

## Get Free Modernism In A Global Context New Modernisms

Thank you definitely much for downloading **Modernism In A Global Context New Modernisms**. Most likely you have knowledge that, people have see numerous period for their favorite books subsequent to this Modernism In A Global Context New Modernisms, but stop happening in harmful downloads.

Rather than enjoying a fine ebook afterward a cup of coffee in the afternoon, otherwise they juggled when some harmful virus inside their computer. **Modernism In A Global Context New Modernisms** is available in our digital library an online entrance to it is set as public for that reason you can download it instantly. Our digital library saves in compound countries, allowing you to get the most less latency era to download any of our books past this one. Merely said, the Modernism In A Global Context New Modernisms is universally compatible later any devices to read.

### Z1D421 - ELAINE LAWRENCE

The novels of Storm Jameson and their depictions of Britain's relationship to Europe around the Second World War represent a crucial departure from the work of her contemporaries. As the first female President of English PEN, Jameson led her country's wartime literary community through turbulent times in history by focusing on European – rather than pointedly British – experiences of war. *War, Nation and Europe in the Novels of Storm Jameson* is a timely critique situated within the historical and theoretical contexts so fundamental to understanding her work. Presenting previously unpublished archival material that documents her work as an ambassador for British writers during a time of national upheaval, Katherine Cooper reveals how the novelist's pacifism and evolving attitudes to war and peace were underpinned by her overarching vision for the post-war world. Drawing comparisons to the works of Virginia Woolf, Arthur Koestler, Graham Greene and others, this study shows how Jameson's novels gesture towards prevalent internationalist perspectives and reshapes how we view the literary history of the period.

This book examines how the productive interplay between nineteenth-century literary and visual media paralleled the emergence of a modern psychological understanding of the ways in which reading, viewing and dreaming generate moving images in the mind.

Introduction: Works for other times -- Rescue work: innovation and continuity in modernist fiction -- Character and identity -- What chronology demands of us -- Needing to narrate -- Modernism today, or, The author becomes a character

This book takes its cue from the *annus mirabilis* for French culture to outline French modernism and to situate it on the map of global modernism. Essays on specific works in various media present the first narrative of French modernism as a critical category and establish its position in the thriving field of modernist studies.

The print culture of the early twentieth century has become a major area of interest in contemporary Modernist Studies. *Modernism's Print Cultures* surveys the explosion of scholarship in this field and provides an incisive, well-informed guide for students and scholars alike. Surveying the key critical work of recent decades, the book explores such topics as: - Periodical publishing – from 'little magazines' such as *Rhythm* to glossy publications such as *Vanity Fair* - The material aspects of early twentieth-century publishing – small presses, typography, illustration and book design - The circulation of modernist print artefacts through the book trade, libraries, book clubs and cafes - Educational and political print initiatives including accounts of archival material available online, targeted lists of key further reading and a survey of new trends in the field, this is an essential guide to an important area in the study of modernist literature.

Africa -- Asia -- The Caribbean -- Ireland -- Australia/New Zealand -- Canada

*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.

This important new study reevaluates British art writing and the rise of formalism in the visual arts from 1900 to 1939. Taking Roger Fry as his starting point, Sam Rose rethinks how ideas about form influenced modernist culture and the movement's significance to art history today. In the context of modernism, formalist critics are often thought to be interested in art rather than life, a stance exemplified in their support for abstract works that exclude the world outside. But through careful attention to early twentieth-century connoisseurship, aesthetics, art education, design, and art in colonial Nigeria and India, Rose builds an expanded account of form based on its engagement with the social world. *Art and Form* thus opens discussions on a range of urgent topics in art writing, from its history and the constructions of high and low culture to the idea of global modernism. Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid-twentieth century. Accessibly written and analytically sophisticated, *Art and Form* opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism. It will be invaluable for scholars and enthusiasts of art history and visual culture.

