
Bachelor Japanists Japanese Aesthetics Western Mas

When people should go to the book stores, search commencement by shop, shelf by shelf, it is in fact problematic. This is why we provide the ebook compilations in this website. It will unquestionably ease you to see guide **Bachelor Japanists Japanese Aesthetics Western Mas** as you such as.

By searching the title, publisher, or authors of guide you really want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be all best area within net connections. If you aspiration to download and install the Bachelor Japanists Japanese Aesthetics Western Mas, it is agreed easy then, before currently we extend the partner to buy and create bargains to download and install Bachelor Japanists Japanese Aesthetics Western Mas thus simple!

*Bachelor Japanists
Japanese Aesthetics
Western Mas*

2024-01-01

MICAH FORD

Power, Image, and Memory University of Chicago Press

The Rise and Fall of Modern Japanese Literature tells the story of Japanese literature from its start in the 1870s against the backdrop of a rapidly coalescing modern nation to the present. John Whittier Treat takes up both canonical and forgotten works, the non-literary as well as the literary, and pays special attention to the Japanese state's hand in shaping literature throughout the country's nineteenth-century industrialization, a half-century of empire and war, its post-1945 reconstruction, and the challenges of the twenty-first century to modern nationhood.

Beginning with journalistic accounts of female criminals in the aftermath of the Meiji civil war, Treat moves on to explore how woman novelist Higuchi Ichiyō's stories engaged with modern liberal economics, sex work, and marriage; credits Natsume Sōseki's satire *I Am a*

Cat with the triumph of print over orality in the early twentieth century; and links narcissism in the visual arts with that of the Japanese I-novel on the eve of the country's turn to militarism in the 1930s. From imperialism to Americanization and the new media of television and manga, from boogie-woogie music to Yoshimoto Banana and Murakami Haruki, Treat traces the stories Japanese audiences expected literature to tell and those they did not. The book concludes with a classic of Japanese science fiction a description of present-day crises writers face in a Japan hobbled by a changing economy and unprecedented natural and manmade catastrophes. *The Rise and Fall of Japanese Literature* reinterprets the "end of literature"—a phrase heard often in Japan—as a clarion call to understand how literary culture worldwide now teeters on a historic precipice, one at which Japan's writers may have arrived just a moment before the rest of us.

Circulating Jim Crow Columbia University Press

How Japan captured the Victorian

imagination and transformed Western aesthetics. From the opening of trade with Britain in the 1850s, Japan occupied a unique and contradictory place in the Victorian imagination, regarded as both a rival empire and a cradle of exquisite beauty. *Quaint, Exquisite* explores the enduring impact of this dramatic encounter, showing how the rise of Japan led to a major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research, Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the “subjective universal” condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan’s *Mikado*, English derivations of the haiku, and retellings of the *Madame Butterfly* story, and sheds critical light on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanna, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of such material objects as W. B. Yeats’s prized katana sword and the “Japanese vellum” luxury editions of Oscar Wilde. *Quaint, Exquisite* provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino. *Quaint, Exquisite* Columbia University Press

Anticolonial struggles of the interwar

epoch were haunted by the question of how to construct an educational practice for all future citizens of postcolonial states. In what ways, vanguard intellectuals asked, would citizens from diverse subaltern situations be equally enabled to participate in a nonimperial society and world? In circumstances of cultural and social crisis imposed by colonialism, these vanguards sought to refashion modern structures and technologies of public education by actively relating them to residual indigenous collective forms. In *Indigenous Vanguards*, Ben Conisbee Baer provides a theoretical and historical account of literary engagements with structures and representations of public teaching and learning by cultural vanguards in the colonial world from the 1920s to the 1940s. He shows how modernizing educative projects existed in complex tension with impulses to indigenize national liberation movements, and how this tension manifests as a central aspect of modernist literary practice. Offering new readings of figures such as Alain Locke, Léopold Senghor, Aimé Césaire, D. H. Lawrence, Rabindranath Tagore, Mahatma Gandhi, and Tarashankar Bandyopadhyay, Baer discloses the limits and openings of modernist representations as they attempt to reach below the fissures of class that produce them. Establishing unexpected connections between languages and regions, *Indigenous Vanguards* is the first study of modernism and colonialism that encompasses the decisive way public education transformed modernist aesthetics and vanguard politics.

Queer Difficulty in Art and Poetry
Columbia University Press

Power, Image, and Memory examines how leaders and societies have used

works of art commemorating historical events to shape collective memory. Through iconic artworks over centuries and across the globe, it explores the power of art to affirm cultural identities and thereby mold social groups and nations.

