

**Editorial** – A new issue of Monomyth should be appearing soon, along with a booklet of horror poems for Hallowe'en... Illness and another leak (luckily not on the scale of the last one!) have delayed things somewhat, but new issues are coming...

And, remember, online issues of **View From Atlantis** have been appearing regularly and haiku continue to be added to **The 5-7-5 Haiku Journal**. So, why not submit some haiku and check out what the next theme for **View** is...

Best,  
DJ Tyrer,  
Editor

The **Atlantean Publishing Blog** (including PDFs, prices and guidelines) is at :  
<https://atlanteanpublishing.wordpress.com>

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## Tigershark ezine

Issue 32 will be online in October!

31 issues remain available for download.

To download the current issue or all previous issues for free, visit the website  
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DJ Tyrer's **One Vision** remains available!

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## 5-7-5 Haiku Journal

The webzine which celebrates the 5-7-5 syllable form of haiku. Submissions are welcome via the editorial email address with 5-7-5 Submission in the subject line.

<https://575haikujournal.wordpress.com/>

Send us your letters of comment!

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Copies of **The Supplement** are available for a SAE in the UK and £2/€4 in Europe and £2.50/\$5 RoW.

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## Beyond Writing

By AC Evans

*Puttin' on the agony*  
*Puttin' on the style*

– Lonnie Donegan

So you like writing poetry? Fine!

Poetry is just so easy these days – blank verse for the blank generation, it's a freestyle free-for-all – yes it's the only way.

All formats, from the fractured remnants of archaic stanza form, to the modish Modernism of open field, process or whatever, are available to the auteur.

Pick-and-mix as you like! But reject ever more sharply the vainglorious *folie de grandeur* of epic high seriousness. Instead, embrace the cardinal virtues – and what are they? Convulsive beauty, automatism, objective chance (phrases taken at random from a top hat, or the mass media), black humour (nothing is sacred), Existential angst, The Absurd, mad love (the amatory mode always appeals), Subtopian Materialism, and – no offence! – Absolute, freedom of expression.

Oppose the literary thinking of the last four decades, put yourself on a collision course with every ideology, pour scorn on the fashionable nonsense of radical chic linguistic obsessions – it is hardly surprising, you might say, that the chattering classes of academia are fixated on language.

We all know that the best work is always off the radar if not beyond the fringe (ha!).

So, what's it all about?

As always, the answer is Style.

Poetry is like couture; Style is everything!

.....

## The Eye in the Darkness

By DS Davidson

A single great eye  
Unblinking  
Staring out from the darkness  
Of that abyssal void  
Far, far below the surface of the earth  
Wreathed in a mane  
Of twitching tentacles  
Grasping towards the light  
Older than humanity  
Older than the Earth  
Older than time itself  
It waits  
For what, no sane mind knows

Originally published in *Cyaegha* magazine

## In Memoriam

By David Edwards

August 30, 2022. Mikhail Sergeyevich Gorbachev is dead, after a lingering illness, at the age of ninety-one. The Nobel Peace Prize winner and last leader of the USSR was honored around the world and disdained in his Russian homeland. But History has rendered another judgement.

Mikhail Gorbachev was *the* single most important human being to ever walk the face of this earth. For he saved the world from almost certain destruction.

No one thought there would not be an eventual nuclear war – whether by design or accident – between the United States and the Soviet Union that would result in a worldwide cataclysm. The Cold War – every politician, sci-fi writer, priest, poet, proletarian, and punk rocker believed – was sure to end with a (nuclear) bang, not the whimper of the *Hammer and Sickle* flag being quietly lowered for the last time on a wintry Moscow night in 1991. Even the happiest of Cold War warriors,

Ronald Reagan, when he spoke of "Morning in America", envisioned only our missiles being more accurate than theirs, our bomb shelters sturdier than theirs, our cockroaches crawling forth from the radioactive ruins in greater numbers than theirs. This was how it had to be... and it might have been if an erratic politician like Boris Yeltsin, or sinister *apparatchik* like Vladimir Putin had taken command at the Kremlin in 1985 and not the innovator who believed in "Openness" (*Glasnost*) and "Restructuring" (*Perestroika*). Gorbachev might have intended to mend not end the Soviet Union, but that is exactly what he did... and peacefully so.