DIVA comparative analysis of the cultural politics of modernist writing in Taiwan and the United States, as well as in immigrant Asian American writing./div

This book is first to historicise and theorise the significance of the early twentieth-century little art colony as a uniquely modern social formation within a global network of modernist activity and production.

The first book specifically devoted to the history and prospects of the new modernist studies.

"Quite apart from her contributions as a literary critic, Shu-mei Shih is able to historicize literary developments of the period most persuasively. Her analysis of Shanghai, the city, and the literary movement it spawned, is crafted with great sensitivity to both history and literature. In many ways, it is the most inclusive historical study of modern Chinese literature in its formative period."—Prasenjit Duara, author of *Rescuing History from the Nation* "Tracing the spectral production of 'Chinese' identity as it is disseminated globally, Shih boldly moves away from using place (ethnicity) and the body (race) to anchor Chinese identity, to argue that the visual (film) and the verbal (language and linguistics) are the most salient ones in the modern and contemporary historical formation. She succeeds brilliantly."—David Palumbo-Liu, author of *Asian/American: Historical Crossings of a Racial Frontier* "This is the most thoroughly researched study of Chinese modernism published to date. The author's theoretical interventions greatly enrich our understanding of colonial modernity and the stakes of comparison in cross-cultural studies. The book is a major contribution to modern Chinese literary studies and comparative literature."—Lydia Liu, editor of *Tokens of Exchange*

*Mid-Century Modernism in Turkey* studies the unfolding of modern architecture in Turkey during the 1950s and 1960s. The book brings together scholars who have carried out extensive research on post-WWII modernism in a global context. The authors situate Turkish architectural case studies within an international framework during this period, providing a close reading of how architectural

culture responded to ubiquitous post-war ideas and ideals, and how it became intertwined with politics of modernization and urbanization. This book contributes to contemporary scholarship to reconsider post-war architecture, beyond canonical explanations.

*Modernism, Sex, and Gender* is an up-to-date and in-depth review of how theories of gender and sexuality have shaped the way modernism has been read and interpreted from its inception to the present day. The volume explores four key aspects of modernist literature and criticism that have contributed to the new modernist studies: women's contributions to modernism; masculinities; sexuality; and the intersection of gender and sexuality with politics and law. Including brief case studies of such writers as May Sinclair and Radclyffe Hall, this book is a valuable guide for those looking to understand the history of critical thought on gender and sexuality in modernist studies today.

This innovative volume puts modernist literature in its cultural, intellectual, and global context, within the framework of the year 1913. This significant year was marked by many critical events and happenings, such as the first international recognition of non-Western writers when the Nobel Prize in literature was awarded to Rabindranath Tagore; it was also the last year of peace before the eruption of the First World War. 1913 examines the wide range of diverse artistic, literary, and political endeavours undertaken in this one year. For example, while Yeats and Pound were collaborating at Stone Cottage and discovering Japanese culture, Joyce was completing his autobiographical novel in Trieste, Du Bois was creating his Ethiopian pageant in New York, and Paris was resounding with the scandal caused by Stravinsky's contested *Rite of Spring*. The book also explores and compares Apollinaire's *Alcools* and Rilke's *Spanish Trilogy* with Pound's *Personae*, and Edith Wharton's *The Custom of the Country* with Proust's *Swann's Way*. Engaging and insightful, this volume will encourage the reader to appreciate the breadth of activity that took place in this pivotal year, and its lasting influence.

Exploring the transnational dimension of literary modernism and its increasing centrality to our understanding of 20th-century literary culture, *Modernism in a Global Context* surveys the key issues and debates central to the 'global turn' in contemporary Modernist Studies. Topics covered include: - Transnational exchanges between Western and non-Western literary cultures - Imperialism and the Modernism - Cosmopolitanism and postcolonial literatures - Global literary institutions - from the *Little Magazine* to the Nobel Prize - Mass media - photography, cinema, and radio broadcasting in the modernist age Exploring the work of writers such as T.S. Eliot, Virginia Woolf, Jean Rhys, Wole Soyinka, Salman Rushdie and critics such as Edward Said, Pascale Casanova, Paul Gilroy, and Gayatri Spivak amongst many others, the book also includes a comprehensive annotated guide to further reading and online resources.