Nineteenth-Century Literature in Transition: The 1890s Cambridge University Press

The 1890s were once seen as marginal within the larger field of Victorian studies, which tended to privilege the realist novel and the authors of the mid-century. In recent decades, the *fin de siècle* has come to be viewed as one of the most dynamic decades of the Victorian era. Viewed by writers and artists of the period as a moment of opportunity, transition, and urgency, the 1890s are pivotal for understanding the parameters of the field of Victorian studies itself. This volume makes a case for why the decade continues to be an area of perennial fascination, focusing on transnational connections, gender and sexuality, ecological concerns, technological innovations, and other current critical trends. This collection both calls attention to the diverse range of literature and art being produced during this period and foregrounds the relevance of the Victorian era's final years to issues and crises that face us today.

The China Firm Routledge

Japonisme, the nineteenth-century fascination for Japanese art, has generated an enormous body of scholarship since the beginning of the twenty-first century, but most of it neglects the women who acquired objects from the Far East and sold them to clients or displayed them in their homes before bequeathing them to museums. The stories of women

shopkeepers, collectors, and artists rarely appear in memoirs left by those associated with the japoniste movement. This volume brings to light the culturally important, yet largely forgotten activities of women such as Clémence d'Ennery (1823–1898), who began collecting Japanese and Chinese chimeras in the 1840s, built and decorated a house for them in the 1870s, and bequeathed the *Musée d'Ennery* to the state as a free public museum in 1893. A friend of the Goncourt brothers and a fifty-year patron of Parisian dealers of Asian art, d'Ennery's struggles to gain recognition as a collector and curator serve as a lens through which to examine the collecting and display practices of other women of her day. Travelers to Japan such as the Duchesse de Persigny, Isabella Stewart Gardner, and Laure Durand-Fardel returned with souvenirs that they shared with friends and family. Salon hostesses including Juliette Adam, Louise Cahen d'Anvers, Princesse Mathilde, and Marguerite Charpentier provided venues for the discussion and examination of Japanese art objects, as did well-known art dealers Madame Desoye, Madame Malinet, Madame Hatty, and Madame Langweil. Writers, actresses, and artists—Judith Gautier, Thérèse Bentzon, Sarah Bernhardt, and Mary Cassatt, to name just a few—took inspiration from the Japanese material in circulation to create their own unique works of art. Largely absent from the history of Japonisme, these women—and many others—actively collected Japanese art, interacted with auction houses and art dealers, and formed collections now at the heart of museums such as the Louvre, the Musée Guimet, the Musée Cernuschi, the Musée Unterlinden, and the Metropolitan Museum of Art.

Practical Utopia Routledge

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.

Reframing Japonisme University of Toronto Press

The first collection to bring together contemporary and classic writings on queer Bloomsbury This anthology presents important early essays that laid the foundation for queer studies of the

Bloomsbury Group together with new essays that build upon this foundation to provide ground-breaking work on Bloomsbury figures and cultural achievements. As a whole, *Queer Bloomsbury* stands alone as a wide-ranging and critical resource that traces the cultural, ideological, and aesthetic facets of Bloomsbury's development as a queer intellectual and aesthetic subculture. Key Features Fifteen wide-ranging readings that trace the cultural, ideological, and aesthetic facets of Bloomsbury's development as a queer subculture Includes Carolyn Heilbrun's influential essay on the sexual dissidence of the Bloomsbury Group with an introduction by scholar Brenda Silver Moves beyond LGBT studies of Bloomsbury to provide substantive information on the queer philosophical and ethical underpinnings of the Bloomsbury Group Rarely seen reproductions of Duncan Grant's work from the Charleston archives as well as Dora Carrington's work from archives and a private collection

Locating Queer Histories Columbia University Press

Sure to be a classic, Donald Richie's concise, profound insights into the mysteries of Japanese

Queer Bloomsbury Princeton University Press

Examines how and why religion matters in the history of modern American art. Andy Warhol is one of the best-known American artists of the twentieth century. He was also an observant Catholic who carried a rosary, went to mass regularly, kept a Bible by his bedside, and depicted religious subjects throughout his career. Warhol was a spiritual modern: a modern artist who appropriated religious images, beliefs, and practices to create a distinctive style

of American art. *Spiritual Moderns* centers on four American artists who were both modern and religious. Joseph Cornell, who showed with the Surrealists, was a member of the Church of Christ, Scientist. Mark Tobey created pioneering works of Abstract Expressionism and was a follower of the Bahá'í Faith. Agnes Pelton was a Symbolist painter who embraced metaphysical movements including New Thought, Theosophy, and Agni Yoga. And Warhol, a leading figure in Pop art, was a lifelong Catholic. Working with biographical materials, social history, affect theory, and the tools of art history, Doss traces the linked subjects of art and religion and proposes a revised interpretation of American modernism.