Apropos of this, when Reagan, standing before that concrete symbol of Cold War tension The Berlin Wall in 1987 (and parroting John F. Kennedy's famed "*Ich bin ein Berliner*" speech of a quarter-century earlier) said, "Mr. Gorbachev, tear down this wall!" Well, Mr. Gorbachev did just that.

The world often takes a few moments to remember the passing of Great Men... even men whose time has passed. The world should take a few extra moments to remember – and thank – Mikhail Sergeyevich Gorbachev.

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## Wild Hunt

By Aeronwy Dafies

On a night both dark and stormy  
The Wild Hunt comes hunting for me  
Devil horses, hounds and riders  
Fiery eyes and eyes like spiders  
Eyes like dark pits that steal your soul  
Eyes that glow red like burning coal  
Gaze from which I cannot escape  
I seem to sense upon my nape  
I run and hide without success  
Cry to heaven, my sins confess  
Pray for escape but comes there none  
Till there is no place left to run  
Through the night the Hunt pursues me  
For my sins none shall excuse me  
Until at last I stumble, fall  
And hear the huntsman's bugle call  
The hounds dashing to where I fell  
Seize my soul, drag it off to Hell!  
.....

## A new offering from CRM Enterprises

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Letters of Comment

Dear DJ,

Enjoyed reading issue 101, as **T'Supplement** embarks on its 'tricky second century'. Hopefully it will achieve the eminence of such celebrated second outings as **With The Supplement, A Saucerful Of Supplements** and **Supplement II**.

Once again, Harris Coverley captured my imagination with his *Appreciation Of Columbo*. I picked up a DVD of the pilot episode in a charity shop fairly recently, but have not seen any more for a good long year. I used to love that programme in my TV owning days – and loved Harris's closing "just one more thing" paragraph. So absolutely on the button. (I suspect remaining a lieutenant went with the scruffy working-class menial front used to lull his imagined 'superiors' into a false sense of security.)

The only Scand noir I've seen so far is the first series of **The Killing**. That made a slight nod to the 'howcatchem' school by showing a sustained close-up, in the second episode, of a sticking plaster on the neck of a character connected to the victim. This was never commented on, or apparently noticed, by the police – though it was known the victim had put up a struggle. After a brief shot in the next episode, the plaster wasn't seen again. Sure enough, though, it was Plaster Guy wot dunnit.

In *Always Bizarre*, AC Evans drew me effortlessly into his subject, elucidating the dark and abstruse with his usual clarity. I'm just wondering if 'coniunctio oppositorum' could apply to the juxtapositioning of *The Aesthetic Transforming Of Perception* with *An Appreciation Of Columbo*. But perhaps the 'transforming of perception' is what Columbo does. As with Georges Franju's take on poetry, **Columbo** could be seen as 'not preventing the truth from showing itself'.

Be that as it may, the line about the unusual emerging "in-between the interstices of the accepted Real" reminded me of my poem *World Of Brass*, published in **The Journal** in March 2019.

The world is made out of brass,  
But brass ain't all it's made out to be.  
The world is made out of brass,  
But you can stick your fingers through  
the molecular interstices.

Yours, not preventing his sticky  
fingers from showing,  
Neil K. Henderson

P.S. Thanks for including my *Harry Chambers* piece in **Awen** 117, which I've enjoyed reading. *The Desired Explanation* impressed with its inspired juxtaposition of voices. The simplicity and directness of *Repetition* was quietly uplifting, while *A Ragged School* was moving and enlightening in equal measure. *Ligeia's Unholy Tomb* and *Various Excuses* also stood out in an altogether first-rate issue.

Dear DJ,

Just a few brief observations on the continuing excellence known as **The Supplement**, here in its 101<sup>st</sup> issue.

