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Technology's Pulse

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

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proclivity. Artists used a different part of the brain to create, and audiences were forced to play catch up.

Dostoevsky and English Modernism 1900-1930

How have American writers written about jazz, and how has jazz influenced American literature? In *Fascinating Rhythm*, David Yaffe explores the relationship and interplay between jazz and literature, looking at jazz musicians and the themes literature has garnered from them by appropriating the style, tones, and innovations of jazz, and demonstrating that the poetics of jazz has both been assimilated into, and deeply affected, the development of twentieth-century American literature. Yaffe explores how Jewish novelists such as Norman Mailer, J. D. Salinger, and Philip Roth engaged issues of racial, ethnic, and American authenticity by way of jazz; how Ralph Ellison's descriptions of Louis Armstrong led to a "neoconservative" movement in contemporary jazz; how poets such as Wallace Stevens, Hart Crane, Langston Hughes, and Frank O'Hara were variously inspired by the music; and how memoirs by Billie Holiday, Charles Mingus, and Miles Davis both reinforced and redeemed the red light origins of jazz. The book confronts the current jazz discourse and shows how poets and novelists can be placed in it--often with problematic results. *Fascinating Rhythm* stops to listen for the music, demonstrating how jazz continues to speak for the American writer.

Modernist Literature

This book is a re-examination of the fertile years of early modernism immediately preceding the First World War. During this period, how, where, and under whose terms the avant-garde in Britain would be constructed and consumed were very much to play for. It is the first study to look in detail at two little magazines marginalised from many accounts of this competitive process: *Rhythm* and the *Blue Review*. By thoroughly examining not only the content but the interrelated networks that defined and surrounded these publications, Faith Binckes aims to provide a fresh and challenging perspective to the on-going reappraisal of modernism. Founded in 1911, and edited by John Middleton Murry with assistance from Michael Sadleir and subsequently from Katherine Mansfield, *Rhythm* and *The Blue Review* featured a series of pivotal moments. *Rhythm* was the arena for a challenge to Roger Fry's vision of Post-Impressionism, for the introduction of Picasso to a British audience, for early short stories and reviews by Lawrence, and for Mansfield's discovery of a voice in which to frame her breakthrough writing on New Zealand. A further context for many of these experiments was the extended and acrimonious debate *Rhythm* conducted with A.R. Orage's *New Age*, in which issues of the proper gender, generation, and formulation of modernity were debated month by month. However, reading magazines as vehicles for avant-garde development can only provide half the story. The book also pays close attention to their dialogic, reproductive, and periodical nature, and explores the strategies at

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work within the terminology of the new. Crucially, it argues that they offer compelling material evidence for the consistently mobile and multiple boundaries of the modern, and puts forward a compelling case for focusing upon the specificity of magazines as a medium for literary and artistic innovation.

Eardrums

The notion that violence can give rise to art - and that art can serve as an agent of violence - is a dominant feature of modernist literature. In this study Paul Sheehan traces the modernist fascination with violence to the middle decades of the nineteenth century, when certain French and English writers sought to celebrate dissident sexualities and stylized criminality. Sheehan presents a panoramic view of how the aesthetics of transgression gradually mutates into an infatuation with destruction and upheaval, identifying the First World War as the event through which the modernist aesthetic of violence crystallizes. By engaging with exemplary modernists such as Joyce, Conrad, Eliot and Pound, as well as lesser-known writers including Gautier, Sacher-Masoch, Wyndham Lewis and others, Sheehan shows how artworks, so often associated with creative well-being and communicative self-expression, can be reoriented toward violent and bellicose ends.

Modernism and the Architecture of Private Life

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If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. *Modernism and Music* provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others—all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

Rhythm and Race in Modernist Poetry and Science

This volume explores the role of music as a source of inspiration and provocation for modernist writers. In its consideration of modernist literature within a broad political, postcolonial, and internationalist context, this book is an important intervention in the growing field of Words and Music studies. It expands the existing critical debate to include lesser-known writers alongside Joyce, Woolf, and Beckett, a wide-ranging definition of modernism, and the influence of contemporary music on modernist writers. From the rhythm of Tagore's poetry to the influence of jazz improvisation, the tonality of traditional Irish music to the operas of Wagner, these essays reframe our sense of how music inspired Literary Modernism. Exploring the points at which the art forms of music and literature collide, repel, and combine, contributors draw on their deep musical knowledge to

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produce close readings of prose, poetry, and drama, confronting the concept of what makes writing "musical." In doing so, they uncover commonalities: modernist writers pursue simultaneity and polyphony, evolve the leitmotif for literary purposes, and adapt the formal innovations of twentieth-century music. The essays explore whether it is possible for literature to achieve that unity of form and subject which music enjoys, and whether literary texts can resist paraphrase, can be simply themselves. This book demonstrates how attention to the role of music in text in turn illuminates the manner in which we read literature.

