

An aerial photograph of a city model, likely Venice, showing a complex network of streets and buildings. The model is made of light-colored material, possibly wood or plaster, and is set against a dark background. A prominent red horizontal bar is overlaid on the image, containing the title 'KILLING THE MOONLIGHT' in white capital letters. Below this, a blue horizontal bar contains the subtitle 'MODERNISM IN VENICE' in white capital letters. The author's name 'JENNIFER SCAPPETTONE' is printed in yellow capital letters at the top of the image.

JENNIFER
SCAPPETTONE

KILLING THE MOONLIGHT

MODERNISM
IN
VENICE

Killing The Moonlight Modernism In Venice Modernist Latitudes

Adam McKible



Killing The Moonlight Modernism In Venice Modernist Latitudes:

Killing the Moonlight Jennifer Scappettone, 2014-11-25 As a city that seems to float between Europe and Asia removed by a lagoon from the tempos of terra firma Venice has long seduced the Western imagination Since the 1797 fall of the Venetian Republic fantasies about the sinking city have engendered an elaborate series of romantic clichés provoking conflicting responses some modern artists and intellectuals embrace the resistance to modernity manifest in Venice's labyrinthine premodern form and temporality whereas others aspire to modernize by killing the moonlight of Venice in the Futurists notorious phrase Spanning the history of literature art and architecture from John Ruskin Henry James and Ezra Pound to Manfredo Tafuri Italo Calvino Jeanette Winterson and Robert Coover *Killing the Moonlight* tracks the pressures that modernity has placed on the legacy of romantic Venice and the distinctive strains of aesthetic invention that resulted from the clash In Venetian incarnations of modernism the anachronistic urban fabric and vestigial sentiment that both the nation state of Italy and the historical avant garde would cast off become incompletely assimilated parts of the new *Killing the Moonlight* brings Venice into the geography of modernity as a living city rather than a metaphor for death and presents the archipelago as a crucible for those seeking to define and transgress the conceptual limits of modernism In strategic detours from the capitals of modernity the book redrafts the confines of modernist culture in both geographical and historical terms

Modernism at the Beach Hannah Freed-Thall, 2023-03-07 Winner 2024 MSA Book Prize Modernist Studies Association At the beach bodies converge with the elements and strange treasures come to light Departing from the conventional association of modernism with the city this book makes a case for the coastal zone as a surprisingly generative setting for twentieth century literature and art An unruly and elusive confluence of human and more than human forces the seashore is also a space of performance a stage for loosely scripted improvisatory forms of embodiment and togetherness The beach Hannah Freed Thall argues was to the modernist imagination what mountains were to Romanticism a space not merely of anthropogenic conquest but of vital elemental and creaturely connection With an eye to the peripheries of capitalist leisure Freed Thall recasts familiar seaside practices including tide pooling beachcombing gambling and sunbathing as radical experiments in perception and sociability Close readings of works by Marcel Proust Virginia Woolf Claude McKay Samuel Beckett Rachel Carson and Gordon Matta Clark among others explore the modernist beach as a queer refuge a precarious commons a scene of collective exhaustion and endurance and a visionary threshold at the end of the world Interweaving environmental humanities queer and feminist theory and cultural history *Modernism at the Beach* offers new ways of understanding twentieth century literature and its relation to ecological thought

Viral Modernism Elizabeth Outka, 2019-10-22 The influenza pandemic of 1918 1919 took the lives of between 50 and 100 million people worldwide and the United States suffered more casualties than in all the wars of the twentieth and twenty first centuries combined Yet despite these catastrophic death tolls the pandemic faded from historical and cultural memory in the United States and

throughout Europe overshadowed by World War One and the turmoil of the interwar period In *Viral Modernism* Elizabeth Outka reveals the literary and cultural impact of one of the deadliest plagues in history bringing to light how it shaped canonical works of fiction and poetry Outka shows how and why the contours of modernism shift when we account for the pandemic's hidden but widespread presence She investigates the miasmatic manifestations of the pandemic and its spectral dead in interwar Anglo American literature uncovering the traces of an outbreak that brought a nonhuman invisible horror into every community *Viral Modernism* examines how literature and culture represented the virus's deathly fecundity as writers wrestled with the scope of mass death in the domestic sphere amid fears of wider social collapse Outka analyzes overt treatments of the pandemic by authors like Katherine Anne Porter and Thomas Wolfe and its subtle presence in works by Virginia Woolf T S Eliot and W B Yeats She uncovers links to the disease in popular culture from early zombie resurrection to the resurgence of spiritualism *Viral Modernism* brings the pandemic to the center of the era revealing a vast tragedy that has hidden in plain sight