Indigenous Vanguard Cambridge University Press

How Japan captured the Victorian imagination and transformed Western aesthetics From the opening of trade with Britain in the 1850s, Japan occupied a unique and contradictory place in the Victorian imagination, regarded as both a rival empire and a cradle of exquisite beauty. Quaint, Exquisite explores the enduring impact of this dramatic encounter, showing how the rise of Japan led to a major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research, Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the "subjective universal" condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan's

Mikado, English derivations of the haiku, and retellings of the Madame Butterfly story, and sheds critical light on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanna, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of such material objects as W. B. Yeats's prized katana sword and the "Japanese vellum" luxury editions of Oscar Wilde. Quaint, Exquisite provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino.

The Oxford Handbook of Decadence Manchester University Press

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.

Redeeming Objects Weatherhill, Incorporated

Ranging from the mid-19th century to the present, and from Edinburgh to Plymouth, this powerful collection explores the significance of locality in queer space and experiences in modern British history. The chapters cover a broad range of themes from migration, movement and multiculturalism; the distinctive queer social and political scenes of different cities; and the ways in which places have been reimagined through locally led community history projects. The book challenges traditional LGBTQ histories which have tended to conceive of queer experience in the UK as a comprising a homogeneous, national narrative. Edited by leading historians, the book foregrounds the voices of LGBTQ-identified people by looking at a range of letters, diaries, TV interviews and oral testimonies. It provides a unique and fascinating account of queer experiences in Britain and how they have been shaped through different localities.

Viral Modernism Penn State Press

This book explores the ways in which Nordic private collectors displayed their collections of Chinese objects in their

homes. This leads to a reconsideration of how to define collecting and display by analysing the difference between objects serving as decorative or collectible items, while tracing collecting and display trends of the twentieth century.

Minna Törmä examines four Scandinavian collections as case studies: Kustaa Hiekka, Sophus Black, Osvald Sirén and Marie-Louise and Gunnar Didrichsen, all of whom had professional backgrounds (a jeweler, two businessmen and a scholar) and for whom collecting became a passion and an educational endeavour. This book will be of interest to scholars in art history, museum studies, Chinese studies and design history.

The Fury Archives Bloomsbury Publishing USA

Tells the compelling story of Dartington Hall - a far-reaching social, cultural and education experiment in Devon in the interwar years.

The Geometries of Afro Asia

University of Wisconsin Press

Edited by Jane Desmarais and David Weir.

Little Magazine, World Form Bloomsbury Publishing

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.

A New Vocabulary for Global Modernism
BRILL

Male Bodies Unmade explores white men's disunified physicality in modern and contemporary art while attending to erotic polysemy that questions the visual ethos of Occidental patriarchy. Art historian Jongwoo Jeremy Kim's approach is informed by his own status as an immigrant--a polyglot queen, drawn to extravagant fantasies of misbehaving bodies that are in truth foreign territories, colonies of misbelief. In six case studies focusing on configurations

of irrational anatomy and horny self-extinction, this book celebrates the lessons and pleasures of disrupting art history's hegemonically Western narratives.

Nordic Private Collections of Chinese Objects Princeton University Press

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.

Destroyed—Disappeared—Lost—Never Were Cornell University Press

Offering a new approach to the intersection of literature and philosophy, *Modernist Idealism* contends that certain models of idealist thought require artistic form for their full development and that modernism realizes philosophical idealism in aesthetic form. This comparative view of modernism employs tools from intellectual history, literary analysis, and philosophical critique, focusing on the Italian reception of German idealist thought from the

mid-1800s to the Second World War. *Modernist Idealism* intervenes in ongoing debates about the nineteenth- and twentieth-century resurgence of materialism and spiritualism, as well as the relation of decadent, avant-garde, and modernist production. Michael J. Subiacka aims to open new discursive space for the philosophical study of modernist literary and visual culture, considering not only philosophical and literary texts but also early cinema. The author's main contention is that, in various media and with sometimes radically different political and cultural aims, a host of modernist artists and thinkers can be seen as sharing in a project to realize idealist philosophical worldviews in aesthetic form.