

## Modernism A Guide To European Literature 1890 1930 Penguin Literary Criticism

Max Jacob, central figure of early 20th-century Parisian bohemia along with Picasso and Apollinaire, was active at the emergence of Fauvism, Cubism, Futurism, Dada and Surrealism. But in spite of his close connections with modernism - epitomized by his seminal book of prose poems *Le Cornet à des* (1916) - Jacob remains a marginal figure. His Breton-Jewish otherness, conversion to Catholicism, and death under the Nazis in 1944 adds to the enigma and shifts the critical focus further still. But Jacobs poetic playfulness - his many-faceted irony, wordplay, narrative heterogeneity, tragedy-comedy, self-reflexivity and polyphony - may begin to offer insights into his esprit createur, which, true to the (post)modernist vision, is not to be found in the usual ways. For the aim of Max Jacob, connoisseur of traditional storytelling as well as spearhead of the literary vanguard, is to jolt the unconscious, the energetic kernel of creativity.

### Publisher description

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918. The concepts of gender and modernity were modified by the various regimes that ruled the empire's successor states in the twentieth century and

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have been redefined again in the post-Communist period, but the Habsburg Monarchy's influence on gender and modernity in Central Europe is still palpable. With a truly interdisciplinary approach ù drawing on the fields of women's studies, gender studies, sociology, history, literature, art, and psychoanalysis ù that touches on gender roles, sexual identities, misogyny, painting, writing, minorities ù this volume explores the lasting impact of the Austro-Hungarian Empire in contemporary Central Europe, which is fraught with gender conflict and tension between modernist and anti-modernist forces.

The essays in *Modernism and Colonialism* offer revisionary accounts of major British and Irish literary modernists' relation to colonialism.

The modernist period witnessed attempts to explain religious experience in non-religious terms. Such novelists as Henry James, Marcel Proust, James Joyce, Virginia Woolf and Franz Kafka found methods to describe through fiction the sorts of experiences that had traditionally been the domain of religious mystics and believers. In *Religious Experience and the Modernist Novel*, Pericles Lewis considers the development of modernism in the novel in relation to changing attitudes to religion. Through comparisons of major novelists with sociologists and psychologists from the same period, Lewis identifies the unique ways that literature addressed the changing spiritual situation of the early twentieth century. He challenges accounts that assume secularisation as the main narrative for understanding twentieth-century literature.

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Lewis explores the experiments that modernists undertook in order to invoke the sacred without directly naming it, resulting in a compelling study for readers of twentieth-century modernist literature.

Preeminent music theorist and leader in the study of music and disability Joseph Straus presents a truly groundbreaking take on musical modernism--demonstrating in an expansive and vivid multimedia presentation that modernist music is inextricably entwined with attitudes toward disability. In *Broken Beauty*, Straus argues that the most characteristic features of musical modernism--fractured forms, immobilized harmonies, conflicting textural layers, radical simplification of means in some cases, and radical complexity and hermeticism in others--can be understood as musical depictions of disability conditions, including deformity/disfigurement, mobility impairment, madness, idiocy, and autism. Against the traditional medical model of disability, which sees it as a bodily defect requiring diagnosis and normalization or cure, this new sociocultural model of disability sees it as cultural artifact, something that is created by and creates culture. Straus places this revised model of disability against a wide range of canonical, high-art concert music from the first decades of the century through the 1950s. *Broken Beauty* illustrates how disability is right at the core of musical modernism; it is one of the things that musical modernism is fundamentally about.

How emigration transformed the creative palette of a major Ukrainian writer and political figure.

