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Modernity: Modernism, Avant-Garde, Decadence,
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familiar with Calinescu's work recognized in
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Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. Durham: Duke University Press, 1987. 395p. A study of the meanings of the words as applied to the arts. THE IDEA OF MODERNITY

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our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories

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as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

Drawing from the works of influential figures in art and literature, the author traces the development of romanticism from classicism and the emergence of the modern ego.

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In this wide-ranging and original account of Modernism, Michael Levenson draws on more than twenty years of research and a career-long fascination with the movement, its participants, and the period during which it thrived. Seeking a more subtle understanding of the relations between the period's texts and contexts, he provides not only an excellent survey but also a significant reassessment of Modernism itself. Spanning many decades, illuminating individual achievements and locating them within the intersecting histories of experiment

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(Symbolism to Surrealism, Naturalism to Expressionism, Futurism to Dadaism), the book places the transformations of culture alongside the agitations of modernity (war, revolution, feminism, psychoanalysis). In this perspective, Modernism must be understood more broadly than simply in terms of its provocative works, experimental forms, and singular careers. Rather, as Levenson demonstrates, Modernism should be viewed as the emergence of an adversary culture of the New that depended on audiences as well as artists, enemies as well as supporters. -- Book Description.

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The cultural phenomenon known as "decadence" has often been viewed as an ephemeral artistic vogue that flourished briefly in late nineteenth- and early twentieth-century Europe. This study makes the case for decadence as a literary movement in its own right, based on a set of aesthetic principles that formed a transitional link between romanticism and modernism. Understood in this developmental context, decadence represents the aesthetic substratum of a wide range of fin-de-siecle literary schools, including naturalism, realism, Parnassianism,

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aestheticism, and symbolism. As an impulse toward modernism, it prefigures the thematic, structural, and stylistic concerns of later literature. David Weir demonstrates his thesis by analyzing a number of French, English, Italian, and American novels, each associated with some specific decadent literary tendency. The book concludes by arguing that the decadent sensibility persists in popular culture and contemporary theory, with multiculturalism and postmodernism representing its most current manifestations.

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This book discusses how Western ideas, knowledge, concepts and practices were imported, adapted and even transformed into varied contexts in East Asia. In particular, authors in this rich volume focus on the role translation played in the processes of modernization in China, Japan, and Korea in the 19th and early 20th centuries.

Convinced that all aspects of modern culture have been affected by avant-garde art, Poggioli explores the relationship between the avant-garde and civilization. Historical parallels and modern examples from all the

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arts are used to show how the avant-garde is both symptom and cause of many major extra-aesthetic trends of our time, and that the contemporary avant-garde is the sole and authentic one.

Reading both philosophical and theological texts, this book presents an argument against nostalgia: against the myth of a Golden Age, against the posture that sees "modernity" as a problem to be solved.

An illuminating, often humorous history of the Jewish Mother traces the evolution of

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this popular icon through decades of American culture, detailing both positive and negative aspects through the years while examining such images as the "Yiddishe Mama," "Molly Goldberg," the smothering and shrewish scourge of Portnoy's Complaint, and beyond.

What motivates us to reread literary works? How is our pleasure, interpretation, involvement, and evaluation different when we read a literary work and when we reread it? This fascinating book by Matei Calinescu is the first to focus on the implications of rereading for critical understanding. Drawing

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on literary theory, cultural anthropology, psychology, philosophy, and previous theories of reading, Calinescu describes the dynamics of rereading and explores the sometimes complementary, sometimes sharply conflicting relationships between reading and rereading. Calinescu analyzes fictional works by Borges, Nabokov, Proust, Robbe-Grillet, and Henry James, among others, explaining how reading texts is related both to symbolic play or make-believe and to games with rules. He reviews the history of reading in modern times, discussing, for example, how the Reformation led to rereadings of Scripture

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and how the proliferation of books during the Enlightenment led to a shift from "intensive reading" to "extensive reading." Calinescu looks at the distinctions between reading and rereading from the perspectives of the age, situation, and gender of the individual reader. He discusses the problems raised by secret or oblique languages and codes - devised to evade censors, communicate with a select audience of "secret sharers, " or play games of hide-and-seek with the reader - and shows that they naturally lead to rereading a text. Calinescu argues persuasively that an understanding of rereading is useful in

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formulating both analytic strategies of
practical criticism and a poetics of reading.

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