

# THE LAST MODERN



A LIFE OF HERBERT READ

JAMES KING

# The Last Modern A Life Of Herbert Read

**David Goodway**



## **The Last Modern A Life Of Herbert Read:**

**The Last Modern** James King, 1990      **From Space in Modern Art to a Spatial Art History** Jutta Vinzent, 2019-12-02  
This book traces artists theories of constructive space in the first half of the twentieth century Drawing on these concepts and recent theories on space it develops a methodology termed Spatial Art History that conceives of artworks as physical spatio temporal things which produce the social to overcome the reductive understanding of art as a mere mirror or facilitator of society      Recharting the Thirties Patrick J. Quinn, 1996 The aim of Recharting the Thirties is to revitalize the awareness of the reading public with regard to eighteen writers whose books have been largely ignored by publishers and scholars since their major works first appeared in the thirties The selection is not based on a political agenda but encompasses a wide and divergent range of philosophies clearly the contrasts between Empson and Upward or between Powell and Slater indicated the wide ranging vision of the period Women writers of the period have largely been marginalized and the writings of Sackville West and Burdekin for example not only present distinct feminine voices of the period but also illuminate how much good literature has been forgotten      Embattled Avant-Gardes Walter L. Adamson, 2009-08-17 This sweeping work at once a panoramic overview and an ambitious critical reinterpretation of European modernism provides a bold new perspective on a movement that defined the cultural landscape of the early twentieth century Walter L Adamson embarks on a lucid wide ranging exploration of the avant garde practices through which the modernist generations after 1900 resisted the rise of commodity culture as a threat to authentic cultural expression Taking biographical approaches to numerous avant garde leaders Adamson charts the rise and fall of modernist aspirations in movements and individuals as diverse as Ruskin Marinetti Kandinsky Bauhaus Purism and the art critic Herbert Read In conclusion Adamson rises to the defense of the modernists suggesting that their ideas are relevant to current efforts to think through what it might mean to create a vibrant aesthetically satisfying form of cultural democracy      **The Modern Dilemma** Leon Surette, 2008 Leon Surette s new study of T S Eliot and Wallace Stevens The Modern Dilemma challenges the received view that Stevens poetry expresses a Humanist world view and more surprisingly documents Eliot s early Humanist phase when Eliot and his bride shared Bertrand Russell s tiny London flat and later rented a country house together 1914 17 Eliot s poetry of that time up to The Waste Land is seen to reflect his Humanist phase closed by his conversion poetically documented in Ash Wednesday Where Eliot s poetry is dominated by cultural religious and philosophical angst Stevens is bright witty and playful and commonly dismissed as superficial The Modern Dilemma challenges this view demonstrating the seriousness of Stevens life long engagement with the modern dilemma of disbelief and also that like Eliot he rejected the Humanist resolution characterized by Russell in The Free Man s Worship as man worshiping at the shrine that his own hands have built The study proceeds by juxtaposing the two poets responses in poetry and prose to the same texts and events Marianne Moore s poetry the Great War Humanists and anti Humanists the Franco Mexican Humanist Ramon Fernandez

Pure Poetry and finally the gathering war clouds in the late thirties The strategy is to put the two men in juxtaposition so as to highlight the differences and similarities of their responses to the same issues or the same works Among the issues under examination is the nature and status of poetry religious belief or disbelief and political engagement or the lack thereof