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Modernism and Mildred Walker is the first full-length critical study of the major fictional works of this American author whose life spanned the twentieth century (1905-98) and whose literary production spanned almost three-quarters of a century. A highly regarded chronicler of New England and the American West, she is also appreciated for her portrayal of women characters and the complexity of women's roles. Long beloved by readers of Montana fiction, Mildred Walker's novels have been dismissed by some critics as only of regional interest, and, as Carmen Pearson argues, have not been explored and appreciated from other critical perspectives and by other audiences. In this persuasive new study, Pearson offers a new and decidedly western interpretation of Modernism as a critical tool and proposes a variety of readings and interpretations designed to emphasize the relationship between cultural production in the West and modernism. She encourages readers and students of literature to reappraise Walker's work and to undertake further critical studies of their own. The collection of essays *The Avant-garde and the Margin: New Territories of the Modernist Avant-garde* refigures the critical and historical picture of the modernist avant-garde by introducing a variety of less-commonly discussed geo-artistic sites and dynamics. The contributors explore the multifaceted relations established between the avant-garde "centers" (France, Germany, England, and others) and their counterparts in the cultural "periphery" (Greece, India, Japan, Poland, Quebec, Romania, and the former Yugoslavia), as well as the unique

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artistic and literary dialogues which these encounters engendered. The primary concern of the anthology is the set of relations established between the center and the margin, the redefinition of which was pivotal for the formulation of the modernist avant-garde aesthetic project itself. While enriching the kaleidoscopic picture of modernism, the essays in this collection also offer new methodological approaches to this polychrome cultural image. In this way, the collection avoids the pitfalls of both the traditional diffusionist/Eurocentric model of the world and the more recent over-relativization of the positions of the margin and the center. In their stead, the anthology proposes a hermeneutics of encounter that is simultaneously “spatial” and “historical,” aware of its limits but convinced of its own necessity.

A comprehensive study of the OBERIU group of avant-garde Soviet writers. 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.

Covering a wide range of historical, theoretical, critical and cultural contexts, this collection studies key issues in contemporary Woolf studies.

This volume brings together a distinguished group of international scholars to discuss the major debates in the study of early twentieth-century Europe. Brings

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together contributions from a distinguished group of international scholars.

Provides an overview of current thinking on the period. Traces the great political, social and economic upheavals of the time. Illuminates perennial themes, as well as new areas of enquiry. Takes a pan-European approach, highlighting similarities and differences across nations and regions.

The essays in *Moving Modernisms: Motion, Technology, and Modernity*, written by renowned international scholars, open up the many dimensions and arenas of modernist movement and movements: spatial, geographical and political; affective and physiological; temporal and epochal; technological, locomotive and metropolitan; aesthetic and representational. Individual essays explore modernism's complex geographies, focusing on Anglo-European modernisms while also engaging with the debates engendered by recent models of world literatures and global modernisms. From questions of space and place, the volume moves to a focus on movement and motion, with topics ranging from modernity and bodily energies to issues of scale and quantity. The final chapters in the volume examine modernist film and the moving image, and travel and transport in the modern metropolis. "Movement is reality itself," the philosopher Henri Bergson wrote: the original and illuminating essays in *Moving Modernisms* point in new ways to the realities, and the fantasies, of movement in modernist

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culture.

Introduces students to a wide range of modernist writers and critical debates in modernism studies

The setting of a novel is more than just an anonymous, interchangeable backdrop. In *Locating August Strindberg's Prose*, Anna Westerståhl Stenport argues that spatial setting is a key - though often neglected - tool for exploring the fundamentals of European literary modernism. Stenport examines the importance of location by exploring the prose of Swedish exile August Strindberg (1849-1912), challenging previous studies of the author that have focused on identity and subject formation. Strindberg wrote in both Swedish and French, situating his stories in various places across Europe - from Berlin to the French countryside, the Austrian Alps, and Stockholm - to purposely destabilize concepts of national belonging, language, and literary history. Close readings of Strindberg's prose find that his boundary-challenging narratives redefine and rewrite the meaning of a marginal literary identity. By contextualizing Strindberg against other early modernists, including Kafka, Conrad, Rilke, and Breton, Stenport emphasizes the burgeoning transnationality of literature at the turn of the last century.

A comprehensive reference guide to English and American literature, including

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biographical information on writers, and discussions on literary genres, themes and styles.

Modernism: The Basics provides an accessible overview of the study of modernism in its global dimensions. Examining the key concepts, history and varied forms of the field, it guides the reader through the major approaches, outlining key debates, to answer such questions as: What is modernism? How did modernism begin? Has modernism developed differently in different media? How is it related to postmodernism and postcolonialism? How have politics, urbanization and new technologies affected modernism? With engaging examples from art, literature and historical documents, each chapter provides suggestions for further reading, histories of relevant movements and clear definitions of key terminology, making this an essential guide for anyone approaching the study of modernism for the first time.