A New Vocabulary for Global Modernism Eric Hayot, Rebecca L. Walkowitz, 2016-11-29 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

Midcentury Suspension Claire Seiler, 2020-08-11 How did literary artists confront the middle of a century already defined by two global wars and newly faced with a nuclear future *Midcentury Suspension* argues that a sense of suspension a feeling of being between beginnings and endings recent horrors and opaque horizons shaped transatlantic literary forms and cultural expression in this singular moment Rooted in extensive archival research in literary print and public cultures of the Anglophone North Atlantic Claire Seiler's account of midcentury suspension ranges across key works of the late 1940s and early 1950s by authors such as W H Auden Samuel Beckett Elizabeth Bishop Elizabeth Bowen Ralph Ellison and Frank O'Hara Seiler reveals how these writers cultivated modes of suspension that spoke to the felt texture of life at midcentury

Running counter to the tendency to frame midcentury literature in the terms of modernism or of our contemporary
Midcentury Suspension reorients twentieth century literary study around the epoch's fraught middle **Psychic Empire**
Cate I. Reilly, 2024-06-11 In nineteenth century imperial Germany and the Austro-Hungarian Empire new scientific fields like psychophysics, empirical psychology, clinical psychiatry, and neuroanatomy transformed the understanding of mental life in ways long seen as influencing modernism. Turning to the history of psychiatric classification for mental illnesses, Cate I. Reilly argues that modernist texts can be understood as critically responding to objective scientific models of the psyche, not simply illustrating their findings. Modernist works written in industrializing Central and Eastern Europe historicize the representation of consciousness as a quantifiable phenomenon within techno-scientific modernity. Looking beyond modernism's well-studied relationship to psychoanalysis, this book tells the story of the non-Freudian vocabulary for mental illnesses that forms the precursor to today's Diagnostic and Statistical Manual of Mental Disorders. Developed by the German psychiatrist Emil Kraepelin in the 1890s, this psychiatric taxonomy grew from the claim that invisible mental illnesses were analogous to physical phenomena in the natural world. Reilly explores how figures such as Georg Buchner, Ernst Toller, Daniel Paul Schreber, Nikolai Evreinov, Vsevolod Ivanov, and Santiago Ramón y Cajal understood the legal and political consequences of representing mental life in physical terms. Working across literary studies, the history of science, psychoanalytic criticism, critical theory, and political philosophy, *Psychic Empire* is an original account of modernism that shows the link between nineteenth century scientific research on the mental health of national populations and twenty-first century globalized neuroscientific accounts of psychopathology and sanity. *Circulating Jim Crow* Adam McKible, 2024-02-20 Winner 2023 2024 RSAP Book Prize Research Society for American Periodicals In the early twentieth century the *Saturday Evening Post* was perhaps the most popular and influential magazine in the United States, establishing literary reputations and shaping American culture. In the popular imagination it is best remembered for Norman Rockwell's covers, which nostalgically depicted a wholesome and idyllic American way of life. But beneath those covers lurked a more troubling reality. Under the direction of its longtime editor George Horace Lorimer, the magazine helped justify racism and white supremacy. It published works by white authors that made heavy use of paternalistic tropes and demeaning humor, portraying Jim Crow segregation and violence as simple common sense. *Circulating Jim Crow* demonstrates how the *Post* used stereotypical dialect fiction to promulgate white supremacist ideology and dismiss Black achievements, citizenship, and humanity. Adam McKible tells the story of Lorimer's rise to prominence and examines the white authors who provided the editor and his readers with the caricatures they craved. He also explores how Black writers of the Harlem Renaissance pushed back against the *Post* and its commodified racism. McKible places the erstwhile household names who wrote for the magazine in conversation with figures such as Paul Laurence Dunbar, F. Scott Fitzgerald, Ann Petry, W. E. B. Du Bois, and William Faulkner. Revealing the role of the *Saturday Evening Post* in normalizing racism for millions of readers, this book also offers a new understanding of how Black