Abstraction in Post-War British Literature 1945-1980 Natalie Ferris, 2022-03-29 In a catalogue note for the 1965 exhibition *Between Poetry and Painting* at the Institute of Contemporary Arts the poet Edwin Morgan probed the relationship between abstraction and literature Abstract painting can often satisfy but abstract poetry can only exist in inverted commas Language may be fragmented rearranged or distorted abstract in so far as it is withdrawn from a particular system of knowledge but Morgan was of the mind that to be wholly disruptive was to deprive a poem of its point as an object of contemplation Whilst abstract art may have come to fulfil or fortify an impression of post war taste abstraction in literature continued to be treated with suspicion But how does this speak to the extent to which Britain's literary culture was responsive to progress compared to its artistic culture *Abstraction in Post War British Literature 1945 1980* traces a line of literary experimentation in post war British literature that was prompted by the aesthetic philosophical and theoretical demands of abstraction Spanning the period 1945 to 1980 it observes the ways in which certain aesthetic advancements initiated new forms of literary expression to posit a new genealogy of interdisciplinary practice in Britain At a time in which Britain became conscious of its evolving identity within an increasingly globalised context this study accounts for the range of Continental and Transatlantic influences in order to more accurately locate the networks at play Exploring the contributions made by individuals such as Herbert Read Ian Hamilton Finlay and Christine Brooke Rose as well as by groups of practitioners It brings a wide range of previously unexplored archival material into the public domain and offers a comprehensive account of the evolving status of abstraction across cultural institutional and literary contexts **The Letters of T. S. Eliot Volume 7: 1934-1935** T. S. Eliot, 2017-05-30 T S Eliot's career as a successful stage dramatist gathers pace throughout the fascinating letters of this volume Following his early experimentation with the dark comedy *Sweeney Agonistes* 1932 Eliot is invited to write the words of an ambitious scenario sketched out by the producer director E Martin Browne who was to direct all of Eliot's plays for a grand pageant called *The Rock* 1934 The ensuing applause leads to a commission from the Bishop of Chichester to write a play for the Canterbury Festival resulting in the quasi liturgical masterpiece of dramatic writing *Murder in the Cathedral* 1935 A huge commercial success it remains in repertoire after eighty years Even while absorbed in time consuming theatre work Eliot remains untiring in promoting the writers on Faber's ever broadening lists George Barker Marianne Moore and Louis MacNeice among them In addition Eliot works hard for the Christian Church he has espoused in recent years serving on committees for the Church Union and the Church Literature Association and creating at Faber but she refuses to comprehend that her husband has chosen to leave her and stalks him across literary society leading to his place of work at the offices of Faber Faber The correspondence draws in detail upon

Vivien's letters and diaries to provide a picture of her mental state and way of life and to help the reader to appreciate her thoughts and feelings *The Letters of T. S. Eliot* T. S. Eliot, 2013-07-16 DIV T S Eliot writes the letters contained in this volume during a period of weighty responsibilities as husband and increasing demands as editor and publisher He cultivates the support of prominent guarantors to secure the future of his periodical *The Monthly Criterion* even as he loyally looks after his wife Vivien now home after months in a French psychiatric hospital Eliot corresponds with writers throughout Great Britain Europe and the United States while also forging links with the foremost reviews in London Berlin Paris Madrid and Milan He generously promotes many other writers among them Louis Zukofsky and Edward Dahlberg and manages to complete a variety of writings himself including the much loved poem *A Song for Simeon* a brilliant introduction to Wilkie Collins's *The Moonstone* and many more div Affective Materialities Kara Watts, Molly Volanth Hall, Robin Hackett, 2019-03-04 *Affective Materialities* reads modernist literature for the ways in which bodies come to matter physically socially and juridically using two recent turns in literary studies one to affect studies and the other to ecocriticism Each chapter in the collection delves into a multifold body investigating how body forms come to matter **Anglo-American Exchange in Postwar Sculpture, 1945-1975** Rebecca Peabody, 2011-12-31 *Anglo American Exchange in Postwar Sculpture 1945 1975* redresses an important art historical oversight Histories of American and British sculpture are usually told separately with artists and their work divided by nationality yet such boundaries obscure a vibrant exchange of ideas individuals and aesthetic influences In reality the postwar art world saw dynamic interactions between British and American sculptors critics curators teachers and institutions Using works of art as points of departure this book explores the international movement of people objects and ideas demonstrating the importance of Anglo American exchange to the history of postwar sculpture The Avant-Garde in Interwar England Michael T. Saler, 2001-05-24 *The Avant Garde in Interwar England* addresses modernism's ties to tradition commerce nationalism and spirituality through an analysis of the assimilation of visual modernism in England between 1910 and 1939 During this period a debate raged across the nation concerning the purpose of art in society On one side were the aesthetic formalists led by members of London's Bloomsbury Group who thought art was autonomous from everyday life On the other were England's so called medieval modernists many of them from the provincial North who maintained that art had direct social functions and moral consequences As Michael T Saler demonstrates in this fascinating volume the heated exchange between these two camps would ultimately set the terms for how modern art was perceived by the British public Histories of English modernism have usually emphasized the seminal role played by the Bloomsbury Group in introducing celebrating and defining modernism but Saler's study instead argues that during the watershed years between the World Wars modern art was most often understood in the terms laid out by the medieval modernists As the name implies these artists and intellectuals closely associated modernism with the art of the Middle Ages building on the ideas of John Ruskin William Morris and other nineteenth century romantic medievalists In their