What does it mean to study English Literature? Have can you navigate and get the most from your degree? The English Literature Companion is your comprehensive introduction to, and exploration of, the discipline of English and Literary Studies. It is your advisor on key decisions, and your one-stop reference source throughout the course. It combines: - A wide-ranging introduction to the nature, breadth and key components of the study of English Literature - Essays

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by experts in the field on key topics, periods and critical approaches - A glossary of critical terms and a chronology of literary history - Guidance about study skills, from using your time effectively to the practical mechanics of writing essays - Extensive signposting to wider reading and further sources of information - Advice on key decisions taken during a degree and on subsequent career direction and further study. Giving you the foundation and resources you need for success in English Literature, this book is essential pre-course reading and will be an invaluable reference resource throughout your degree.

Modernism arose in a period of accelerating globalization in the late nineteenth century. Modernist writers and artists, while often loyal to their country in times of war, aimed to rise above the national and ideological conflicts of the early twentieth century in service to a cosmopolitan ideal. This Companion explores the international aspects of literary modernism by mapping the history of the movement across Europe and within each country. The essays place the various literary traditions within a social and historical context and set out recent critical debates. Particular attention is given to the urban centers in which modernism developed – from Dublin to Zürich, Barcelona to Warsaw – and to the movements of modernists across national borders. A broad, accessible account of European modernism, this Companion explores what this cosmopolitan movement can

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teach us about life as a citizen of Europe and of the world.

Engaging with the work of Nobel Prize-winning poet Odysseus Elytis within the framework of international modernism, Marinós Pourgouris places the poet's work in the context of other modernist and surrealist writers in Europe. At the same time, Pourgouris puts forward a redefinition of European Modernism that makes the Mediterranean, and Greece in particular, the discursive contact zone and incorporates neglected elements such as national identity and geography. Beginning with an examination of Greek Modernism, Pourgouris's study places Elytis in conversation with Albert Camus; analyzes the influence of Charles Baudelaire, Gaston Bachelard, and Sigmund Freud on Elytis's theory of analogies; traces the symbol of the sun in Elytis's poetry by way of the philosophies of Heraclitus and Plotinus; examines the influence of Le Corbusier on Elytis's theory of architectural poetics; and takes up the subject of Elytis's application of his theory of Solar Metaphysics to poetic form in the context of works by Freud, C. G. Jung, and Michel Foucault. Informed by extensive research in the United States and Europe, Pourgouris's study makes a compelling contribution to the comparative study of Greek modernism, the Mediterranean, and the work of Odysseus Elytis.

Lost Voices of Modernity uncovers the story of the most popular and perhaps the

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most maligned modern Chinese literary journal, Xiaoshuo yuebao (The Short Story Magazine). By placing publication, contributions, and contributors within their specific cultural, social, and political contexts, Gimpel provides an astonishingly cogent picture of a reform-through-fiction project created and managed by a dedicated body of writers attempting to address the concerns of the day.

Based on Paul Newham's experience as a voice therapist and on his work running a professional training course in the psychotherapeutic use of singing, this text explores both the theory and practice behind the use of voice and singing in expressive arts therapy.

Until very recently, Welsh literary Modernism has been critically neglected, both within and outside Wales. This is the first book devoted solely to the study of Welsh literary Modernism, revealing and examining eight key Anglophone Welsh writers. Laura Wainwright demonstrates how their linguistic experimentation constituted an engagement with the unprecedented linguistic, social and cultural changes that were the making of modern Wales, and formed the crucible for the emergence of a distinct Welsh Modernism. This study of Welsh Modernism challenges conventional literary histories and, in more than one sense, takes Modernism and Modernist studies into new territories.

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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

This Readers Guide offers a stimulating and accessible introduction to the key criticism which surrounds the diverse range of literature of the modernist period. Sarah Davison explores a variety of critical works, from initial pronouncements to recent studies which have shaped the way that Anglo-American modernism is understood and theorized today.