I never warmed up to the detective series **Columbo** the way Harris Coverley obviously did, as indicated by his *In Appreciation of...* article. I always felt that the titular character, ably played by Peter Falk, did not so much solve the crime as he annoyed and pestered the perpetrators into confessing.

It was, and is, undoubtedly popular with fans and critics alike, as well as A-list actors who lined up to be interrogated (and inevitably exposed) by the short detective in the rumpled raincoat. I have probably seen parts of all the 1970's episodes – usually the opening crime (overlaid with credits), the climactic exposure/confession, and some of Falk's classic verbal jousting with guest criminals (Rober Conrad, John Cassavetes, and Jack Cassidy especially coming to mind).

The only episode I have watched in entirety (multiple times in fact) is the one guest-starring singer/songwriter Johnny Cash – 1974's *Swan Song*. Not a natural actor, but with a definite screen presence, this is one of Cash's best performances, alongside the quirky 1971 Western **A Gunfight** (co-starring screen legend Kirk Douglas), an episode of NBC's frontier family drama **Little House on the Prairie**, in which he plays a con-man posing as a preacher, and the 1983 TV movie **Murder in Coweta County**, where, as a Southern sheriff he pursues a powerful killer (played, against type, by the usually avuncular Andy Griffith).

Just one more thing... **Columbo** also boasts the final TV appearance of an obviously ailing British actor Laurence Harvey, and one of the last by both **Rebel Without a Cause** co-star Sal Mineo and the aforementioned Jack Cassidy before their untimely passings.

I was familiar, through reading several of the writers he cites, with some of the terminology AC Evans elaborates on in his *Always Bizarre – The Aesthetic Transformation Of Perception...* "Alchemy of the word" (Rimbaud), "spleen" (Baudelaire), and "Quintessence" for example. I had never heard of the tantalizing term "noircissement".

Celine's "hellish nightworld" brings to my mind an urban nightscape immediately after a summer rainstorm – steam rising from rooftops, water dripping from drain pipes, neon light reflected in puddles like a thousand broken mirrors in the black pavement as the city slowly returns to life... "the only real crowd life, night life" as Jim Morrison wrote in *The Lords and The New Creatures*.

The recent milestone 100<sup>th</sup> issue of **The Supplement** is echoed in the advert for **View from Atlantis** announcing its 50th issue. This is an amazing accomplishment in itself. There is something immensely satisfying about a deadline that elicits composition or sends you digging through your archives in search of a piece appropriate for the requested topic.

Best Wishes,  
David Edwards

Dear DJ,

In **Awen** 115 I find two submissions each by two of my favourite authors: Jane Stuart and Pamela Harvey. Their works are always mysterious, carefully constructed and original. Ms. Stuart's *Stone Reflections*, a difficult cinquain, is like a de Chirico Metaphysical painting but in words. Ms. Harvey's **The Dawn of Tomorrow** is cited as the source of her submissions and I'm interested in buying, but the seller, Blackwell's, is currently out of stock.

I'm reading **Awen** 115 with a sense of foreboding. It contains socio-political protest from Uighur issues to covid shutdowns and more, including horror. And yet, in form and style it's easy to assimilate and is not depressing because the entertainment pieces add to the author relief of putting the sombre stuff onto the page.

*Orchestra* by Mark Hudson is a very well-made rhyme & meter piece, why else would I laugh all through it? Those guys (the orchestra) perform around here sometimes. Last weekend, I overheard them prefer to be called the Higher Beings.

Yours,  
Christine Despardes

.....

## Submissions Wanted!

**Swords and Heroes** seeks Sword & Sorcery tales of 4000 to 6000 words in length. Closes 1<sup>st</sup> December 2022.

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## Beyond The Breakthrough Modernism or Anti-Modernism?

