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~~Gender Genre~~

(PDF) Modernism's Mythic

Pose: Gender, Genre, Solo

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world served as an

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film, Modernism's Mythic Pose argues that a strain of antimodern-classicism permeates

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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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Gender, Genre, Solo
Performance ...~~

Modernism's Mythic Pose
Gender, Genre, Solo
Performance Carrie J.
Preston Modernist Literature
and Culture. First study to
trace the shared history of
modern dance, silent film,
and poetic recitation in
Delsartism

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"Lucidly written and solidly argued, *Modernism's Mythic Pose* excavates a fascinating classicist-antimodernist genealogy of modernism. Preston's impressive historical research interrupts the standard gendered dichotomy of antimodernism and avant-gardism and makes an important contribution to reconceiving transatlantic modernism."

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received the de la torre
bueno prize in dance studies
the book examines modernist
solos in modern dance film
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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

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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

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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

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as escapism, skeptical critique, or a figure for the death of gods and civilizations."

The ancient world served as an unconventional source of inspiration for a generation of modernists. Drawing on examples from literature, dance, photography, and film, this book argues that a strain of antimodern-classicism permeates modernist celebrations of novelty, shock, and technology. The touchstone of this study is Delsartism - the popular transnational movement which promoted mythic statue-posing, poetic recitation, and other hybrid

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Solo performances for health and spiritual development. Delsartism shaped modernist performances, genres, and ideas of gender

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

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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 in Tokyo, who taught her to kneel, bow, chant, and submit to

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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

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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,

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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

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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

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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

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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.

This book reconsiders the meaning of modernism across the globe, stretching beyond both the Western modernist canon and the literary-heavy scope of the field to a broader cultural

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Consideration of global modernisms and modernity. Through the use of masks as a thematic focus, the volume challenges popular assumptions about what modernism looks like, what modernity is, and how each of these ideas are produced within a historical moment.

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

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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.

Performing Antiquity:

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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

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performers gain new 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

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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.

Modernism, as a powerful
movement, saw the literary
and artistic traditions, as
well as pure science,
starting to evolve
radically, creating a

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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

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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,

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Self Performance 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.

The T. S. Eliot Studies Annual strives to be the leading venue for the critical reassessment of Eliot's life and work in light of the ongoing publication of his letters,

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Critical volumes of his complete prose, the new edition of his complete poems, and the forthcoming critical edition of his plays. All critical approaches are welcome, as are essays pertaining to any aspect of Eliot's work as a poet, critic, playwright, editor, or foremost exemplar of literary modernism. John D. Morgenstern, General Editor Editorial Advisory Board: Ronald Bush, University of Oxford David E. Chinitz, Loyola University Chicago Anthony Cuda, University of North Carolina–Greensboro Robert Crawford, University of St Andrews Frances Dickey,

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