Literary Passports is the first book to explore modernist Hebrew fiction in Europe in the early decades of the twentieth century. It not only serves as an introduction to this important body of literature, but also acts as a major revisionist statement, freeing this literature from a Zionist-nationalist narrative and viewing it through the wider lens of new comparative studies in modernism. The book's central claim is that modernist Hebrew prose-fiction, as it emerged from 1900 to 1930, was shaped by the highly charged encounter of traditionally educated Jews with the revolution of European literature and culture known as modernism. The book deals with modernist Hebrew fiction as an urban phenomenon, explores the ways in which the genre dealt with issues of sexuality and gender, and examines its depictions of the complex relations

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between tradition, modernity, and religion.

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Art for Art's Sake and Literary Life is a dynamic history of literary aestheticism from the eighteenth century to academic deconstruction in our own time. Gene H. Bell-Villada examines an enormous range of writings by critics, philosophers, and writers from Europe, Latin America, and the United States. Uniting all is his conviction that "there are concrete social, economic, political, and cultural reasons for the emergence, growth, diffusion, and triumph of l'art pour l'art over the past two centuries." Bell-Villada begins by considering how such thinkers as Shaftesbury, Kant, and Schiller described beauty as a phenomenon to be weighed not in isolation from other aspects of our existence but as part of our general development as human beings. He recounts how the original vision of Kant and Schiller was simplified and debased within new cultural, political, and economic contexts, leading to the "aesthetic separatism" promoted by lyric poets in France. Bell-Villada then examines how the ideology of Art for Art's Sake took on new forms in Europe and the Americas, culminating in present-day versions associated with the academicization (and ever greater marginalization) of literature. Artfully combining an exceptional amount of learning with a sharp polemical focus, Art for Art's Sake and Literary Life will appeal to a wide range of scholars and general readers for whom literature, aesthetics, and the relations of culture and society are vitally important matters. Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic

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worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aimé Césaire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of Négritude. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

"Literature matters because... it allows for experiences important to the living out of a sophisticated and satisfying human life; because other arenas of culture cannot provide them to the same degree; and because a relatively small number of texts carry out these functions in so exceptional a manner that we owe it to past and future members of the species to keep such texts alive in our cultural traditions."--from Chapter One Frank B. Farrell defends a rich conception of the space of literature that retains its links to issues of self-formation and metaphysics and does not let that space collapse into just another reflection of social space. He maintains that recent literary theory has badly misread findings in the philosophy of language and the theory of subjectivity. That misreading, Farrell says, has tended to endorse ways of understanding literature that make one question why it matters at all. Farrell here opposes some recent theoretical trends and, through a mix of philosophical and literary

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studies, tells us why in his view literature does truly matter. Among the writers Farrell discusses are John Ashbery, Samuel Beckett, Amit Chaudhuri, Cormac McCarthy, James Merrill, Marcel Proust, Thomas Pynchon, Salman Rushdie, W. G. Sebald, and John Updike. The philosophers important to his arguments include Donald Davidson, Daniel Dennett, and Bernard Williams; G. W. F. Hegel, Martin Heidegger, Friedrich Nietzsche, and Ludwig Wittgenstein play roles as well. Among the literary theorists addressed are Stephen Greenblatt, Paul de Man, and Marjorie Perloff. In addition to his close readings of literary, philosophical, and critical texts, Farrell considers cultural studies and postcolonial studies more generally and speculates on the possible contributions of object-relations theory in psychology to the study of literature. The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and the ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature, but all serious readers. This exciting new volume provides a freshly inclusive account of literature in England in the period before, during, and after the First World War. Chris Baldick places the modernist achievements of Virginia Woolf, T. S. Eliot, and James Joyce within the rich context of non-modernist writings across all major genres, allowing "high" literary art to be read against the background of "low" entertainment. Looking well beyond the modernist vanguard, Baldick highlights the survival and renewal of realist traditions in these decades of post-Victorian disillusionment. Ranging widely across psychological novels, war poems, detective stories, satires, and children's books, *The Modern Movement* provides a

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unique survey of the literature of this turbulent time.