Still Modernism

Through a wide-ranging selection of essays representing a variety of different media, national contexts and critical approaches, this volume provides a broad overview of the idea of work in modernism, considered in its aesthetic, theoretical, historical and political dimensions. Several individual chapters discuss canonical figures, including Richard Strauss, Joseph Conrad, Virginia Woolf, Franz Kafka and Gertrude Stein, but *Modernist Work* also addresses contexts that are chronologically and geographically foreign to the main stream of modernist studies, such as Swedish proletarian writing, Haitian nationalism and South African inheritors of Dada. Prominent historical themes include the ideas of class, revolution and the changing nature of women's work, while more conceptual chapters explore topics including autonomy, inheritance, intention, failure and

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intimacy. *Modernist Work* investigates an important but relatively neglected topic in modernist studies, demonstrating the central relevance of the concept of “work” to a diverse selection of writers and artists and opening up pathways for future research.

Essays on Music and Language in Modernist Literature

Includes bibliographical references (pages 221-232) and index.

Modernism and the Rhythms of Sympathy

This volume looks at ideas of sympathy in the early 20th-century novel. It offers a new reading of literary modernism challenging notions of modernism as hostile to emotion and empathy. It also offers a new intervention into the growing field of literature and emotion studies.

Sounding Modernism

Expressionism and Modernism in the American Theatre

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This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine,

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Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.

Improvisation and the Making of American Literary Modernism

This volume brings together a range of essays by eminent and emergent scholars working at the intersection of modern literary, cinema and sound studies. The individual studies ask what specific sonorous qualities are capable of being registered by different modern media, and how sonic transpositions and transferences across media affect the ways in which human subjects attend to modern soundscapes. Script, groove, electrical current, magnetic imprint, phonographic vibration: as the contributors show, sound traverses these and other material platforms to become an insistent ground-note of modern aesthetics, one not yet adequately integrated into critical accounts of the period. This collection also provides a commanding and wide-ranging investigation of the conditions under which modernists tapped technically into the rhythms, echoes and sonic architectures of their worlds.

Modernism, Magazines, and the British avant-garde

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America's global cultural impact is largely seen as one-sided, with critics claiming that it has undermined other countries' languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in shaping international entertainment and tastes, it is also a consumer of foreign intellectual and artistic influences. Pells reveals how the American artists, novelists, composers, jazz musicians, and filmmakers who were part of the Modernist movement were greatly influenced by outside ideas and techniques. People across the globe found familiarities in American entertainment, resulting in a universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement--to make the modern world seem more intelligible. "Modernist America" brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential, and why these and other artists and entertainers simultaneously represent both an American and a modern global culture.

Rationalizing Culture

Little magazines made modernism happen. These pioneering enterprises were typically founded by individuals or small groups intent on publishing the experimental works or radical opinions of untried, unpopular, or underrepresented

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writers. Recently, little magazines have re-emerged as an important critical tool for examining the local and material conditions that shaped modernism. This volume reflects the diversity of Anglo-American modernism, with essays on avant-garde, literary, political, regional, and African American little magazines. It also presents a diversity of approaches to these magazines: discussions of material practices and relations; analyses of the relationship between little magazines and popular or elite audiences; examinations of correspondences between texts and images; feminist modifications of the traditional canon or histories; and reflections on the emerging field of periodical studies. All emphasize the primacy and materiality of little magazines. With a preface by Mark Morrisson, an afterword by Robert Scholes, and an extensive bibliography of little magazine resources, the collection serves both as an introduction to little magazines and a reconsideration of their integral role in the development of modernism.