view modernism was a spiritual national and economic movement a new and different artistic sensibility that was destined to revitalize England's culture as well as its commercial exports when applied to advertising and industrial design This book then concerns the busy intersection of art trade and national identity in the early decades of twentieth century England Specifically it explores the life and work of Frank Pick managing director of the London Underground whose famous patronage of modern artists architects and designers was guided by a desire to unite nineteenth century arts and crafts with twentieth century industry and mass culture As one of the foremost adherents of medieval modernism Pick converted London's primary public transportation system into the culminating project of the arts and crafts movement But how should today's readers regard Pick's achievement What can we say of the legacy of this visionary patron who sought to transform the whole of sprawling London into a post impressionist work of art And was medieval modernism itself a movement of pioneers or dreamers In its bold engagement with such questions *The Avant Garde in Interwar England* will surely appeal to students of modernism twentieth century art the cultural history of England and urban history

Designing UNESCO Christopher E.M. Pearson, 2017-07-05 *Designing UNESCO Art Architecture and International Politics at Mid Century* represents the first full length monograph on the genesis construction and reception of the Paris headquarters of the United Nations Educational Scientific and Cultural Organization UNESCO The book traces the long and complex birth of UNESCO's permanent seat from its conception in 1950 to its inauguration in 1958 showing how its history constitutes a unique nexus of modernist practices in twentieth century international politics art architecture and criticism Drawing on a wide range of unpublished archival material and examining critical reception of the building in the local and international press Christopher Pearson's analysis operates on formal structural and theoretical levels revealing many of the largely unspoken assumptions of modern architecture at mid century and elucidating the conflicted relation between art and science in the post war period The volume also throws new light on many of the major architects and artists of the period among them Breuer Gropius Le Corbusier and Eero Saarinen as well as Picasso Moore Miró Calder and Noguchi *Designing UNESCO* is a compelling and original account of one of the most important yet under appreciated buildings of twentieth century modernism

Richard Aldington Vivien Whelpton, 2014-01-30 This is a literary biography of Richard Aldington founding member of the Imagist Movement poet of the First World War author of *Death of a Hero* and a biography of D H Lawrence Aldington's is an extraordinary human story dealing with contemporary issues such as confrontation of sexual mores of the day and the impact of his soldier experience on his life and work There hasn't been a recent biography of Aldington the only one of the war poets not to have one With the interest in the First World War increasing as we near the centenary the time is right for this book This biography explores the relationships of Aldington with other prominent literary figures Ezra Pound Herbert Read T S Eliot D H Lawrence and his unsuccessful marriage with H D This first instalment of a hopefully two volume biography covers Aldington's life and work up to 1929 It investigates the years 1911 1915 in which Aldington helped found Modernism and