The period 1890-1930 produced literature that still feels contemporary and few movements can boast such an international wealth of innovative writers - Apollinaire, Brecht, Joyce, Kafka, Strindberg, Woolf and Yeats among many others. This now classic survey explores the ideas, the groupings and the social tensions that shaped this transformation, as well as the literature itself, and identifies the elements of shock and crisis central to Modernist style. Appropriately, the contributors display a stimulating variety of critical approaches and methods resulting in some of the most exciting and scholarly criticism yet written on Modernism.

This book brings together some of today's most exciting scholars of Irish history to chart the pivotal events in the history of modern Ireland while providing fresh perspectives on topics ranging from colonialism and nationalism to political violence, famine, emigration, and feminism. The Princeton History of Modern Ireland takes readers from the Tudor conquest in the sixteenth century to the contemporary boom and bust of the Celtic Tiger, exploring key political developments as well as major social and cultural movements. Contributors describe how the experiences of empire and diaspora have determined Ireland's position in the wider world and analyze them alongside domestic changes ranging from the Irish language to the economy. They trace the literary and intellectual history of Ireland from Jonathan Swift to Seamus Heaney and look at important shifts in ideology and belief, delving into subjects such as religion, gender, and Fenianism. Presenting the latest cutting-edge scholarship by a new generation of historians of Ireland, The Princeton History of Modern Ireland features narrative chapters on Irish history followed by thematic chapters on key topics. The book highlights the global reach of the Irish experience as well as commonalities shared across Europe, and

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brings vividly to life an Irish past shaped by conquest, plantation, assimilation, revolution, and partition.

Provides a fresh account of modernist writing in a perspective based on the reading strategies developed by postcolonial studies. Neither modernity nor colonialism (and likewise, neither postmodernity nor postcoloniality) can be properly understood without recognition of their intertwined development. This book interprets modernity as an asymmetrically global phenomenon complexly connected to the course of Western imperialism, and demonstrates how the impact of Western modernism produced new developments in writing from all the former colonies of Europe and the US. These developments constitute the afterlife of Western modernism. The various ways in which the aesthetic ideologies and writing strategies of Western modernism have been adapted, transposed and modified by some of the most innovative writers of the twentieth century is demonstrated in the book through a set of case studies, each of which juxtaposes a canonical modernist text with a postcolonial text that shows how modernist modes metamorphosed in interaction with the turbulent and volatile realities of colonies and new nations struggling to arrive at a modernity of their own in contexts marked by colonial histories. Thus Kafka's allegories are juxtaposed with the use of allegory in writers like Salman Rushdie and J.M. Coetzee; the gendered modernity of Virginia Woolf is juxtaposed with the disturbing and powerful fictions of writers such as Jean Rhys and Katherine Mansfield; the intellectualized and urbanized spirituality of T.S. Eliot's *The Waste Land* is re-read in the revisionist contexts created by the brilliant and troubled urban spirituality of writers such as Arun Kolatkar from India and a text such as *The Woman Who Had Two Navels*, from the Philippines.

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Gain a better understanding of the past and cultures of Slavic and East European peoples with American archival collections! Russian and East European Books and Manuscripts in the United States, the first collection of its kind, offers perspectives from leading Slavic librarians, archivists and historians on the cultural history of Russian and East European exiles and immigrants to North America in the twentieth century. Editor Tanya Chebotarev—curator of the Bakhmeteff Archive at Columbia University—and a group of leading authorities document the concerted effort to preserve Russian and East European written culture outside the bounds of Communist power. This book is a vital addition to the collections of archivists, librarians, historians, and graduate students in Russian studies and American immigrations. Russian and East European Books and Manuscripts in the United States explores the role of Russian émigrés, librarians, and scholars in the United States in providing a haven for archival collections of Russian literature, art, and historical manuscripts at the height of panic during the Cold War. This essential resource celebrates the efforts made by archivists and librarians in collecting émigré materials. This book addresses many important related topics, such as: an introduction to the life and work of Boris Aleksandrovich Bakhmeteff—financial contributor to the Archive and the last Russian ambassador to the United States before the Bolsheviks' seizure of power the Eurasianist movement—its roles and views on science, culture, and empire reflections of Russian émigrés on Soviet nationality policies during the 1920s and 1930s American collections on immigrants from the Russian Empire the New York Public Library—its role in collecting and describing vernacular Slavic and East European language and history materials to a diverse readership Columbia University Libraries' Slavic and East European Collections—a historical overview of these extraordinarily rich collections of materials from or

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about the Russian Empire, the Soviet Union, and the countries and people of Eastern Europe the Hoover Institution's Polish émigré collections and the Polish state archives Russian archives online—present status and future prospects This book also details recent efforts to “repatriate” archival collections and libraries abroad and return them to their countries of origin. Disagreements between countries are already emerging, and Russian and East European Books and Manuscripts in the United States discusses their implications and the future of America's Slavic archives.