Critical Rhythm

Between present and past, visible and invisible, and sensation and idea, there is resonance—so philosopher Maurice Merleau-Ponty argued and so Jessica Wiskus explores in *The Rhythm of Thought*. Holding the poetry of Stéphane Mallarmé, the paintings of Paul Cézanne, the prose of Marcel Proust, and the music of Claude Debussy under Merleau-Ponty's phenomenological light, she offers innovative interpretations of some of these artists' masterworks, in turn articulating a new

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perspective on Merleau-Ponty's philosophy. More than merely recovering Merleau-Ponty's thought, Wiskus thinks according to it. First examining these artists in relation to noncoincidence—as silence in poetry, depth in painting, memory in literature, and rhythm in music—she moves through an array of their artworks toward some of Merleau-Ponty's most exciting themes: our bodily relationship to the world and the dynamic process of expression. She closes with an examination of synesthesia as an intertwining of internal and external realms and a call, finally, for philosophical inquiry as a mode of artistic expression. Structured like a piece of music itself, *The Rhythm of Thought* offers new contexts in which to approach art, philosophy, and the resonance between them.

The Speed Handbook

In the half-century between 1890 and 1950, a variety of fields and disciplines, from musicology and literary studies to biology, psychology, genetics, and eugenics, expressed a profound interest in the subject of rhythm. In this book, Michael Golston recovers much of the work done in this area and situates it in the society, politics, and culture of the Modernist period. He then filters selected Modernist poems through this archive to demonstrate that innovations in prosody, form, and subject matter are based on a largely forgotten ideology of rhythm and that beneath Modernist prosody is a science and an accompanying technology. In his analysis, Golston first examines psychological and physiological experiments that

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purportedly proved that races responded differently to rhythmic stimuli. He then demonstrates how poets like Ezra Pound, W. B. Yeats, Mina Loy, and William Carlos Williams either absorbed or echoed the information in these studies, using it to hone the innovative edge of Modernist practice and fundamentally alter the way poetry was written. Golston performs close readings of canonical texts such as Pound's *Cantos*, Yeats's "Lake Isle of Innisfree," and William Carlos Williams's *Paterson*, and examines the role the sciences of rhythm played in racist discourses and fascist political thinking in the years leading up to World War II. Recovering obscure texts written in France, Germany, England, and America, Golston argues that "Rhythmics" was instrumental in generating an international modern art and should become a major consideration in our reading of reactionary avant-garde poetry.

Fascinating Rhythm

The modernist movement radically transformed the late nineteenth- and early twentieth-century literary establishment, and its effects are still felt today. Modernism introduces and analyzes what amounted to nothing less than a literary and cultural revolution. In this fully updated and revised second edition, charting the movement in its global and local contexts, Peter Childs: details the origins of the modernist movement and the influence of thinkers such as Darwin, Marx, Freud, Nietzsche, Saussure and Einstein explores the radical changes which

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occurred in the literature, drama, art and film of the period traces 'modernism at work' in Anglophone literatures, especially in writings by a range of key figures including James Joyce, Virginia Woolf, Samuel Beckett, Nella Larsen, Gertrude Stein, Katherine Mansfield, T. S. Eliot, and many others reflects upon the shift from modernism to postmodernism. At once accessible and critically informed, Modernism guides readers from first steps in the field to an advanced understanding of one of the most important cultural movements of the last centuries.

Literature, Modernism, and Dance

Speed, the sensation one gets when driving fast, was described by Aldous Huxley as the single new pleasure invented by modernity. The Speed Handbook is a virtuoso exploration of Huxley's claim. Enda Duffy shows how the experience of speed has always been political and how it has affected nearly all aspects of modern culture. Primarily a result of the mass-produced automobile, the experience of speed became the quintessential way for individuals to experience modernity, to feel modernity in their bones. Duffy plunges full-throttle into speed's "adrenaline aesthetics," offering deft readings of works ranging from F. Scott Fitzgerald's *The Great Gatsby*, through J. G. Ballard's *Crash*, to the cautionary consumerism of Ralph Nader. He describes how speed changed understandings of space, distance, chance, and violence; how the experience of speed was

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commodified in the dawning era of mass consumption; and how society was incited to abhor slowness and desire speed. He examines how people were trained by new media such as the cinema to see, hear, and sense speed, and how speed, demanded of the efficient assembly-line worker, was given back to that worker as the chief thrill of leisure. Assessing speed's political implications, Duffy considers how speed pleasure was offered to citizens based on criteria including their ability to pay and their gender, and how speed quickly became something to be patrolled by governments. Drawing on novels, news reports, photography, advertising, and much more, Duffy provides a breakneck tour through the cultural dynamics of speed.