As England withdrew from its empire after World War II, how did writers living outside the United Kingdom respond to the history of colonialism and the aesthetics of modernism within a global context? In fourteen original essays, edited by Richard Begam and Michael Valdez Moses, a distinguished group of scholars considers these questions in relation to novelists, playwrights, and poets living in English-speaking countries around the world. Modernism, Postcolonialism, and Globalism not only examines how modernism and postcolonialism evolved over several generations, but also situates the writers analyzed in terms of canonical realignments inspired by the New Modernist Studies and an array of emerging methodologies and approaches. While this volume highlights social and political questions connected with the end of empire, it also considers the aesthetics of postcolonialism, detailing how writers drew upon, responded to and, sometimes reacted against, the formal innovations of modernism. Many of the essays consider the influence modernist artists and movements exercised on postcolonial writers, from W. B. Yeats, Joseph Conrad, Franz Kafka, Marcel Proust, James Joyce, T. S. Eliot, and Virginia Woolf to Impressionism, Expressionism, Surrealism, and Abstractionism. Modernism, Postcolonialism, and Globalism is organized around six geographic locales and includes essays on Africa (Chinua Achebe, Ngugi wa Thiong'o, Nadine Gordimer, J. M. Coetzee), Asia (Salman Rushdie, Arundhati Roy), the Caribbean (Jean Rhys, Derek Walcott, V. S. Naipaul), Ireland (Samuel Beckett, Seamus Heaney), Australia/New Zealand (David Malouf, Keri Hulme) and Canada (Michael Ondaatje). Examining how Anglophone writers engaged with the literary, intellectual, and cultural heritage of modernism, this volume offers a vital and distinctive intervention in ongoing discussions of modern and contemporary literature.

This anthology collects developing scholarship that outlines a new decentred history of global modernism in architecture using postcolonial and other related theoretical frameworks. By both revisiting the canons of modernism and seeking to decolonize and globalize those canons, the volume explores what a genuinely "global" history of architectural modernism might begin to look like. Its chapters explore the historiography and weaknesses of modernism's normative interpretations and propose alternatives to them. The collection offers essays that interrogate transnationalism in new ways, reconsiders the agency of the subaltern and the roles played by infrastructures, materials, and global institutions in propagating a diversity of modernisms internationally. Issues such as colonial modernism, architectural pedagogy, cultural imperialism, and spirituality are engaged. With essays from both established scholars and up-and-coming researchers, this is an important reference for a new understanding of this crucial and developing topic.

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 Modernisms* 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 is hot again. At the dawn of the twenty-first century, poets and architects, designers and critics, teachers and artists are rediscovering the virtues of the previous century's most vibrant cultural constellation. Yet this widespread embrace raises questions about modernism's relation to its own success. Modernism's "badness"—its emphasis on outrageous behavior, its elevation of negativity, its refusal to be condoned—seems essential to its power. But once modernism is accepted as "good" or valuable (as a great deal of modernist art now is), its status as a subversive aesthetic intervention seems undermined. The contributors to *Bad Modernisms* tease out the contradictions in modernism's commitment to badness. *Bad Modernisms* thus builds on and extends the "new modernist studies," recent work marked by the application of diverse methods and attention to texts and artists not usually labeled as modernist. In this collection, these developments are exemplified by es-

