



Frank
Lentricchia



MODERNIST QUARTET



Modernist Quartet

Daniel Tompsett



Modernist Quartet:

Modernist Quartet Frank Lentricchia, 1994-08-26 *Modernist Quartet* is a study of the four major American modernist poets Frost Stevens Pound Eliot in various historical environments literary philosophical gender relations the business of capitalist economics with special attention given to their central poetic texts as they simultaneously reflect and shape our understanding of those environments Frank Lentricchia presents the poems as stories of the poets seeking to sustain a life in noncommercial writing in a culture that is only hospitable for the most part to commercial art [The Modernist Art of Queer Survival](#) Benjamin Bateman, 2018 Drawing on a critical framework informed by queer theory and psychoanalysis *The Modernist Art of Queer Survival* offers a new definition of survival one that means more than merely the continuation of life This book creates a literary archive of counterarguments to the conventional Darwinian evolutionary protocols of survival in early 20th century thought **The Cambridge Companion to Modernist Poetry** Alex Davis, Lee M. Jenkins, 2007-07-19 This Companion offers the most comprehensive overview available of modernist poetry its forms its major authors and its contexts The first part explores the historical and cultural contexts and sexual politics of literary modernism and the avant garde The chapters in the second part concentrate on individual authors and movements while the concluding part offers a comprehensive overview of the early reception and subsequent canonisation of modernist poetry As well as insightful readings of canonical poets the Companion features extended discussions of poets whose importance is now being increasingly recognised such as Mina Loy poets of the Harlem Renaissance and postcolonial poets in the Caribbean Africa and India While modernist poets are often thought of as difficult these essays will help students to understand and enjoy their experimental playful and fascinating responses to contemporary social and cultural change and their dialogue with the arts and with each other *Rhythm and Race in Modernist Poetry and Science* Michael Golston, 2007-12-21 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 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

Empire Burlesque Daniel T. O'Hara,2003-04-09 Discusses the effects of globalization on the field of literary studies and the formation of a critical identity in America A History of Modernist Poetry Alex Davis, Lee M. Jenkins,2015-04-27 A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post war period The first of its three parts considers formal and contextual issues including myth politics gender and race while the second and third parts discuss a wide range of individual poets including Ezra Pound T S Eliot W B Yeats Mina Loy Gertrude Stein Wallace Stevens William Carlos Williams and Marianne Moore as well as key movements such as Imagism Objectivism and the Harlem Renaissance This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism The collection concludes with a wide ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic **Wyndham Lewis and the Cultures of Modernity** Dr Nathan Waddell, Ms Alice Reeve-Tucker, Professor Andrzej Gasiorek,2013-05-28 Making a strong case for a revaluation of Wyndham Lewis 1882 1957 this collection argues that significant aspects of Lewis s writing painting and thinking have not yet received the attention they deserve The contributors explore Lewis s contributions to the production and circulation of modernism and assess the links between Lewis s writing and painting and the work of other key contemporary figures to position Lewis not only as one of the first twentieth century cultural critics but also as one who anticipated the work of the Frankfurt School and other social theorists Familiar topics and themes such as Vorticism receive fresh appraisals and Lewis s significance as a philosopher critic novelist and artist becomes fully realized in the context of his associations with important figures such as John Rodker Charlie Chaplin Evelyn Waugh Naomi Mitchison and Rebecca West Lewis emerges as a figure whose writings on politics corporate patronage shell shock anthropology art and cinema extend their influence into the late twentieth and early twenty first centuries **The Subject in Question** C. Christopher Soufas,2007-02 The Subject in Question presents the first systematic study of Spanish modernism in an attempt to end Spain s literary isolation from the mainstream of early contemporary European literature The Ordeal of Robert Frost Mark Richardson,1997 Through close readings of Frost s poetry and often ignored prose Mark Richardson argues that Frost s debates with Van Wyck Brooks Malcolm Cowley and H L Mencken informed his poetics and his poetic style just as much as did his deep identification with earlier writers like Emerson and William James *Marianne Moore and the Cultures of Modernity* Victoria Bazin,2016-05-06 Victoria Bazin examines the poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman of living in the aftermath of the First World War of being interpellated as a modern consumer and of writing in the age of mechanical reproduction She argues that Moore s textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity on textual extracts and reproductions on the

phantasmagoria of city life revealing something modernism worked hard to conceal its relation to modernity more specifically its relation to the new emerging and expanding mass consumer culture Drawing extensively on archival resources to trace Moore s influences and to describe her own distinctive modernist aesthetic this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity Moore s use of the quoted fragment is conceptualised in relation not only to Walter Benjamin s philosophical history but also to William James s image of the world as a series of partial stories As such this account of Marianne Moore not only contributes to a greater understanding of the poet and her work but it also offers up a more politicized and historically nuanced understanding of poetic modernism between the wars one that retains a sense of the formal complexities of poetic language and the poet s own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem This book will appeal therefore not only to scholars already familiar with Moore s poetry but more widely to those interested in modernism and American culture between the wars