By AC Evans

*To plunge into the depths of the Abyss,  
to Heaven or Hell, who cares? To the  
bottom of the Unknown in order to find  
something new! – Baudelaire, 1859*

That evocative phrase ‘the modern breakthrough’ is attributed to Scandinavian controversialist critic and exponent of cultural radicalism, Georg Brandes. Like all such tectonic shifts, however slight, the Modern Breakthrough was – and still is – somewhat divisive; expect a backlash of stereotypical reactions: panics, outrages and counter-movements. For some time it has been clear that one focus of reaction to Modernism and Modernity is the interrelationship between technology, the mass media and the arts. The period 1870-1914 is often considered the era of the Second Industrial Revolution: a time that saw the introduction of electric power, light bulbs, the telephone, aviation and the motor car, not to mention an incipient leisure class, mass circulation journalism, advertising, the beginnings of conspicuous consumption and celebrity culture.

It is self-evident that our contemporary, secularised mass media – especially media based on visual images – is inseparable from various forms of recording technology. Yet such technologies and cultural innovations find their origins in the pre-history of Modernity. One must agree with Walter Benjamin that it was the nineteenth century diorama ‘which signalled a revolution in the relationship of art to technology’. Here we can discern the first signs of an emergent historical phenomenon that, by the 1950s, would overthrow age-old aesthetic standards and compromise, or, at least, complicate, more recent ideas of ‘revolutionary’ or avant-garde Modern Art.

If the formative era of mass media reached its zenith in 1905 with the opening of the Pittsburgh Nickelodeon, subsequent waves of development have proved equally momentous. Fears about the insidious manipulative power of entertainment and advertising raised by Cultural Marxists like Adorno and Horkheimer in *Dialectic of Enlightenment* (1947), or by more popular social commentators such as Vance Packard in *The Hidden Persuaders* (1957) or Christopher Booker in *The Neophiliacs* (1969) have been further amplified in more recent times.

Although the shared social concerns of both Cultural Marxists and anti-modernist Cultural Conservatives resurfaced in the mid-1970s, as can be seen by the popularity of such ‘explosive’ best-sellers as *The Culture of Narcissism* (1979) by historian Christopher Lasch, these worries have been heightened even further since the 1980s. This is mainly caused by the emergence of global ICTs (Information and Communications Technologies: the Internet, electronic financial markets that function beyond the control of the state and so forth) and associated methodologies such as Hypertext, invented in 1965 by computer scientist Ted Nelson who also coined the term ‘Hypermedia’. Anti-modernists find the Internet particularly threatening because, for the time being at least, its global reach, speed of access and decentralised architecture denies the possibility of assimilation into traditional power structures, hence the recurring outbursts of moral panic associated with access to harmful, deviant or subversive content and paranoid fears about the perceived deleterious effects of Social Media. For disciples of Lasch and others the socio-cultural effects of global hyper-technology have amplified perennial conservative fears centred on the quasi-mythical theme of ‘lost innocence’; often defined as a continuing and specifically modern degradation of ‘spontaneous feeling’ and other emotive idealisations beloved of moral vigilantes.

The evolutionary processes of cultural change are rendered complex by infinite socio-economic variations and geographic factors. Such complexity can cause cultural ‘time lag’ and related temporal phenomena such as resurgences or revivals. For instance, due to the politics of the era, French Romanticism found acceptance in its home country much later than German or English. While the ‘Neo-Classicism’ of the eighteenth century is perceived as a revivalist phenomenon, it will be seen that, in the later part of the nineteenth century and into the twentieth century there were periodic revivals of ‘Neo-Romanticism’, in various guises, including forms of ‘Gothic’ which can be interpreted as the dark side of the Romantic movement. It has been argued that Modernism itself is, in essence, an extension of the Romantic impulse – an impulse viewed as intrinsic to the human condition.