formed relationships with other Modernists the years 1916-19 when his life fell apart after his soldier experience the years 1920-28 when he tried to re-establish his literary career laid the foundations of modern literary criticism and his writing of *Death of a Hero* at the end of the decade a blistering attack on all that had made the war possible Official Blurb The story of Richard Aldington outstanding Imagist poet and author of the bestselling war novel *Death of a Hero* 1929 takes place against the backdrop of some of the most turbulent and creative years of the twentieth century Vivien Whelpton provides a remarkably detailed and sensitive portrayal of the writer from early adolescence His life as a stalwart of the pre-war London literary scene as a soldier and in the difficult aftermath of the First World War is deftly rendered through a careful and detailed analysis of the novels poems and letters of the writer himself and his close circle of acquaintance The complexities of London's Bohemia with its scandalous relationships social grandstanding and incredible creative output are masterfully untangled and the spotlight placed firmly on the talented group of poets christened by Ezra Pound as Imagistes The author demonstrates profound psychological insight into Aldington's character and childhood in her nuanced analysis of his post-war survivor's guilt and consideration of the three most influential women in his life his wife the gifted American poet H D Dorothy Yorke the woman he left her for and Brigit Patmore his brilliant and fascinating older mistress Richard Aldington *Poet Soldier and Lover* vividly reveals Aldington's warm and passionate nature and the vitality which characterised his life and works concluding with his triumphant personal and literary resurrection with the publication of *Death of a Hero* Hot Art, Cold War - Western and Northern European Writing on American Art 1945-1990 Claudia Hopkins, Iain Boyd Whyte, 2020-09-17 *Hot Art Cold War Northern and Western European Writing on American Art 1945-1990* is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources With the exception of those originally published in English the majority of these texts are translated into English for the first time from eight languages and are introduced by scholarly essays They offer a representative selection of the diverse responses to American art in Great Britain Ireland France Belgium the Netherlands West Germany FRG Austria Switzerland Denmark Norway Sweden and Finland There was no single European discourse as attitudes to American art were determined by a wide range of ideological political social cultural and artistic positions that varied considerably across the European nations This volume and its companion *Hot Art Cold War Southern and Eastern European Writing on American Art 1945-1990* offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences Whilst many are fluent in one or two foreign languages few are able to read all twenty-five languages represented in the two volumes These ground-breaking publications significantly enrich the fields of American art studies and European art criticism This book together with its companion volume *Hot Art Cold War Southern and Eastern European Writing on American Art 1945-1990* is a joint initiative of the Terra Foundation for American Art and the editors of the journal *Art in Translation* at the University of Edinburgh The journal launched in 2009 publishes English language

translations of the most significant texts on art and visual cultures presently only available only in their source language It is committed to widening the perspectives of art history making it more pluralist in terms of its authors viewpoints and subject matter

*Richard Aldington II* Vivien Whelpton, 2019-01-01 The story of Richard Aldington outstanding Imagist poet and author of the bestselling war novel *Death of a Hero* 1929 takes place against the backdrop of some of the most turbulent and creative years of the twentieth century Vivien Whelpton provides a remarkably detailed and sensitive portrayal of the writer from the age of thirty eight to his death from a heart attack in 1962 The first volume *Richard Aldington Poet Soldier and Lover* described Aldington s life as a stalwart of the pre war London literary scene his experience as an infantryman on the Western Front and his postwar personal and creative crises this second volume seeks to balance the stories of Aldington s subsequent public and private lives through a careful reading of his novels poems and letters with his circle of acquaintances The ways in which Aldington s dysfunctional childhood and survivor s guilt continued to haunt him through the inter war years and beyond are masterfully untangled by an author with gifted psychological insight into her subject Volume Two covers Aldington s personal and public lives as he transformed himself from poet to novelist and from novelist to biographer and explores his debacles and triumphs particularly in the wake of his hugely controversial attack on the reputation of T E Lawrence This authoritative biography recounts the life of one of the most underrated writers of the last century