Late Stevens B. J. Leggett, 2005-07-01 If one no longer believes in God as truth Wallace Stevens once wrote it is not possible merely to disbelieve it becomes necessary to believe in something else I say that one s final belief must be in a fiction Stevens addressed the concept of a supreme fiction throughout much of his career but many critics feel that his poems never realized that concept beyond a theoretical possibility B J Leggett argues that Stevens did indeed achieve the supreme fiction in his often overlooked late poems To share in the poet s vision though Leggett finds that readers must understand the ingenious intertext that runs through this culminating body of work After three volumes of difficult and abstract poetry Stevens in the last five years of his life reverted to a style that is refreshingly personal and accessible Leggett gives close examination to *The Rock* which is the closing section of Stevens s *Collected Poems* and to the uncollected poems published as *Opus Posthumous* supplying readers with the motifs conventions texts and fictions or intertext on which these works significance depends He ultimately shows that there is a kind of master narrative in Stevens s late poems one that is not always explicitly present but that is based on the supreme fiction It is here that Stevens gives form to his belief Leggett traces the development of this fiction and demonstrates how knowledge of its presence dramatically changes the reading of key poems His discussion of Schopenhauer s influence on Stevens together with rich analyses of major poems challenges to conventional interpretations and speculation on the direction Stevens s poetry might have taken had he lived longer all make for provocative reading *Late Stevens* is a book for anyone who thought they knew this poet

Leaving Little Italy Fred L. Gardaphé, 2012-02-01 *Leaving Little Italy* explores the various forces that have shaped and continue to mold Italian American culture Early chapters offer a historical survey of major developments in Italian American culture from the early mass immigration period to the present day situating these developments within the larger framework of American culture as a whole Subsequent chapters examine particular works of Italian American literature and film from a variety of perspectives including literary history gender social class autobiography and race Paying

particular attention to how the individual artist's personality has intersected with community in the shaping of Italian American culture the book reveals how and why Italian America was invented and why Little Italys must ultimately disappear

Rethinking Peripheral Modernisms Katia Pizzi, Roberta Geftter Wondrich, 2024-01-02 This collection of essays reappraises the contributions made by modernist movements from regions generally regarded as peripheral or semi peripheral to a global aesthetic of Modernism It particularly focuses on European semi peripheries combining theoretical chapters and individual case studies to examine the cultural and aesthetic complexities of so called peripheral modernisms Contributing to research on the transnational turn in New Modernist Studies the volume takes recent scholarship on postcolonial modernisms one step further by exploring a broader geopolitical expanse than the formerly colonised regions under global capitalism It highlights the local and translocal specificities of modernist movements from regions such as Eastern and Central Europe and the Mediterranean to offer new insights into the concept of global modernism

Wallace Stevens and Pre-Socratic Philosophy Daniel Tompsett, 2012-09-10 This book studies Wallace Stevens and pre Socratic philosophy showing how concepts that animate Stevens poetry parallel concepts and techniques found in the poetic works of Parmenides Empedocles and Xenophanes and in the fragments of Heraclitus Tompsett traces the transition of pre Socratic ideas into poetry and philosophy of the post Kantian period assessing the impact that the mythologies associated with pre Socratism have had on structures of metaphysical thought that are still found in poetry and philosophy today This transition is treated as becoming increasingly important as poetic and philosophic forms have progressively taken on the existential burden of our post theological age Tompsett argues that Stevens poetry attempts to play its audience into an ontological ground in an effort to show that his reduction of metaphysics is not dry philosophical imposition but is enacted by our encounter with the poems themselves Through an analysis of the language and form of Stevens poems Tompsett uncovers the mythology his poetry shares with certain pre Socratics and with Greek tragedy This shows how such mythic rhythms are apparent within the work of Friedrich Nietzsche Martin Heidegger and Hans Georg Gadamer and how these rhythms release a poetic understanding of the violence of a reduction of metaphysics

Bloom's how to Write about Robert Frost Michael Robert Little, 2010 Known for his poetic transformation of New England and nature Robert Frost has retained his position through the years as one of the essential American poets of the 20th century His classic works including The Road Not Taken Stopping by Woods on a Snowy Evening and The Death of the Hired Man are explored in this volume and will lead students and readers to a more nuanced understanding of the work of this verse master Suggestions for writing an effective paper about Frost will encourage students critical thinking skills