Again, for obscure reasons, cultural tendencies can reach high points of ‘intensity’ or peak moments of heightened activity that may vary depending upon locale. The period in Europe between, say 1890 and 1914 may, for many, epitomise the apogee of ultra-Modernism. This was an era when all art forms and genres appeared to exhibit an inter-related set of crucial developments and continuities: Cubism, Futurism, ‘pure architecture’, ‘open field’

poetry, the interior monologue, Expressionist theatre, *vers libre*, Atonal Music, the Free Dance and Expressionist dance innovations of Loie Fuller, Ruth St Denis, Isadora Duncan, Mary Wigman and Rudolf von Laban. To some observers it appeared that there was a clear trajectory of innovation from Canova’s ‘Three Graces’ (1817) via Manet’s ‘Olympia’ (1863) to Picasso’s ‘Les Femmes d’Alger (O. J.)’ (1911). Having reached this evolutionary apex all subsequent developments must be characterised by a sense of diminution or of failing momentum. From such a ‘high point’ there is nowhere to go but down: Modernism, or the avant-garde inflexion of the Modernist trend, entered a long, slow, if irregular, fade-out due to natural dissipation of energy and loss of motive power.

However there is an apocalyptic slant to much talk about ‘the modern world’ and Modern Art. This ensures that almost any ‘era’ can be defined as an age of crisis, an ‘age of anxiety’, a time of the absolutely different, or an Age of the New (the New Novel, the New Drama, the New Woman) separated from the past by a vertiginous abyss. Perhaps, between the ‘Three Graces’ and ‘Les Femmes d’Alger’, there is no connecting thread of continuous development at all. Perhaps the difference between the two works reveals an unbridgeable gulf in sensibility – a disconcerting black hole in the fabric of ‘culture’, one of those ‘unexpected solutions of continuity’ identified by Joseph Conrad in his prescient terrorist novel *The Secret Agent* (1907). Perhaps it might be the case that an underlying indeterminacy ensures that both possibilities are viable, depending upon the analytical perspective of the observer.

Roland Barthes isolated the mid-nineteenth century as the moment when a distinctively ‘modern’ tendency arose in European culture. In literature he notes a qualitative difference between the literary style (*écriture*) of Balzac and that of Flaubert whose novel *Madame Bovary* caused controversy in 1857. For Barthes this transition in French literature from Balzac to Flaubert represents a Conradian sudden hole in space and time, *une rupture essentielle*. For art historians the transition from Romanticism to Realism in the works of Courbet and the theories of Champfleury may mark a similar rupture or divide in the fabric of cultural life.

Different chronological profiles can be ascribed to the historical phenomenon of Modernity.

It has been said that both the Impressionists and the Post-Impressionists are the true initiators of



'the New' in art. In the 1850s the caricaturist and photographer Nadar launched his *Pantheon-Nader* portraits of celebrated contemporaries thus, for some commentators, inaugurating a new style of celebrity culture. Nadar was also a pioneer of aerial photography. For Georg Brandes, as for Andre Breton, the point of departure, or the 'modern breakthrough' occurred in the 1870s, the period of the Franco-Prussian War and the heyday of the actress Sarah (the 'divine Sarah') Bernhardt, one of the first 'modern' celebrities. In 1873 it was Rimbaud who wrote in *A Season in Hell* that 'one must be absolutely modern'.

Alternatively, for Victorian sage John Ruskin (*Modern Painters*, 1843) the authentic voice of Modernity in painting was that of Turner, a master of turbulent atmosphere, a pioneer of English Romanticism, while, for other critics 'La Musique aux Tuileries' (1862) by Manet may count as the first 'truly modern' painting because of a sense of detachment which appeared to one commentator (Sandblad) to exemplify the urban 'realism of the *flaneur*'. The image also included a portrait of Baudelaire among the crowd signifying how Manet, along with Guys, quickly came to embody 'the painter of modern life' as expounded in the poet's aesthetic theories.

For historians of the theatre the modern era began with Ibsen's plays *A Doll's House* (1879) and *Ghosts* (1880). For cultural historian Roger Shattuck the modern era began with the death of Victor Hugo in 1885, and was actualised during *la Belle Époque*, between 1890 and 1914. For Shattuck the pre-eminent symbol of Modernism was the Eiffel Tower (1889) whereas, for Jacques Barzun, writing in 1943, Modernity in 'the contemporary sense' dated from the Armistice of 1918. For other cultural historians the high watermark of 'the modern' is the Roaring Twenties, the Jazz Age of Art Deco symbolised by the triumph of the *moderne* style at the 1925 Paris *Exposition Internationale des Arts Decoratifs et Industriels Moderne*.