says ranging from a reading of dandyism in 1920s Harlem as a performance of a “bad” black modernist imaginary to a consideration of Filipino American modernism in the context of anticolonialism. The contributors reconsider familiar figures—such as Virginia Woolf, D. H. Lawrence, Josef von Sternberg, Ludwig Wittgenstein, W. H. Auden, and Wyndham Lewis—and bring to light the work of lesser-known artists, including the writer Carlos Bulosan and the experimental filmmaker Len Lye. Examining cultural artifacts ranging from novels to manifestos, from philosophical treatises to movie musicals, and from anthropological essays to advertising campaigns, these essays signal the capaciousness and energy galvanizing the new modernist studies. Contributors: Lisa Fluet, Laura Frost, Michael LeMahieu, Heather K. Love, Douglas Mao, Jesse Matz, Joshua L. Miller, Monica L. Miller, Sianne Ngai, Martin Puchner, Rebecca L. Walkowitz

Introduces students to a wide range of modernist writers and critical debates in modernism studies. Discussing canonical modernist writers such as James Joyce and T. S. Eliot alongside less familiar writers such as Mina Loy and Djuna Barnes, the guide takes students through a wide-ranging modernist literary landscape. It considers how the publishing networks and collaborative projects which connected writers in the period were central to the creation of English-language modernism. It also introduces students to recent critical debates in modernism studies, with separate chapters on modernism and the writing of geography and exile, the relationship between modernism, obscenity and literary censorship, and modernism and mass culture - with a particular focus on the modernist interest in film - and modernism and politics. The book also considers the changing meaning of the word modernism through twentieth and twenty-first century criticism.

When *Discovering Modernism* was first published, it shed new and welcome light on the birth of Modernism. This reissue of Menand's classic intellectual history of T.S. Eliot and the singular role he played in the rise of literary modernism features an updated Afterword by the author, as well as a detailed critical appraisal of the progression of Eliot's career as a poet and critic. The new Afterword was adapted from Menand's critically lauded essay on Eliot in *The Cambridge History of Literary Criticism, Volume Seven: Modernism and the New Criticism*. Menand shows how Eliot's early views on literary value and authenticity, and his later repudiation of those views, reflect the profound changes regarding the understanding of literature and its significance that occurred in the early part of the twentieth century. It will prove an eye-opening study for readers with an interest in the writings of T.S. Eliot and other luminaries of the Modernist era.

In this book, Octavio R. González revisits the theme of alienation in the twentieth-century novel, identifying an alternative aesthetic centered on the experience of double exile, or marginalization from both majority and home culture. This misfit modernist aesthetic decenters the mainstream narrative of modernism—which explores alienation from a universal and existential perspective—by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging. Tying the biography of a particular author to a close reading of one of that author's major works, González considers in turn Nella Larsen's *Quicksand*, Wallace Thurman's *The Blacker the Berry*, Jean Rhys's *Quartet*, and Christopher Isherwood's *A Single Man*. Each of these novels explores conditions of maladjustment within one of three burgeoning cultural movements that sought representation in the greater public sphere: the New Negro movement during the Harlem Renaissance, the 1920s Paris expatriate scene, and the queer expatriate scene in Los Angeles before Stonewall. Using a methodological approach that resists institutional taxonomies of knowledge, González shows that this double exile speaks profoundly through largely autobiographical narratives and that the novels' protagonists challenge the compromises made by these minoritarian groups out of an urge to assimilate into dominant social norms and values. Original and innovative, *Misfit Modernism* is a vital contribution to conversations about modernism in the contexts of sexual identity, nationality, and race. Moving beyond the debates over the intellectual legacies of intersectionality and queer theory, González shows us new ways to think about exclusion.

From Chicago to Toronto to Shanghai, cities around the world have sprouted “iconic” buildings by celebrity architects like Frank Gehry and Daniel Libeskind that compete for attention both on the skyline and in the media. But in recent years, criticism of these extreme “gestural” structures, known for their often-exaggerated forms, has been growing. Miles Glendinning's impassioned polemic, *Architecture's Evil Empire*, looks at how today's trademark architectural individualism stretches beyond the well-known works and ultimately extends to the entire built environment. Glendinning examines how the global empire of the current modernism emerged—particularly in relation to the excesses of global capitalism—and explains its key organizational and architectural features, placing its most influential theorists and designers in a broader context of history and artistic movements. Arguing against the excesses of iconic architecture, Glendinning advocates a vision of modern renewal that seeks to remedy the shattered and alienated look he sees in contemporary architecture. Mingling scholarship with wry humor and a genuine concern for the state of architecture, *Architecture's Evil Empire* will raise many heated debates and appeal to a wide range of readers, from architects to historians, interested in the built environment.