The Rhythm of Thought

Modernism and the Architecture of Private Life offers a bold new assessment of the role of the domestic sphere in modernist literature, architecture, and design. Elegantly synthesizing modernist literature with architectural plans, room designs, and decorative art, Victoria Rosner's work explores the collaborations among modern British writers, interior designers, and architects in redefining the form, function, and meaning of middle-class private life. Drawing on a host of previously unexamined archival sources and works by figures such as E. M. Forster, Roger Fry, Oscar Wilde, James McNeill Whistler, and Virginia Woolf, Rosner highlights the participation of modernist literature in the creation of an experimental, embodied,

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and unstructured private life, which we continue to characterize as "modern."

Modernist America

Though often defined as having opposite aims, means, and effects, modernism and modern propaganda developed at the same time and influenced each other in surprising ways. The professional propagandist emerged as one kind of information specialist, the modernist writer as another. Britain was particularly important to this double history. By secretly hiring well-known writers and intellectuals to write for the government and by exploiting their control of new global information systems, the British in World War I invented a new template for the manipulation of information that remains with us to this day. Making a persuasive case for the importance of understanding modernism in the context of the history of modern propaganda, *Modernism, Media, and Propaganda* also helps explain the origins of today's highly propagandized world. *Modernism, Media, and Propaganda* integrates new archival research with fresh interpretations of British fiction and film to provide a comprehensive cultural history of the relationship between modernism and propaganda in Britain during the first half of the twentieth century. From works by Joseph Conrad to propaganda films by Alfred Hitchcock and Orson Welles, Mark Wollaeger traces the transition from literary to cinematic propaganda while offering compelling close readings of major fiction by Virginia Woolf, Ford Madox Ford, and James Joyce.

Modernism Reconsidered

Although often dismissed as a minor offshoot of the better-known German movement, expressionism on the American stage represents a critical phase in the development of American dramatic modernism. Situating expressionism within the context of early twentieth-century American culture, Walker demonstrates how playwrights who wrote in this mode were responding both to new communications technologies and to the perceived threat they posed to the embodied act of meaning. At a time when mute bodies gesticulated on the silver screen, ghostly voices emanated from tin horns, and inked words stamped out the personality of the hand that composed them, expressionist playwrights began to represent these new cultural experiences by disarticulating the theatrical languages of bodies, voices and words. In doing so, they not only innovated a new dramatic form, but redefined playwriting from a theatrical craft to a literary art form, heralding the birth of American dramatic modernism.

Modernism and the Aesthetics of Violence

Finalist for the 2015 Pulitzer Prize in Biography. "Profoundly evocative and altogether admirable...The writing and detail are so brilliant that I found the volume revelatory." —Tim Page, Washington Post Nearly 100 years after bursting

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onto Chicago's music scene under the tutelage of Joe "King" Oliver, Louis Armstrong is recognized as one of the most influential artists of the twentieth century. A trumpet virtuoso, seductive crooner, and consummate entertainer, Armstrong laid the foundation for the future of jazz with his stylistic innovations, but his story would be incomplete without examining how he struggled in a society seething with brutally racist ideologies, laws, and practices. Thomas Brothers picks up where he left off with the acclaimed *Louis Armstrong's New Orleans*, following the story of the great jazz musician into his most creatively fertile years in the 1920s and early 1930s, when Armstrong created not one but two modern musical styles. Brothers wields his own tremendous skill in making the connections between history and music accessible to everyone as Armstrong shucks and jives across the page. Through Brothers's expert ears and eyes we meet an Armstrong whose quickness and sureness, so evident in his performances, served him well in his encounters with racism while his music soared across the airwaves into homes all over America. *Louis Armstrong, Master of Modernism* blends cultural history, musical scholarship, and personal accounts from Armstrong's contemporaries to reveal his enduring contributions to jazz and popular music at a time when he and his bandmates couldn't count on food or even a friendly face on their travels across the country. Thomas Brothers combines an intimate knowledge of Armstrong's life with the boldness to examine his place in such a racially charged landscape. In vivid prose and with vibrant photographs, Brothers illuminates the life and work of the man many consider to be the greatest American musician of

the twentieth century.

