



Terrible Honest Mongrel Manhattan In

Gregory Clark



Terrible Honesty Mongrel Manhattan In:

Terrible Honesty Ann Douglas,1996-01-31 Terrible Honesty is the biography of a decade a portrait of the soul of a generation based on the lives and work of more than a hundred men and women In a strikingly original interpretation that brings the Jazz Age to life in a wholly new way Ann Douglas argues that when after World War I the United States began to assume the economic and political leadership of the West New York became the heart of a daring and accomplished historical transformation Terrible Honesty Ann Douglas,1995 **Terrible Honesty** Ann Douglas,1997 **Engendered**

Encounters Margaret D. Jacobs,1999-01-01 In this interdisciplinary study of gender cross cultural encounters and federal Indian policy Margaret D Jacobs explores the changing relationship between Anglo American women and Pueblo Indians before and after the turn of the century During the late nineteenth century the Pueblos were often characterized by women reformers as barbaric and needing to be uplifted into civilization By the 1920s however the Pueblos were widely admired by activist Anglo American women who challenged assimilation policies and worked hard to protect the Pueblos traditional way of life Deftly weaving together an analysis of changes in gender roles attitudes toward sexuality public conceptions of Native peoples and federal Indian policy Jacobs argues that the impetus for this transformation in perception rests less with a progressively tolerant view of Native peoples and more with fundamental shifts in the ways Anglo American women saw their own sexuality and social responsibilities **Moving Performances** Jeanne Scheper,2016-12-13 Fabulous yet fierce

imperious yet impetuous boss yet bitchy divas are figures of paradox Their place in culture is equally contradictory as they are simultaneously venerated and marginalized hailed as timeless but then frequently forgotten or exhumed as cult icons by future generations Focusing on four early twentieth century divas Aida Overton Walker Lo e Fuller Libby Holman and Josephine Baker who were icons in their own time Moving Performances considers what their past and current reception reveals about changing ideas of race and gender Jeanne Scheper examines how iconicity can actually work to the diva s detriment reducing her to a fetish object a grotesque or a figure of nostalgia Yet she also locates more productive modes of reception that reach to revive the diva s moving performances imbuing her with an affective afterlife As it offers innovative theorizations of performance reception and affect Moving Performances also introduces readers to four remarkable women who worked as both cultural producers and critics deftly subverting the tropes of exoticism orientalism and primitivism commonly used to dismiss women of color Rejecting iconic depictions of these divas as frozen in a past moment Scheper vividly demonstrates how their performances continue to inspire ongoing movements Beyond Gatsby Robert

McParland,2015-04-16 Many of the heralded writers of the 20th century including Ernest Hemingway John Dos Passos F Scott Fitzgerald and William Faulkner first made their mark in the 1920s while established authors like Willa Cather and Sinclair Lewis produced some of their most important works during this period Classic novels such as The Sun Also Rises The Great Gatsby Elmer Gantry and The Sound and the Fury not only mark prodigious advances in American fiction they show us