writers challenged Jim Crow ideology **Chimeras of Form** Aarthi Vadde, 2016-12-13 In the years following World War I the international emerged as a distinct scale of political and cultural focus Internationalisms proliferated in kind as writers and thinkers sought to imagine modes of cooperation that would balance transnational solidarities with national sovereignty While so called political realists across the twentieth century have regarded such attempts as wishful thinking Aarthi Vadde argues that the negotiation of wishing and thinking is at the very heart of internationalism In *Chimeras of Form* she shows why modernist literary form is essential to understanding the aspirational and analytical force of internationalism in and beyond Europe Major writers such as Rabindranath Tagore James Joyce Claude McKay George Lamming Michael Ondaatje and Zadie Smith use modernist strategies to reshape how readers think about the cohesion and interrelation of political communities in the wake of empire Vadde lucidly explains how their formal experiments with the novel short story poetry and political essay contribute to and sometimes even anticipate debates in postcolonial theory and cosmopolitanism She reads Joyce's use of asymmetrical narratives as a way to ask questions about international camaraderie and demonstrates how the plotless works of McKay and Lamming upturn ideas of citizenship and diasporic alienation Her analysis of twenty first century writers Smith and Shailja Patel shows how ongoing conflicts around migration displacement and global economic inequality link modernist postcolonial and contemporary traditions of literature Vadde brings these traditions together to reveal the dual nature of internationalism as an ambition possibly a chimeric one and an actual political discourse vital to understanding our present moment **Little Magazine, World Form** Eric Jon Bulson, 2016-11-29 Little magazines made modernism These unconventional noncommercial publications may have brought writers such as James Joyce T S Eliot Ezra Pound Marianne Moore Mina Loy and Wallace Stevens to the world but as Eric Bulson shows in *Little Magazine World Form* their reach and importance extended far beyond Europe and the United States By investigating the global and transnational itineraries of the little magazine form Bulson uncovers a worldwide network that influenced the development of literature and criticism in Africa the West Indies the Pacific Rim and South America In addition to identifying how these circulations and exchanges worked Bulson also addresses equally formative moments of disconnection and immobility British and American writers who fled to Europe to escape Anglo American provincialism refugees from fascism wandering surrealists and displaced communists all contributed to the proliferation of print Yet the little magazine was equally crucial to literary production and consumption in the postcolonial world where it helped connect newly independent African nations Bulson concludes with reflections on the digitization of these defunct little magazines and what it means for our ongoing desire to understand modernism's global dimensions in the past and its digital afterlife *Bachelor Japanists* Christopher Reed, 2016-11-15 Challenging clichés of Japanism as a feminine taste *Bachelor Japanists* argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West Christopher Reed draws attention to the queerness of Japanist communities of writers collectors curators and artists in the tumultuous century between the 1860s and the 1960s

Reed combines extensive archival research analysis of art architecture and literature the insights of queer theory and an appreciation of irony to explore the East West encounter through three revealing artistic milieus the Goncourt brothers and other japonistes of late nineteenth century Paris collectors and curators in turn of the century Boston and the mid twentieth century circles of artists associated with Seattle s Mark Tobey The result is a groundbreaking integration of well known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions These disruptive effects are sustained in Reed s analysis which undermines conventional scholarly investments in the heroism of avant garde accomplishment and ideals of cultural authenticity

At the Mercy of Their Clothes Celia Marshik, 2016-11-29 In much of modern fiction it is the clothes that make the character Garments embody personal and national histories They convey wealth status aspiration and morality or a lack thereof They suggest where characters have been and where they might be headed as well as whether or not they are aware of their fate At the Mercy of Their Clothes explores the agency of fashion in modern literature its reflection of new relations between people and things and its embodiment of a rapidly changing society confronted by war and cultural and economic upheaval In some cases people need garments to realize themselves In other cases the clothes control the person who wears them Celia Marshik s study combines close readings of modernist and middlebrow works a history of Britain in the early twentieth century and the insights of thing theory She focuses on four distinct categories of modern clothing the evening gown the mackintosh the fancy dress costume and secondhand attire In their use of these clothes we see authors negotiate shifting gender roles weigh the value of individuality during national conflict work through mortality and depict changing class structures Marshik s dynamic comparisons put Ulysses in conversation with Rebecca Punch cartoons articles in Vogue and letters from consumers illuminating opinions about specific garments and a widespread anxiety that people were no more than what they wore Throughout her readings Marshik emphasizes the persistent animation of clothing and objectification of individuals in early twentieth century literature and society She argues that while artists and intellectuals celebrated the ability of modern individuals to remake themselves a range of literary works and popular publications points to a lingering anxiety about how political social and economic conditions continued to constrain the individual