But, by 1960, or so Barzun claimed, the term 'Modernism' was beginning to sound rather archaic; it was 'beginning to acquire the tone of the past'. It is certainly the case that some emerging features of 'postmodernism', or Post-Modernism, can be found in both the mainstream culture and the 'counter-culture' of the Sixties, even though its roots can be traced back at least as far as the Cabaret Voltaire (1916). Historian Arnold Toynbee, writing in the late thirties, dated the

'Post Modern Age' from the schism or cultural rupture of the First World War.

It was the 1850s that saw not only the rise of Realism in both literature and painting, but also a new 'heroism of modern life'.

This vision of 'the new' was exemplified both by the aesthetics and poetry of Charles Baudelaire (*Les Fleurs du Mal*, 1857) and by the first stirrings of modern architecture in the prefabricated glass and steel of Joseph Paxton's *Crystal Palace* (1851) famously derided by anti-modernist Dostoyevsky in his *Notes From Underground* (1864) and elsewhere as a pagan totem (the god Baal) of bourgeois materialism. It is, perhaps fitting that one of the most sensational scientific publications of the modern age, Darwin's *On the Origin of Species*, appeared in 1859 at the close of this mid-century watershed decade. Like the writings of Darwin, works by Flaubert, Courbet and Baudelaire attracted that particularly modern phenomenon – the cultural, literary or artistic scandal. It may be that the essential rupture in the edifice of 'culture' apparently caused by such 'radical' images as *The Funeral at Ornans* (by Courbet, 1850), or by such 'scandalous' poetical works as *Les Fleurs du Mal* or architectural outrages such as *Crystal Palace* helps to create a climate of moral panic. A climate that is still with us, as may be judged from the hysterical media 'outcry' against plays like Sarah Kane's brutalist 'in yer face' drama *Blasted* (1995), or the synthetic 'fury' directed at films such as Cronenberg's *Crash* (1996). Of course this is nothing new. In the modern world, the intellectual, or the artist, or the entertainer or the subcultural outsider, may soon become a folk-devil; back in 1937 Duke Ellington found it necessary to defend 'hot' jazz against the accusation that it incited sex crimes among the young, while guardians of propriety railed against the salacious implications of the Shimmy or Little Egypt's Hootchie-Kootchie.

It is also typical of this ethos of manufactured scandal that a defender of The New may, in time, become an opponent of innovation – such was the career path of John Ruskin.

Ruskin, who championed Turner in the 1840s, attacked Whistler's *Nocturne: Black and Gold – The Falling Rocket* (1875) in 1877, much to his discredit – as readers of Whistler's *The Gentle Art of Making Enemies* (1890) will no doubt agree. In an instance of Jungian enantiomorphism, a champion of the 'modern' was transformed into a reactionary anti-modernist, who, insofar as he was unable to appreciate the new aesthetics of Impressionism or Whistler's semi-symbolist, proto-impressionist, semi-abstractionist technique, soon appeared ridiculously 'Victorian' and 'out of touch'. On the other hand Whistler's

notion that 'painting was the poetry of sight' and that subject matter has 'nothing to do with harmony of sound or colour' sounds prophetic, confirming his aesthetic radicalism. In 1859 Whistler moved from Paris to London and began to put into practice the 'realism of the *flaneur*' with a series of images depicting life on the Thames Docklands, including 'Black Lion Wharf' and 'Rotherhithe', and a key painting in the genre entitled 'Wapping' (1864). Even before the Ruskin affair, these urban modernist subjects (the 'profound and intricate poetry of a vast capital' to quote a review in *Le Boulevard* by Baudelaire himself) attracted much negative reaction from guardians of propriety apparently scandalised by depictions of Social Evil and moral degradation. A similar outcry greeted the painting 'On The Thames' (1876) by society painter James Tissot showing a (presumably) promiscuous threesome lounging in a boat depicted with exact realism but which was condemned as a scene of questionable virtue when first exhibited. One more recent critic noted, however, that Tissot had managed to penetrate beyond the fashions of his era and seduce the viewer with the 'ambivalence of modernity'. The same might also be said of Whistler's images of Docklands life.

