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Modernism: Evolution of an Idea, by Sean Latham and Gayle Rogers: Bloomsbury Academic, 2015. Jacob Aplaca. Women's Studies. Volume 46, 2017 - Issue 1. Published online: 6 Dec 2016. book review. **Modernism: evolution of an idea**. Richard Porteous. Textual Practice. Volume 31, 2017 - Issue 6.

Modernism: Evolution of an Idea: English Studies: Vol 98, No 8

Modernism: Evolution of an Idea. London: Bloomsbury, 2015. Lee, Steven S. The Ethnic Avant-Garde: Minority Cultures and World Revolution. Author: Alys Moody. Publisher: Bloomsbury Publishing. ISBN: 1474242332. Category: Literary Criticism. Page: 488. View: 842

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Our book, **Modernism: Evolution of an Idea** (2015), doesn't attempt to answer that question definitively. If we learned anything from our research, it's that such an ambition would be doomed to failure. Instead, we set out to explore the many ways in which the question of modernism has been posed and answered across the last century.

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Drawing on works in a variety of genres, Gayle Rogers reconstructs an archive of cross-cultural exchanges to reveal the mutual constitution of two modernist movements—one in Britain, the other in Spain, and stretching at key moments in between to Ireland and the Americas.

A Genealogy of Modernism is a study of literary transition in the first two decades of the twentieth-century, a period of extraordinary ferment and great accomplishment, during which the avant-garde gradually consolidated a secure place within English culture. Michael Levenson analyses that complex process by following the successive phases of a literary movement - Impressionist, Imagist, Vorticist, Classicist - as it attempted to formulate the principles on which a new aesthetic might be founded. The emphasis here falls on the ideology of modernism, but throughout the book the ideological question is tied on the one hand to specific literary works and on the other to general movements in philosophy and the fine arts. The major figures under discussion, Joseph Conrad, Ford Madox Ford, Ezra Pound, Wyndham Lewis, and T. S. Eliot, are placed in relation to thinkers who have been largely neglected in the history of modernism: Max Stirner, Wilhelm Worringer, Pierre Lasserre, Allen Upward, and Hilarie Belloc. Levenson thus situates the emergence of a modernist aesthetic within the context of literary theory, literary practice, and cultural history.

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On Postmodernism

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.

Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America and Australia - many translated into English for the first time - this is the first collection of statements on modernism by writers, artists and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading modernist scholars exploring major issues in the contemporary study of global modernism. Global Modernists on Modernism is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

In a powerful and original contribution to the history of ideas, Hannah Dawson explores the intense preoccupation with language in early-modern philosophy, and presents an analysis of John Locke's critique of words. By examining a broad sweep of pedagogical and philosophical material from antiquity to the late seventeenth century, Dr Dawson explains why language caused anxiety in various writers. Locke, Language and Early-Modern Philosophy demonstrates that developments in philosophy, in conjunction with weaknesses in linguistic theory, resulted in serious concerns about the capacity of words to refer to the world, the stability of meaning, and the duplicitous power of words themselves. Dr Dawson shows that language so fixated all manner of early-modern authors because it was seen as an obstacle to both knowledge and society. She thereby uncovers a novel story about the problem of language in philosophy, and in the process reshapes our understanding of early-modern epistemology, morality and politics.

In the early decades of the twentieth century, engagement with science was commonly used as an emblem of modernity. This phenomenon is now attracting increasing attention in different historical specialities. **Being Modern** builds on this recent scholarly interest to explore engagement with science across culture from the end of the nineteenth century to approximately 1940. Addressing the breadth of cultural forms in Britain and the western world from the architecture of Le Corbusier to working class British science fiction, **Being Modern** paints a rich picture. Seventeen distinguished contributors from a range of fields including the cultural study of science and technology, art and architecture, English culture and literature examine the issues involved. The book will be a valuable resource for students, and a spur to scholars to further examination of culture as an interconnected web of which science is a critical part, and to supersede such tired formulations as 'Science and culture'.

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