The Passions of Modernism Anthony Cuda, 2010 This title offers an alternative approach to modernism as confronting helplessness and passivity Upending the traditional view of modernism as defined by elitism skepticism and emotional detachment Anthony Cuda argues that there is another view beneath this facade one that emphasizes modernism s deep commitment to understanding human vulnerability powerlessness and the unpredictable energies of passion In The Passions of Modernism Cuda explores how four modernist writers T S Eliot W B Yeats Virginia Woolf and Thomas Mann conceptualize passion how they dramatize its upheavals and illuminations and how it affects their ideas about the creative act Resuscitating the classical definition of passion from the Latin *passio* to be moved or to be acted on Cuda s study suggests that the modernist attraction to passivity arises from a

desire to gauge the limits of the active mind and to rethink psychology aesthetics and theories of creativity from the perspective of the moved instead of the mover Focusing on well known texts as well as uncollected and archival materials Cuda sheds new light on four canonical writers by examining their work in terms of passion scenes vivid intense tropes situated somewhere between exhilaration and terror that recur with insistent regularity over an artist's entire career exerting an unusual psychological force on the creative mind that conjures them *Late Modernism* Tyrus Miller, 1999-02-25 Tyrus Miller breaks new ground in this study of early twentieth century literary and artistic culture Whereas modernism studies have generally concentrated on the vital early phases of the modernist revolt Miller focuses on the turbulent later years of the 1920s and 1930s tracking the dissolution of modernism in the interwar years In the post World War I reconstruction and the worldwide crisis that followed Miller argues new technological media and the social forces of mass politics opened fault lines in individual and collective experience undermining the cultural bases of the modernist movement He shows how late modernists attempted to discover ways of occupying this new and often dangerous cultural space In doing so they laid bare the ruin of the modernist aesthetic at the same time as they transcended its limits In his wide ranging theoretical and historical discussion Miller relates developments in literary culture to tendencies in the visual arts cultural and political criticism mass culture and social history He excavates Wyndham Lewis's hidden borrowings from Al Jolson's *The Jazz Singer* situates Djuna Barnes between the imagery of haute couture and the intellectualism of Duchamp uncovers Beckett's affinities with Giacometti's surrealist sculptures and the Bolshevik clowns Bim Bom and considers Mina Loy as both visionary writer and designer of decorative lampshades Miller's lively and engaging readings of culture in this turbulent period reveal its surprising anticipation of our own postmodernity *The Modernist Papers* Fredric Jameson, 2016-02-16 Cultural critic Fredric Jameson renowned for his incisive studies of the passage of modernism to postmodernism returns to the movement that dramatically broke with all tradition in search of progress for the first time since his acclaimed *A Singular Modernity* *The Modernist Papers* is a tour de force of analysis and criticism in which Jameson brings his dynamic and acute thought to bear on the modernist literature of the nineteenth and twentieth centuries Jameson discusses modernist poetics including intensive discussions of the work of Baudelaire Rimbaud Mallarmé Wallace Stevens Joyce Proust and Thomas Mann He explores the peculiarities of the American literary field taking in William Carlos Williams and the American epic and examines the language theories of Gertrude Stein Refusing to see modernism as simply a Western phenomenon he also pays close attention to its Japanese expression while the complexities of a late modernist representation of twentieth century politics are articulated in a concluding section on Peter Weiss's novel *The Aesthetics of Resistance* Challenging our previous understanding of the literature of this period this monumental work will come to be regarded as the classic study of modernism

Unveiling the Power of Verbal Art: An Psychological Sojourn through **Killing The Moonlight Modernism In Venice Modernist Latitudes**

In a world inundated with screens and the cacophony of instant interaction, the profound energy and mental resonance of verbal art frequently disappear in to obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, situated within the musical pages of **Killing The Moonlight Modernism In Venice Modernist Latitudes**, a charming work of literary beauty that impulses with organic thoughts, lies an unforgettable journey waiting to be embarked upon. Written with a virtuoso wordsmith, this enchanting opus courses viewers on an emotional odyssey, delicately exposing the latent potential and profound affect stuck within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we will embark upon an introspective exploration of the book is key styles, dissect their charming publishing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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