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body: talk by Professor Simon Goldhill **October Reading Wrap Up** ~~Modernisms Mythic Pose Gender Genre~~
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Derived from nineteenth-century acting theorist François Delsarte and largely organized by women, Delsartism shaped modernist performances, genres, and ideas of gender. Even Ezra Pound, a famous promoter of the "new," made ancient figures speak in the "old" genre of the dramatic monologue and performed public recitations.

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Modernism's Mythic Pose recovers the tradition of Delsartism, a popular international movement that promoted bodily and vocal solo performances, particularly for women. This strain of classical-antimodernism shaped dance, film, and poetics.

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Winner of the de la Torre Bueno prize, Society of Dance History Scholars. The ancient world served as an unconventional source of inspiration for a generation of modernists. Drawing on examples from literature, dance, photography, and film, *Modernism's Mythic Pose* argues that a strain of antimodern-classicism permeates modernist celebrations of novelty, shock, and technology. The touchstone of Preston's study is Delsartism - the popular transnational movement which promoted mythic statue - posing, poetic recitation, and other hybrid solo performances for health and spiritual development. Derived from nineteenth-century acting theorist Francois Delsarte and largely organized by women, Delsartism shaped modernist performances, genres, and ideas of gender. Even Ezra Pound, a famous promoter of the new," made ancient figures speak in the "old" genre of the dramatic monologue and performed public recitations. Recovering precedents in nineteenth-century popular entertainments and Delsartism's hybrid performances, this book considers the canonical modernists Pound and T. S. Eliot, lesser-known poets like Charlotte Mew, the Russian filmmaker Lev Kuleshov, Isadora Duncan the international dance star, and H.D. as poet and film actor. Preston's interdisciplinary engagement with performance, poetics, modern dance, and silent film demonstrates that studies of modernism often overemphasize breaks with the past. Modernism also posed myth in an ambivalent relationship to modernity, a halt in the march of progress that could function as escapism, skeptical critique, or a figure for the death of gods and civilizations."

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In this inventive mix of criticism, scholarship, and personal reflection, Carrie J. Preston explores the nature of cross-cultural teaching, learning, and performance. Throughout the twentieth century, Japanese noh was a major creative catalyst for American and European writers, dancers, and composers. The noh theater's stylized choreography, poetic chant, spectacular costumes and masks, and engagement with history inspired Western artists as they reimagined new approaches to tradition and form. In *Learning to Kneel*, Preston locates noh's important influence on such canonical figures as Pound, Yeats, Brecht, Britten, and Beckett. These writers learned about noh from an international cast of collaborators, and Preston traces the ways in which Japanese and Western artists influenced one another. Preston's critical work was profoundly shaped by her own training in noh performance technique under a professional actor

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in Tokyo, who taught her to kneel, bow, chant, and submit to the teachings of a conservative tradition. This encounter challenged Preston's assumptions about effective teaching, particularly her inclinations to emphasize Western ideas of innovation and subversion and to overlook the complex ranges of agency experienced by teachers and students. It also inspired new perspectives regarding the generative relationship between Western writers and Japanese performers. Pound, Yeats, Brecht, and others are often criticized for their orientalist tendencies and misappropriation of noh, but Preston's analysis and her journey reflect a more nuanced understanding of cultural exchange.

Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals.

The rich legacy of women's contributions to Irish theatre is traditionally viewed through a male-dominated literary canon and mythmaking, thus arguably silencing their work. In this timely book, Shonagh Hill proposes a feminist genealogy which brings new perspectives to women's mythmaking across the twentieth and twenty-first centuries. The performances considered include the tableaux vivants performed by the Inghinidhe na hireann (Daughters of Ireland), plays written by Alice Milligan, Maud Gonne, Lady Augusta Gregory, Eva Gore-Booth, Mary Devenport O'Neill, Mary Elizabeth Burke-Kennedy, Paula Meehan, Edna O'Brien and Marina Carr, as well as plays translated, adapted and performed by Olwen Four. The theatrical work discussed resists the occlusion of women's cultural engagement that results from confinement to idealised myths of femininity. This is realised through embodied mythmaking: a process which exposes how bodies bear the consequences of these myths, while refusing to accept the female body as passive bearer of inscription through the assertion of a creative female corporeality.

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.

Modernism, as a powerful movement, saw the literary and artistic traditions, as well as pure science, starting to evolve radically, creating a crisis, even chaos, in culture and society. Within this chaos, myth offered an ordered picture of that world employing symbolic and poetic images. Both W.B. Yeats and Angelos Sikelianos embraced myth and symbols because they liberate imagination and raise human consciousness, bringing together humans and the cosmos. Being opposed to the rigidity of scientific materialism that inhibits spiritual development, the two poets were waiting for a new age and a new religion, expecting that they, themselves, would inspire their community and usher in the change. In their longing for a new age, archaeology was a magnetic field for Yeats and Sikelianos, as it was for many writers and thinkers. After Sir Arthur Evans's discovery of the Minoan Civilization where women appeared so peacefully prominent, the dream of re-creating a gynocentric mythology was no longer a fantasy. In Yeats's and Sikelianos's gynocentric mythology, the feminine figure appears in various forms and, like in a drama, it plays different roles. Significantly, a gynocentric mythology permeates the work of the two poets and this mythology is of pivotal importance in their poetry, their poetics and even in their life as the intensity of their creative desire brought to them female personalities to inspire and guide them. Indeed, in Yeats's and Sikelianos's gynocentric mythology, the image of the feminine holds a place within a historical context taking the reader into a larger social, political and religious space.

Performing Antiquity: Ancient Greek Music and Dance from Paris to Delphi, 1890-1930 investigates collaborations between French and American scholars of Greek antiquity (archaeologists, philologists, classicists, and musicologists), and the performing artists (dancers, composers, choreographers and musicians) who brought their research to life at the birth of Modernism. The book tells the story of performances taking place at academic conferences, the Paris Opéra, ancient amphitheaters in Delphi, and private homes. These musical and dance collaborations are built on reciprocity: the performers gain new

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insight into their craft while learning new techniques or repertoire and the scholars gain an opportunity to bring theory into experimental practice, that is, they have a chance see/hear/experience what they have studied and imagined. The performers receive the imprimatur of scholarship, the stamp of authenticity, and validation for their creative activities. Drawing from methods and theory from musicology, dance studies, performance studies, queer studies, archaeology, classics and art history the book shows how new scholarly methods and technologies altered the performance, and, ultimately, the reception of music and dance of the past. Acknowledging and critically examining the complex relationships performers and scholars had with the pasts they studied does not undermine their work. Rather, understanding our own limits, biases, dreams, obsessions, desires, loves, and fears enriches the ways we perform the past.

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

This companion provides students and scholars alike with an interdisciplinary approach to literary modernism. Through essays written on a range of cultural contexts, this collection helps readers understand the significant changes in belief systems, visual culture, and pastimes that influenced, and were influenced by, the experimental literature published around 1890-1945.

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