the wonder the struggle and the promise of the American dream In *Beyond Gatsby* How Fitzgerald Hemingway and Writers of the 1920s Shaped American Culture Robert McParland looks at the key contributions of this fertile period in literature Rather than provide a compendium of details about major American writers this book explores the culture that created F Scott Fitzgerald and his literary contemporaries The source material ranges from the minutes of reading circles and critical commentary in periodicals to the archives of writers works as well as the diaries journals and letters of common readers This work reveals how the nation s fiction stimulated conversations of shared images and stories among a growing reading public Signifying a cultural shift in the aftermath of World War I the collective works by these authors represent what many consider to be a golden age of American literature By examining how these authors influenced the reading habits of a generation *Beyond Gatsby* enables readers to gain a deeper comprehension of how literature shapes culture Existential America George Cotkin,2003 As Cotkin shows not only did Americans readily take to existentialism but they were already heirs to a rich tradition of thinkers from Jonathan Edwards and Herman Melville to Emily Dickinson and William James who had wrestled with the problems of existence and the contingency of the world long before Sartre and his colleagues After introducing the concept of an American existential tradition Cotkin examines how formal existentialism first arrived in America in the 1930s through discussion of Kierkegaard and the early vogue among New York intellectuals for the works of Sartre Beauvoir and Camus Experiments in Democracy Cheryl Black,Jonathan Shandell,2016-06 In *Experiments in Democracy* theatre historians explore the ways progressive artists sought to connect isolated racial and cultural groups in pursuit of a more just and democratic society **Civic Jazz** Gregory Clark,2015-02-25 Jazz is born of collaboration improvisation and listening In much the same way the American democratic experience is rooted in the interaction of individuals It is these two seemingly disparate but ultimately thoroughly American conceits that Gregory Clark examines in *Civic Jazz* Melding Kenneth Burke s concept of rhetorical communication and jazz music s aesthetic encounters with a rigorous sort of democracy this book weaves an innovative argument about how individuals can preserve and improve civic life in a democratic culture Jazz music Clark argues demonstrates how this aesthetic rhetoric of identification can bind people together through their shared experience in a common project While such shared experience does not demand agreement indeed it often has an air of competition it does align people in practical effort and purpose Similarly Clark shows Burke considered Americans inhabitants of a persistently rhetorical situation in which each must choose constantly to identify with some and separate from others Thought provoking and path breaking Clark s harmonic mashup of music and rhetoric will appeal to scholars across disciplines as diverse as political science performance studies musicology and literary criticism **Secrets of the Soul** Eli Zaretsky,2005-08-09 The fledgling science of psychoanalysis permanently altered the nineteenth century worldview with its remarkable new insights into human behavior and motivation It quickly became a benchmark for modernity in the twentieth century though its durability in the twenty first may now be in doubt More than a

hundred years after the publication of Freud's *The Interpretation of Dreams* we're no longer in thrall, says cultural historian Eli Zaretsky, to the romance of psychotherapy and the authority of the analyst. Only now do we have enough perspective to assess the successes and shortcomings of psychoanalysis from its late Victorian Era beginnings to today's age of psychopharmacology. In *Secrets of the Soul*, Zaretsky charts the divergent schools in the psychoanalytic community and how they evolved, sometimes under pressure from sexism to feminism, from homophobia to acceptance of diversity, from social control to personal emancipation. From Freud to Zola, Zaretsky tells the story of what may be the most intimate science of all.

Finding Bix Brendan Wolfe, 2017-05-15 Brendan Wolfe's *Finding Bix* is a personal and often surprising attempt to connect music history and legend. A native of Bix Beiderbecke's hometown of Davenport, Iowa, Wolfe grew up seeing Bix's iconic portrait on everything from posters to parking garages. He never heard his music though until cast to play a bit part in an Italian biopic filmed in Davenport. Then, after writing a newspaper review of a book about Beiderbecke, Wolfe unexpectedly received a letter from the late musician's nephew scolding him for getting a number of facts wrong. This is where *Finding Bix* begins in Wolfe's good faith attempt to get the facts right.

Ruth Asawa and the Artist-Mother at Midcentury Jordan Troeller, 2025-05-06 How a group of artist mothers in postwar San Francisco refused the centuries-old belief that a woman could not make art while also raising children. For most of modern history, to be an artist and a mother was to embody a contradiction in terms. This awful dichotomy, as painter Alice Neel put it, pitted artmaking against caretaking and argued that the best art was made at the expense of family and futurity. But in San Francisco in the 1950s and 1960s, a group of artists gathered around Ruth Asawa. In 1926, 2013 began to reject this dominant narrative. In *Ruth Asawa and the Artist Mother at Midcentury*, Jordan Troeller analyzes this remarkable moment. Insisting that their labor as mothers fueled their labor as artists, these women redefined key aesthetic concerns of their era, including autonomy, medium specificity, and originality. Delving into the archive where the traces of motherhood have not yet been erased from official history, Troeller reveals Ruth Asawa's personal and professional dialogue with several other artist mothers, including Merry Renk, Imogen Cunningham, and Sally Woodbridge. For these women, motherhood was not an essentialized identity but rather a means to reimagine the terms of artmaking outside of the patriarchal policing of reproduction. This project unfolded in three broad areas, which also structure the book's chapters: domesticity and decoration; metaphors for creativity and maternal labor in the public sphere, especially in the public schools; drawing on queer theory and feminist writings. Troeller argues that in belatedly accounting for the figure of the artist mother, art history must reckon with an emergent paradigm of artmaking one predicated on reciprocity, caretaking, and futurity.