American Modernism (Re)Considered Robert C. Hauhart, Jeff Birkenstein, 2025-08-07 What exactly is modernism and who are modernist writers What distinguishes American modernism from its European counterpart American Modernism Re Considered questions the principal distinction between modernism and other genres movements styles in literature through new critical readings of canonical modernist texts

alongside texts which pose a problem for modernism due to their ambiguous if not marginal relation to some of its predominant tenets. It asks: Is modernism characterized principally by a transition from older forms like naturalism and realism to a style that is new, innovative and experimental? Is it found in shared understandings and alignments regarding the nature and purpose of art? Is it identifiable by modernists' treatment of various central themes including as a reaction to modernity as a response to the Boer and World wars as an interrogation of Britain's empire and its dissolution and how these events fragmented modern life? Or is it all of the above? Contributors discuss a wide range of texts by authors such as Nella Larsen, Willa Cather, Charlotte Perkins Gilman, Anne Carson, Wallace Stevens, Amrico Paredes, Richard Wright, Ernest Hemingway and T.S. Eliot to challenge the aesthetic, social and temporal boundaries of modernism in America. Through original close readings of these texts, *American Modernism Reconsidered* subjects modernism to new interrogations and offers new answers to questions that remain contemporary even as they harken back to its height of popularity and interest in the mid 1920s.

Atlantic Poets Maria Irene Ramalho Sousa Santos, 2003. An important new reading of Portugal's greatest poet.

Backgazing: Reverse Time in Modernist Culture Paul Giles, 2019-02-14. This volume traces ways in which time is represented in reverse forms throughout modernist culture from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of New Modernist Studies. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts. The title 'backgazing' is taken from Australian poet Robert G. Fitzgerald's 1938 poem 'Essay on Memory' and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. Backgazing intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere far from being merely an annexed margin can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T.S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

Collecting as Modernist Practice Jeremy Braddock, 2012-01-18. In this highly original study, Jeremy Braddock focuses on collective forms of modernist expression: the art collection, the anthology and the archive, and their importance in the development of institutional and artistic culture in the United States. Using extensive archival research, Braddock's study synthetically examines the overlooked practices of major American art collectors and literary editors: Albert Barnes, Alain Locke, Duncan

Phillips Alfred Kreyborg Amy Lowell Ezra Pound Katherine Dreier and Carl Van Vechten He reveals the way collections were devised as both models for modernism's future institutionalization and culturally productive objects and aesthetic forms in themselves Rather than anchoring his study in the familiar figures of the individual poet artist and work Braddock gives us an entirely new account of how modernism was made one centered on the figure of the collector and the practice of collecting Collecting as Modernist Practice demonstrates that modernism's cultural identity was secured not so much through the selection of a canon of significant works as by the development of new practices that shaped the social meaning of art Braddock has us revisit the contested terrain of modernist culture prior to the dominance of institutions such as the Museum of Modern Art and the university curriculum so that we might consider modernisms that could have been Offering the most systematic review to date of the Barnes Foundation an intellectual genealogy and analysis of The New Negro anthology and studies of a wide range of hitherto ignored anthologies and archives Braddock convincingly shows how artistic and literary collections helped define the modernist movement in the United States John Xiros Cooper The University of British Columbia

The New York School Poets and the Neo-Avant-Garde Mark Silverberg, 2016-02-17 New York City was the site of a remarkable cultural and artistic renaissance during the 1950s and 60s In the first monograph to treat all five major poets of the New York School John Ashbery Barbara Guest Kenneth Koch Frank O'Hara and James Schuyler Mark Silverberg examines this rich period of cross fertilization between the arts Silverberg uses the term neo avant garde to describe New York School Poetry Pop Art Conceptual Art Happenings and other movements intended to revive and revise the achievements of the historical avant garde while remaining keenly aware of the new problems facing avant gardists in the age of late capitalism Silverberg highlights the family resemblances among the New York School poets identifying the aesthetic concerns and ideological assumptions they shared with one another and with artists from the visual and performing arts A unique feature of the book is Silverberg's annotated catalogue of collaborative works by the five poets and other artists To comprehend the coherence of the New York School Silverberg demonstrates one must understand their shared commitment to a reconceptualized idea of the avant garde specific to the United States in the 1950s and 60s when the adversary culture of the Beats was being appropriated and repackaged as popular culture Silverberg's detailed analysis of the strategies the New York School poets used to confront the problem of appropriation tells us much about the politics of taste and gender during the period and suggests new ways of understanding succeeding generations of artists and poets

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