A Companion to Virginia Woolf

Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization, the renowned Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. As a year-long participant-observer, Born studied the social and cultural economy of an institution for research and production of avant-garde and computer music. She gives a unique portrait of IRCAM's composers, computer scientists, technicians, and secretaries, interrogating the effects of the cultural philosophy of the controversial avant-garde composer, Pierre Boulez, who directed the institute until 1992. Born depicts a major artistic institution trying to maintain its status and legitimacy in an era increasingly dominated by market forces, and in a volatile political and cultural climate. She illuminates the erosion of the legitimacy of art and science in the face of growing commercial and political pressures. By tracing how IRCAM has tried to accommodate these pressures while preserving its autonomy, Born reveals the contradictory effects of institutionalizing an avant-garde. Contrary to those who see postmodernism representing an accord between high and popular culture, Born stresses the continuities between modernism and postmodernism and how postmodernism itself embodies an implicit antagonism toward popular culture.

Rhythmic Modernism

Beyond the Victorian/ Modernist Divide contributes to a new phase in the Victorian-modern debate of traditional periodization through the perspective lens of literature and the visual arts. Breaking away from conventionally fixed discourses and dichotomies, this book utilizes an interdisciplinary approach to examine the existence of overlaps and unexplored continuities between the Victorians, the post-Victorians and the modernists, including the fields of music, architecture, design, science, and social life. Furthermore, the book remaps the cultural history of two critical meta-narratives and their interdependence - the myth of "high modernism" and the myth of "Victorianism" - by building on recent scholarly work and addressing the question of the "turn of the century break theory" with a new set of arguments and contributions. The essays presented within acknowledge the existence of a break-theory in modernism, but question this theory by re-contextualising it while uncovering long-masked continuities between artists, genres and forms across the divide. The collection offers a new approach to modernism, Edwardianism, and Victorianism; utilizing the cross-fertilisation of interdisciplinary approaches, and by combining contributions that look forward from the Victorians with other contributions that look backward from the modernists. While literary modernism and its vexed relationships with the nineteenth century is a central subject of the book, further analysis includes artistic discourses and theories stemming from history, the visual arts, science,

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music and design. Each chapter offers a fresh interpretation of individual artists, navigating away from characteristic classifications of works, authors and cultural phenomena. Ultimately, the volume argues that though periodization and genre categories play substantial roles in this divide, it is also essential to be critically aware of the way cultural history has been, and continues to be, constructed.

Modernism and Music

Contrary to the common view that cultural modernism is a broadly anti-mimetic movement, one which turned away from traditional artistic goals of representing the world, *Rhythmic Modernism* argues that rhythm and mimesis are central to modernist aesthetics. Through detailed close readings of non-fiction and short stories, Helen Rydstrand shows that textual rhythms comprised the substance of modernist mimesis. *Rhythmic Modernism* demonstrates how many modernist writers, such as D. H. Lawrence, Katherine Mansfield and Virginia Woolf, were profoundly invested in mimicking a substratum of existence that was conceived as rhythmic, each displaying a fascination with rhythm, both as a formal device and as a vital, protean concept that helped to make sense of the complex modern world.

Jazz Modernism

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Offering a comprehensive and up-to-date survey of the field, *A Companion to Modernist Poetry* provides readers with detailed discussions of individual poets, 'schools' and 'movements' within modernist poetry, and the cultural and historical context of the modernist period. Provides an in-depth and accessible summary of the latest trends in the study of modernist poetry. Balances discussion of individual poets, 'schools', and 'movements' with in-depth literary and historical context. Brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important. Edited by highly respected and notable critics in the field who have a broad knowledge of current debates and of rising and senior scholars in the field.

The Mental Life of Modernism

In this innovative study, Tyler Whitney demonstrates how a transformation and militarization of the civilian soundscape in the late nineteenth and early twentieth centuries left indelible traces on the literature that defined the period. Both formally and thematically, the modernist aesthetics of Franz Kafka, Robert Musil, Detlev von Liliencron, and Peter Altenberg drew on this blurring of martial and civilian soundscapes in traumatic and performative repetitions of war. At the same time, Richard Huelsenbeck assaulted audiences in Zurich with his "sound poems," which combined references to World War I, colonialism, and violent encounters in urban spaces with nonsensical utterances and linguistic detritus—all accompanied

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by the relentless beating of a drum on the stage of the Cabaret Voltaire. *Eardrums* is the first book-length study to explore the relationship between acoustical modernity and German modernism, charting a literary and cultural history written in and around the eardrum. The result is not only a new way of understanding the sonic impulses behind key literary texts from the period. It also outlines an entirely new approach to the study of literature as as the interaction of text and sonic practice, voice and noise, which will be of interest to scholars across literary studies, media theory, sound studies, and the history of science.