The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and the ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature, but all serious readers. This exciting new volume provides a freshly inclusive account of literature in England in the period before, during, and after the First World War. Chris Baldick places the modernist achievements of Virginia Woolf, T. S. Eliot, and James Joyce within the rich context of non-modernist writings across all major genres, allowing 'high' literary art to be read against the background of 'low' entertainment. Looking well beyond the modernist vanguard, Baldick highlights the survival and renewal of realist traditions in these decades of post-Victorian disillusionment. Ranging widely across psychological novels, war poems, detective stories, satires, and children's books, *The Modern Movement* provides a unique survey of the literature of this turbulent time.

This book examines the relationship between empire, its representations in poetry, and the

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principal ways of ordering the world at certain key historical moments as figured in the work of three poets associated with Southern Africa: Luis Vaz de Camões in the sixteenth century, Thomas Pringle in the nineteenth century, and Roy Campbell in the twentieth century. In its consideration of ways of 'ordering the world' the book draws on Michel Foucault's theory of epistemic periodisation. Positing the various consequences of such epistemic vision, yet connately dealing with the poets as specific individuals with their own predispositions, the book engages in analyses of selected passages from Camões' epic *Os Lusíadas*, along with analyses of various poems by Pringle and Campbell.

The cafe is not only a place to enjoy a cup of coffee, it is also a space - distinct from its urban environment - in which to reflect and take part in intellectual debate. Since the eighteenth century in Europe, intellectuals and artists have gathered in cafes to exchange ideas, inspirations and information that has driven the cultural agenda for Europe and the world. Without the café, would there have been a Karl Marx or a Jean-Paul Sartre? The café as an institutional site has been the subject of renewed interest amongst scholars in the past decade, and its role in the development of art, ideas and culture has been explored in some detail. However, few have investigated the ways in which cafés create a cultural and intellectual space which brings together multiple influences and intellectual practices and shapes the urban settings of which they are a part. This volume presents an international group of scholars who consider cafés as sites of intellectual discourse from across Europe during the long modern period. Drawing on literary theory, history, cultural studies and urban studies, the contributors explore the ways in which cafes have functioned and evolved at crucial moments in the histories of important cities and countries - notably Paris, Vienna and Italy. Choosing

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these sites allows readers to understand both the local particularities of each café while also seeing the larger cultural connections between these places. By revealing how the café operated as a unique cultural context within the urban setting, this volume demonstrates how space and ideas are connected. As our global society becomes more focused on creativity and mobility the intellectual cafés of past generations can also serve as inspiration for contemporary and future knowledge workers who will expand and develop this tradition of using and thinking in space.

*Decadence and Modernism in European and Russian Literature and Culture: Aesthetics and Anxiety in the 1890s* rewrites the story of early modernist literature and culture by drawing out the tensions underlying its simultaneous engagement with Decadence and Symbolism, the unsustainable combination of this world and the other. With a broadly framed literary and cultural approach, Jonathan Stone examines a shift in perspective that explodes the notion of reality and showcases the uneasy relationship between the tangible and intangible aspects of the surrounding world. Modernism quenches a growing fascination with the ephemeral and that which cannot be seen while also doubling down on the significance of the material world and finding profound meaning in the physical and the corporeal. Decadence and Symbolism complement the broader historical trajectory of the fin de siècle by affirming the novelty of a modernist mindset and offering an alternative to the empirical and positivistic atmosphere of the nineteenth century. Stone seeks to recreate a significant historical and cultural moment in the development of modernity, a moment that embraces the concept of Decadence while repurposing its aesthetic and social import to help navigate the fundamental changes that accompanied the dawn of the twentieth century.

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