Lois Weber in Early Hollywood Shelley Stamp, 2015-05-02 Among early Hollywood's most renowned filmmakers, Lois Weber was considered one of the era's three great minds alongside D. W. Griffith and Cecil B. DeMille. Despite her accomplishments, Weber has been marginalized in relation to her contemporaries who have long been recognized as fathers of American cinema. Drawing on a range of materials untapped by previous historians, Shelley Stamp

offers the first comprehensive study of Weber's remarkable career as director, screenwriter, and actress. Lois Weber in Early Hollywood provides compelling evidence of the extraordinary role that women played in shaping American movie culture. Weber made films on capital punishment, contraception, poverty, and addiction, establishing cinema's power to engage topical issues for popular audiences. Her work grappled with the profound changes in women's lives that unsettled Americans at the beginning of the twentieth century, and her later films include sharp critiques of heterosexual marriage and consumer capitalism. Mentor to many women in the industry, Weber demanded a place at the table in early professional guilds, decrying the limited roles available for women on screen and in the 1920s protesting the growing climate of hostility toward female directors. Stamp demonstrates how female filmmakers who had played a part in early Hollywood's bid for respectability were in the end written out of that industry's history. *Lois Weber in Early Hollywood* is an essential addition to histories of silent cinema, early filmmaking in Los Angeles, and women's contributions to American culture. — *Shirley Temple and the Performance of Girlhood* Kristen Hatch, 2015-02-02 In the 1930s, Shirley Temple was heralded as America's sweetheart, and she remains the icon of wholesome American girlhood. But Temple's films strike many modern viewers as perverse. *Shirley Temple and the Performance of Girlhood* examines her early career in the context of the history of girlhood and considers how Temple's star image emerged out of the Victorian cult of the child. Beginning her career in Baby Burlesks, short films where she played vamps and harlots, her biggest hits were marketed as romances between Temple and her adult male costars. Kristen Hatch helps modern audiences make sense of the erotic undercurrents that seem to run through these movies. Placing Temple's films in their historical context and reading them alongside earlier representations of girlhood in Victorian theater and silent film, Hatch shows how Shirley Temple emerged at the very moment that long-standing beliefs about childhood innocence and sexuality were starting to change. Where we might now see a wholesome child in danger of adult corruption, earlier audiences saw Temple's films as demonstrations of the purifying power of childhood innocence. Hatch examines the cultural history of the time to view Temple's performances in terms of sexuality but in relation to changing views about gender, class, and race. Filled with new archival research, *Shirley Temple and the Performance of Girlhood* enables us to appreciate the simpler times of Temple's stardom in all its thorny complexity. — *Crossings and Dwellings* Kyle B. Roberts, Stephen Schloesser, J.S., 2017-07-31 In *Crossings and Dwellings*, Kyle Roberts and Stephen Schloesser bring together essays by eighteen scholars in one of the first volumes to explore the work and experiences of Jesuits and their women religious collaborators in North America over two centuries following the Jesuit Restoration. Long dismissed as anti-liberal, anti-nationalist, and ultramontanist, restored Jesuits and their women religious collaborators are revealed to provide a useful prism for looking at some of the most important topics in modern history: immigration, nativism, urbanization, imperialism, secularization, anti-modernization, racism, feminism, and sexual reproduction. Approaching this broad range of topics from a variety of disciplinary perspectives, this volume provides a valuable contribution to an understudied period.