Modernism

Modernity, as has often been observed, was fundamentally concerned with questions of temporality. The period around 1900, in particular, witnessed numerous efforts to define, discipline or 'liberate' temporal experience. Within this broader framework of thinking about temporality, 'rhythm' came to form the object of an intense and widespread preoccupation. Rhythmical research played a central role not only in the reconceptualisation of human physiology and labour in the late nineteenth century, but also in the emergence of a new leisure culture in the early twentieth. The book traces the ways in which notions of 'rhythm' were mobilised both to conceptualise modernity (narrate its origins and prescribe its directions) and, in particular, to forge a new understanding of temporal media that came to mark the mass-mediated experience of the 1920s: a conception of artistic media

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as mediators between the organic and the rational, the time of the body and that of the machine. Michael Cowan is Associate Professor of German and World Cinemas at McGill University. He is the author of *Cult of the Will: Nervousness and German Modernity* (2008), as well as several articles and collections on German literature, film, media and cultural history.

Modernism, Magazines, and the British Avant-garde

In the half-century between 1890 and 1950, a variety of fields and disciplines, from musicology and literary studies to biology, psychology, genetics, and eugenics, expressed a profound interest in the subject of rhythm. In this book, Michael Golston recovers much of the work done in this area and situates it in the society, politics, and culture of the Modernist period. He then filters selected Modernist poems through this archive to demonstrate that innovations in prosody, form, and subject matter are based on a largely forgotten ideology of rhythm and that beneath Modernist prosody is a science and an accompanying technology. In his analysis, Golston first examines psychological and physiological experiments that purportedly proved that races responded differently to rhythmic stimuli. He then demonstrates how poets like Ezra Pound, W. B. Yeats, Mina Loy, and William Carlos Williams either absorbed or echoed the information in these studies, using it to hone the innovative edge of Modernist practice and fundamentally alter the way poetry was written. Golston performs close readings of canonical texts such as

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Pound's Cantos, Yeats's "Lake Isle of Innisfree," and William Carlos Williams's Paterson, and examines the role the sciences of rhythm played in racist discourses and fascist political thinking in the years leading up to World War II. Recovering obscure texts written in France, Germany, England, and America, Golston argues that "Rhythmics" was instrumental in generating an international modern art and should become a major consideration in our reading of reactionary avant-garde poetry.

Modernist Work

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Sublime Noise

Beyond the Victorian/ Modernist Divide

When Constance Garnett's translations (1910–20) made Dostoevsky's novels accessible in England for the first time they introduced a disruptive and liberating literary force, and English novelists had to confront a new model and rival. The writers who are the focus of this study - Lawrence, Woolf, Bennett, Conrad, Forster,

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Galsworthy and James - either admired or feared Dostoevsky as a monster who might dissolve all literary and cultural distinctions. Though their responses differed greatly, these writers were unanimous in their inability to recognize Dostoevsky as a literary artist. They viewed him instead as a psychologist, a mystic, a prophet and, in the cases of Lawrence and Conrad, a hated rival who compelled creative response. This study constructs a map of English modernist novelists' misreadings of Dostoevsky, and in so doing it illuminates their aesthetic and cultural values and the nature of the modern English novel.

Little Magazines & Modernism

When Stravinsky's Rite of Spring premiered in Paris in 1913, the crowd rioted in response to the harsh dissonance and jarring rhythms of its score. This was noise, not music. In *Sublime Noise*, Josh Epstein examines the significance of noise in modernist music and literature. How—and why—did composers and writers incorporate the noises of modern industry, warfare, and big-city life into their work? Epstein argues that, as the creative class engaged with the racket of cityscapes and new media, they reconsidered not just the aesthetic of music but also its cultural effects. Noise, after all, is more than a sonic category: it is a cultural value judgment—a way of abating and categorizing the sounds of a social space or of new music. Pulled into dialogue with modern music's innovative rhythms, noise signaled the breakdown of art's autonomy from social life—even

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the "old favorites" of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts. The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation. Building both on literary cultural studies and work in the "new musicology," *Sublime Noise* examines the rich material relationship that exists between music and literature. Through close readings of modernist authors, including James Joyce, T. S. Eliot, Edith Sitwell, E. M. Forster, and Ezra Pound, and composers, including George Antheil, William Walton, Erik Satie, and Benjamin Britten, Epstein offers a radically contemporary account of musical-literary interactions that goes well beyond pure formalism. This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period.