**"Artwriting, Nation, and Cosmopolitanism in Britain "** Mark A. Cheetham, 2017-07-05 Arguing in favour of renewed critical attention to the nation as a category in art history this study examines the intertwining of art theory national identity and art production in Britain from the early eighteenth century to the present day The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth Reynolds Gilpin Ruskin Roger Fry Herbert Read Art Language Peter Fuller and Rasheed Araeen Mark A Cheetham also explores how the Englishing of art theory which came about despite the longstanding occlusion of the intellectual and theoretical in British culture did not take place or have effects exclusively in Britain Theory has always travelled with art and vice versa Using the frequently resurgent discourse of cosmopolitanism as a frame for his discourse Cheetham asks whether English traditions of artwriting have been judged inappropriately according to imported criteria of what theory is and does This book demonstrates that artwriting in the English tradition has not been sufficiently studied and that English Art Theory is not an oxymoron Such concerns resonate today beyond academe and the art world in the many heated discussions of resurgent Englishness

**Anarchist Seeds beneath the Snow** David Goodway, 2011-12-12 From William Morris to Oscar Wilde to George Orwell left libertarian thought has long been an important but neglected part of British cultural and political history In *Anarchist Seeds beneath the Snow* David Goodway seeks to recover and revitalize that indigenous anarchist tradition This book succeeds as simultaneously a cultural history of left libertarian thought in Britain and a demonstration of the applicability of that history to current politics Goodway argues that a recovered anarchist



tradition could and should be a touchstone for contemporary political radicals Moving seamlessly from Aldous Huxley and Colin Ward to the war in Iraq this challenging volume will energize leftist movements throughout the world

**The Letters of T. S. Eliot Volume 6: 1932-1933** T. S. Eliot, 2016-02-02 Despairing of his volatile unstable wife T S Eliot at 44 resolves to put an end to the torture of his eighteen year marriage He breaks free from September 1932 by becoming Norton Lecturer at Harvard His lectures will be published as The Use of Poetry and the Use of Criticism 1933 He also delivers the Page Barbour Lectures at Virginia After Strange Gods 1934 At Christmas he visits Emily Hale to whom he is obviously devoted He gives talks all over New York California Missouri Minnesota Chicago and the letters describing encounters with F Scott Fitzgerald Edmund Wilson and Marianne Moore a real Gillette blade brim with gossip High points include the premi re at Vassar College of his comic melodrama Sweeney Agonistes 1932 The year was the happiest I can ever remember in my life successful and amusing Returning home he hides out in the country while making known to Vivien his decision to leave her But he is exasperated when she buries herself in denial she will not accept a Deed of Separation The close of 1933 is lifted when Eliot breaks into Show Business He is commissioned to write a mammoth Pageant The Rock This collaborative enterprise will be the proving ground for the choric triumph of Murder in the Cathedral 1935

Sculpture and Touch Peter Dent, 2017-07-05 Since the Renaissance at least the medium of sculpture has been associated explicitly with the sense of touch Sculptors philosophers and art historians have all linked the two often in strikingly different ways In spite of this long running interest in touch and tactility it is vision and visuality which have tended to dominate art historical research in recent decades This book introduces a new impetus to the discussion of the relationship between touch and sculpture by setting up a dialogue between art historians and individuals with fresh insights who are working in disciplines beyond art history The collection brings together a rich and diverse set of approaches with essays tackling subjects from prehistoric figurines to the work of contemporary artists from pre modern ideas about the physiology of touch to tactile interaction in the museum environment and from the phenomenology of touch in recent philosophy to the experimental findings of scientific study It is the first volume on this subject to take such a broad approach and as such seeks to set the agenda for future research and collaboration in this area

Marketing Modernisms Peter Richmond, 2001-01-01 Architect teacher journalist town planner and cultural entrepreneur Sir Charles Reilly 1874 1948 was a leading figure of the early twentieth century British architectural scene Marketing Modernisms is the first book to take an in depth look at Reilly s career tracing his evolving architectural ethos via a series of case studies of his built work Among other issues the author considers Reilly s involvement in cultural enterprises such as the establishment of the Liverpool Repertory Theatre his journalism transatlantic links and town planning theories Reilly has been largely overlooked by writers of Modernist histories but this book restores him to deserved prominence

Uncover the mysteries within is enigmatic creation, Discover the Intrigue in **The Last Modern A Life Of Herbert Read** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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