The New Era Paul V. Murphy, 2011-12-22 In the 1920s Americans talked of their times as modern which is to say fundamentally different in pace and texture from what went before a new era With the end of World War I an array of dizzying inventions and trends pushed American society from the Victorian era into modernity The New Era provides a history of American thought and culture in the 1920s through the eyes of American intellectuals determined to move beyond an older role as gatekeepers of cultural respectability and become tribunes of openness experimentation and tolerance instead Recognizing the gap between themselves and the mainstream public younger critics alternated between expressions of disgust at American conformity and optimistic pronouncements of cultural reconstruction The book tracks the emergence of a new generation of intellectuals who made culture the essential terrain of social and political action and who framed a new set of arguments and debates over women's roles sex mass culture the national character ethnic identity race democracy religion and values that would define American public life for fifty years

Improvisation and the Making of American Literary Modernism Rob Wallace, 2010-10-14 [American Religious Liberalism](#) Leigh E. Schmidt, Sally M. Promey, 2018-11-01 An enlightening look at the surprising connections between spirituality and progressive thought in the United States Religious liberalism in America is often associated with an ecumenical Protestant establishment This book however draws attention to the broad diversity of liberal cultures that shapes America's religious movements The essays gathered here push beyond familiar tropes and boundaries to interrogate religious liberalism's dense cultural leanings by looking at spirituality in the arts the politics and piety of religious cosmopolitanism and the interaction between liberal religion and liberal secularism Readers will find a kaleidoscopic view of many of the progressive strands of America's religious past and present in this richly provocative volume

Unfinished Show Business, In this fresh approach to musical theatre history Bruce Kirle challenges the commonly understood trajectory of the genre Drawing on the notion that the world of the author stays fixed while the world of the audience is ever changing Kirle suggests that musicals are open fluid products of the particular cultural moment in which they are performed Incomplete as printed texts and scores musicals take on unpredictable lives of their own in the complex transformation from page to stage Using lenses borrowed from performance studies cultural studies queer studies and ethnoracial studies Unfinished Show Business Broadway Musicals as Works in Process argues that musicals are as interesting for the provocative issues they raise about shifting attitudes toward American identity as for their show stopping song and dance numbers and conveniently happy endings Kirle illustrates how performers such as Ed Wynn Fanny Brice and the Marx Brothers used their charismatic personalities and quirkiness to provide insights into the struggle of marginalized ethnoracial groups to assimilate Using examples from favorites including Oklahoma Fiddler on the Roof A Chorus Line and Les Misérables Kirle demonstrates Broadway's ability to bridge seemingly insoluble tensions in society from economic and political anxiety surrounding World War II to generational conflict and youth counterculture to corporate America and the me generation Enlivened by a gallery of some of Broadway's most memorable

moments and some amusing obscure ones as well this study will appeal to students scholars and lifelong musical theatre enthusiasts

Blade Runner Scott Bukatman, 2017-10-26 Ridley Scott's dystopian classic Blade Runner an adaptation of Philip K Dick's novel Do Androids Dream of Electric Sheep combines noir with science fiction to create a groundbreaking cyberpunk vision of urban life in the twenty first century With replicants on the run the rain drenched Los Angeles which Blade Runner imagines is a city of oppression and enclosure but a city in which transgression and disorder can always erupt Graced by stunning sets lighting effects costumes and photography Blade Runner succeeds brilliantly in depicting a world at once uncannily familiar and startlingly new In his innovative and nuanced reading Scott Bukatman details the making of Blade Runner and its steadily improving fortunes following its release in 1982 He situates the film in terms of debates about postmodernism which have informed much of the criticism devoted to it but argues that its tensions derive also from the quintessentially twentieth century modernist experience of the city as a space both imprisoning and liberating In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Bukatman suggests that Blade Runner's visual complexity allows it to translate successfully to the world of high definition and on demand home cinema He looks back to the science fiction tradition of the early 1980s and on to the key changes in the final version of the film in 2007 which risk diminishing the sense of instability created in the original

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