A Companion to Modernist Poetry

This anthology provides a guide to the Modernist movement in literature. Covering intellectual concerns of the period 1850-1940, it draws on contemporary essays, reviews, articles and manifestos of the political and aesthetic avant-garde.

Rhythm and Race in Modernist Poetry and Science

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This book shows how rhythm constitutes an untapped resource for understanding poetry. Intervening in recent debates over formalism, historicism, and poetics, the authors show how rhythm is at once a defamiliarizing aesthetic force and an unstable concept. Distinct from the related terms to which it's often assimilated—scansion, prosody, meter—rhythm makes legible a range of ways poetry affects us that cannot be parsed through the traditional resources of poetic theory. Rhythm has rich but also problematic roots in still-lingering nineteenth-century notions of primitive, oral, communal, and sometimes racialized poetics. But there are reasons to understand and even embrace its seductions, including its resistance to lyrical voice and even identity. Through exploration of rhythm's genealogies and present critical debates, the essays consistently warn against taking rhythm to be a given form offering ready-made resources for interpretation. Pressing beyond poetry handbooks' isolated descriptions of technique or inductive declarations of what rhythm "is," the essays ask what it means to think rhythm. Rhythm, the contributors show, happens relative to the body, on the one hand, and to language, on the other—two categories that are distinct from the literary, the mode through which poetics has tended to be analyzed. Beyond articulating what rhythm does to poetry, the contributors undertake a genealogical and theoretical analysis of how rhythm as a human experience has come to be articulated through poetry and poetics. The resulting work helps us better understand poetry both on its own terms and in its continuities with other experiences and other arts. Contributors: Derek Attridge, Tom Cable, Jonathan Culler, Natalie Gerber, Ben

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Glaser, Virginia Jackson, Simon Jarvis, Ewan Jones, Erin Kappeler, Meredith Martin, David Nowell Smith, Yopie Prins, Haun Saussy

Modernism

Drawing on a wealth of new evidence, this is the first full-length study of two key little magazines published in Britain before the First World War. Edited by and featuring authors and artists including John Middleton Murry, Katherine Mansfield, J.D. Fergusson, Henri Gaudier-Brzeska, and D.H. Lawrence, *Rhythm and The Blue Review* have often been overlooked in accounts of the period. It is this omission that the author takes as a primary point of enquiry, examining the competitive and complex networks that surrounded and defined the publications, and using them as a starting point from which to explore wider issues concerning the formation and consumption of avant-garde culture in this dynamic transitional period.

Modernist Voyages

How does the jazz of Louis Armstrong, Duke Ellington, Fats Waller, Billie Holiday, and Charlie Parker fit into the great tradition of modernist art? In this book, an eminent cultural historian provides the answer and offers a new way of understanding jazz.

Louis Armstrong, Master of Modernism

A Companion to Virginia Woolf is a thorough examination of her life, work, and multiple contexts in 33 essays written by leading scholars in the field. Contains insightful and provocative new scholarship and sketches out new directions for future research Approaches Woolf's writing from a variety of perspectives and disciplines, including modernism, post-colonialism, queer theory, animal studies, digital humanities, and the law Explores the multiple trajectories Woolf's work travels around the world, from the Bloomsbury Group, and the Hogarth Press to India and Latin America Situates Woolf studies at the vanguard of contemporary literature scholarship and the new modernist studies

Rhythms of Modern Life

London's literary and cultural scene fostered newly configured forms of feminist anticolonialism during the modernist period. Through their writing in and about the imperial metropolis, colonial women authors not only remapped the city, they also renegotiated the position of women within the empire. This book examines the significance of gender to the interwoven nature of empire and modernism. As transgressive figures of modernity, writers such as Jean Rhys, Katherine Mansfield, Una Marson and Sarojini Naidu brought their own versions of modernity to the

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capital, revealing the complex ways in which colonial identities 'traveled' to London at the turn of the twentieth century. Anna Snaith's timely and original study provides a new vantage point on the urban metropolis and its artistic communities for scholars and students of literary modernism, gender and postcolonial studies, and English literature more broadly.

Modernism, Media, and Propaganda

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

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