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Nota di contenuto	Preliminary Material -- Introduction: Modernist Studies at the Crossroads of Classical Reception, Seferis Reads Eliot and Cavafy / Adam J. Goldwyn and James Nikopoulos -- The Female Colossus in the New World: Innovations on a Classical Motif in José Martí's Modernismo / Tyler Fisher and Jenni Lehtinen -- Educating the "Perfect Imagist": Greek Literature and Classical Scholarship in the Poetry of H. D. / Bryan Brinkman and Bartholomew Brinkman -- Creating the Modern Rhapsode: The Classics as World Literature in Ezra Pound's Cantos / Adam J. Goldwyn -- From Ithaca to Magna Graecia, Icaria and Hyperborea – Some Aspects of the Classical Tradition in the Serbian Avant-Garde / Bojan Jovi -- Gods, Heroes, and Myths: The Use of Classical Imagery in Spanish Avant-Garde Prose / Juan Herrero-Senés -- The Classical Ideal in Fernando Pessoa / Kenneth David Jackson -- "Ulysses' Island": Nóstos as Exile in Salvatore Quasimodo's Poetry / Ernesto Livorni -- Jean Cocteau, Orphée, and the Shock of the Old / David Hammerbeck -- The Classical Past and 'The History of Ourselves': Laura Riding's Trojan Woman / Anett Jessop -- Platonic Eros and "Soul-Leading" in C. S. Lewis / Samuel Baker -- The Heideggerian Origins of a Post-Platonist Plato / William H. F. Altman -- Albert Camus' Hellenic Heart, between Saint Augustine and Hegel /

Matthew Sharpe -- A Modernist Poet Alludes to an Ancient Historian: George Seferis and Thucydides / Polina Tambakaki -- The Wisdom of Myth: Eliot's "Ulysses, Order, and Myth" / James Nikopoulos -- Index.

Sommario/riassunto

Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde examines how the writers and artists who lived from roughly the last quarter of the nineteenth century to the middle of the twentieth sought to build a new world from the ashes of one marked by two world wars, global economic depression, the rise of nationalism, and the collapse of empires. By surveying the modernist appropriation of Ancient Greece and Rome, the fourteen chapters in this volume demonstrate how the Classics, as foundational texts of the old order, were nevertheless adapted to suit the stylistic innovation and formal experimentation that characterized modernist and avant-garde literature and art.