Positioned at a crossroads between feminist geographies and modernist studies, *Excursions into Modernism* considers transnational modernist fiction in tandem with more rarely explored travel narratives by women of the period who felt increasingly free to journey abroad and redefine themselves through travel. In an era when Western artists, writers, and musicians sought 'primitive' ideas for artistic renewal, Joyce E. Kelley locates a key similarity between fiction and travel writing in the way women authors use foreign experiences to inspire innovations with written expression and self-articulation. She focuses on the pairing of outward journeys with more inward, introspective ones made possible through reconceptualizing and mobilizing elements of women's traditional corporeal and domestic geographies: the skin, the ill body, the womb, and the piano. In texts ranging from Jean Rhys's *Voyage in the Dark* to Virginia Woolf's *The Voyage Out* and from Evelyn Scott's *Escapade* to Dorothy Richardson's *Pilgrimage*, Kelley explores how interactions between geographic movement, identity formation, and imaginative excursions produce modernist experimentation. Drawing on fascinating supplementary and archival materials such as letters, diaries, newspaper articles, photographs, and unpublished drafts, Kelley's book cuts across national and geographic borders to offer rich and often revisionary interpretations of both canonical and lesser-known works.

In this book, Kevin Rulo reveals the crucial linkages between satire and modernism. He shows how satire enables modernist authors to evaluate modernity critically and to explore their ambivalence about the modern. Through provocative new readings of familiar texts and the introduction of largely unknown works, *Satiric Modernism* exposes a larger satiric mentality at work in well-known authors like T.S. Eliot, James Joyce, Wyndham Lewis, Ezra Pound, Virginia Woolf, and Ralph Ellison and in less studied figures like G.S. Street, the Sitwells, J.J. Adams, and Herbert Read, as well as in the literature of migration of Sam Selvon and John Agard, in the films of Paolo Sorrentino, and in the drama of Sarah Kane. In so doing, Rulo remaps the last hundred years as an era marked distinctively by a new kind of satiric critique of and aesthetic engagement with the temporal fissures, logics, and regimes of modernity. This ambitious, expansive study reshapes our understanding of modernist literary history and will be of interest to scholars of twentieth century and contemporary literature as well as of satire.

The kinship between modernism and close reading has long been taken for granted. But for that reason, it has also gone unexamined. As the archives, timeframes, and cultural contexts of global

modernist studies proliferate, the field's rapport with close reading no longer appears self-evident or guaranteed—even though for countless students studying literary modernism still invariably means studying close reading. This authoritative collection of essays illuminates close reading's conceptual, institutional, and pedagogical genealogies as a means of examining its enduring potential. David James brings together a cast of world-renowned scholars to offer an account of some of the things we might otherwise know, and need to know, about the history of modernist theories of reading, before then providing a sense of how the futures for critical reading look different in light of the multiple ways in which modernism has been close read. *Modernism and Close Reading* responds to a contemporary climate of unprecedented reconstitution for the field: it takes stock of close reading's methodological possibilities in the wake of modernist studies' geographical, literary-historical, and interdisciplinary expansions; and it shows how the political, ethical, and aesthetic consequences of attending to matters of form complicate ideological preconceptions about the practice of formalism itself. By reassessing the intellectual commitments and institutional conditions that have shaped modernism in criticism as well as in the classroom, we are able to ask new questions about close reading that resonate across literary and cultural studies. Invigorating that critical venture, this volume enriches our vocabulary for addressing close reading's perpetual development and diversification.

Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

Robert Cummings Neville has been a consistent advocate for the necessity of global theology. Early in his career, he realized that the philosophical framework of the West alone was inadequate for a truly global theology. Since then, he has sought to develop theology creatively and responsibly within the world context. The original essays in this volume, written in his honour by fellow theologians, participate in and model the kind of dialogical, global theology embodied in Neville's work.

This book contains forty-four original essays on the role of periodicals in the United States and Canada. Over 120 magazines are discussed by expert contributors, completely reshaping our understanding of the construction and emergence of modernism. The chapters are organized into thirteen sections, each with a contextual introduction by the editors, and consider key themes in the landscape of North American modernism such as: 'free verse'; drama and criticism; regionalism; exiles in Europe; the Harlem Renaissance; and radical politics. In incisive critical essays we learn of familiar 'little magazines' such as *Poetry*, *Others*, *Transition*, and *The Little Review*, as well as less well-known magazines such as *Rogue*, *Palms*, *Harlem*, and *The Modern Quarterly*. Of particular interest is the placing of 'little magazines' alongside pulps, slicks, and middlebrow magazines, demonstrating the rich and varied periodical field that constituted modernism in the United States and Canada.

*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.

This thesis seeks to map out the development of literary modernism in the 1930s and 1980s People's Republic of China (PRC). Despite the long temporal halt, these two periods are innately and historically related to each other. Much as Chinese literary modernism was a literary legacy of Western modernism, its decades-long development provided it with the conditions for a second life. When it reemerged in the 1980s, it bore unique national characteristics that, in turn, enriched the realm of global modernism. In short, the distinct historical and national context of the twentieth century China dictated that Chinese literary modernism could not be a mechanical reproduction of its Western counterpart. The importation and translation of Western modernist creative and critical works, together with the modernist practices of modern Chinese intellectuals, contributed to the formation and rise of modernist literature in the 1930s, as well as its revival in the 1980s PRC. Structurally, this thesis identifies three localities of global modernism in the works and literary theory of Fei Ming, Mu Dan, and Wang Zengqi. It argues that these writers' modernist practices and distinct writing styles not only represented the characteristics of Chinese literary modernism, but also added diversities to modernist literature in the global context. Methodologically, I pair the Chinese modernists with their Western counterparts, including Virginia Woolf and T.S. Eliot. This comparison helps to find similarities between modernist works across time and place, and to identify the unique features of Chinese literary modernism. In practice, when studying the three modernists' first encounters with literary modernism in Republican China, as well as their respective experience in the PRC, I seek to (i) present three modes of initiation of literary modernism at the beginning of the twentieth century; (ii) trace the development of literary modernism both in the republican era and its revival in the PRC; (iii) show the process of Chinese literary modernism growing its distinct characteristics and evidence its second life. In short, Chinese modernists' participation in the building of global modernism and their contributions to the enrichment of literary modernism in the global context are two foci of my thesis. In the final analysis, this thesis engages research on Chinese literary postmodernism. No matter the literary movement's status in the PRC, then and now, how and why it differs from the development of postmodernism in Western literature and culture are valuable research questions.

*The Oxford Handbook of Global Modernisms* expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

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.

This innovative book puts modernist literature in its cultural, intellectual, and global context, within the framework of the year 1913. Broadens the analysis of canonical texts and artistic events by showing their cultural and global parallels Examines a number of simultaneous artistic, literary, and political endeavours including those of Yeats, Pound, Joyce, Du Bois and Stravinsky Explores Pound's *Personae* next to Apollinaire's *Alcools* and Rilke's *Spanish Trilogy*, Edith Wharton's *The Custom of the Country* next to Proust's *Swann's Way*

*Modernist Women Writers and American Social Engagement* explores the role of social and political engagement by women writers in the development of American modernism through an examination of a diverse array of genres by both canonical modernists and underrepresented writers.