The seeds of this cultural shift in values have always been part of the Modern project. They have been present from the earliest days of the Proto-Modern into the Nineteenth Century. This was a period that saw alarming new descriptions of the human condition – derived not only from Darwin, but also from Marx, Nietzsche, Freud and sociologists such as Durkheim and Weber or, even earlier, from Hutton's *Theory of The Earth* – exert a drastic influence on the socio-cultural climate. These new doctrines heralded a new culture, a culture 'with no visible means of support', no foundations and no centre; a culture that rejects the hegemony of any particular perspective, a culture without a 'moral compass'. According to Durkheim, in a statement that sounds very similar to principles developed by Freud, 'social life should be explained not by the conceptions of those who participate in it, but by profound causes which escape consciousness...'

This is the nightmare of the anti-modernists, of all those socio-political elements who, after the seismic shock of the proclamation of the Goddess of Reason (1793), metamorphosed from advocates of the counter-Reformation into counter-revolutionaries. Opponents would stigmatise the counter-revolution as anti-progressive and reactionary, but

the anti-modernists – as defenders of the old order and the strong state, as opponents of mob rule and the machine age, as promoters of monarchic restoration, as ‘ultras’ or *theocrats* – would take up their position on the moral high ground. This wave of anti-modernism was represented in Victorian England by cultural commentators, those revered ‘sages’ or ‘prophets’, such as Thomas Carlyle and Matthew Arnold, who expended considerable effort trying to reconcile the horrors of the machine age with traditional moral precepts of the good and the beautiful and with notions of the just society.

In 1829 Pope Leo XII had forbidden vaccination against small pox; by 1864 the Vatican had consolidated its view on Modernism, and, in the *Encyclical Quanta Cura* (‘The Syllabus of Errors’), denounced all those features of the modern world to which it was implacably opposed. These included Socialism, Pantheism, Rationalism, Natural Ethics, Modern Liberalism and other matters of concern or threat to the hierarchy. The pontiff assured the faithful that he would never ‘reconcile himself to, and agree with, progress, liberalism and modern civilisation.’ By 1910, two years after Adolf Loos, one of the pioneers of Pure Architecture, had, in a semi-satirical article, condemned all ornamentation as crime, Pope Pius X required all new priests to take an oath against Modernism, the *Sacrorum Antistitum*. This oath remained in place until 1967 and still defines the Anti-Modernist worldview of the priesthood even today.

Alongside this ‘official’ Anti-Modernism flourished the occult underground. This was a subculture that overlapped both ‘the fantastic’ and artistic bohemia. From Swedenborg (via Blake) to Theosophy (via Mondrian), occultism influenced the course of Modern Art in a subterranean way. The nineteenth century Occult Revival started in the Year of Revolutions (1848) with the Spiritualist ‘rappings’ at Hydesville in the USA. Subsequently this neo-spiritual, occult tendency manifest a number of developmental peaks, from the writings of Eliphas Levi in the late 1850s to the founding of the SPR (Society for Psychical Research) in 1882 and the Hermetic Order of the Golden Dawn (1888). In France the *Rose-Croix Kabbalstique* (1888) of Guaita and Peledan was founded at the same time. Occult ideas such as universal analogy, the hidden geometry of reality, the meaning of symbols, initiation, the astral plane, the Hermetic androgyny and the mediumistic dictation

of spirit writing, permeated the avant-garde on various levels, providing an impetus for the development of Abstract Painting (Hilma af Klint) and, via Strindberg, artistic techniques of ‘automatism’.

If the revival of Hermetic philosophies and magical societies is interpreted as ‘flight from reason’ or a rejection of contemporary life, then the Occult Revival may be viewed as anti-modernist backlash tendency (as in the case of W. B. Yeats). However many occultists (following the example of Levi) sought to reconcile Science and Religion and, by developing heretical strands of unorthodox thought, occupied an intermediate position between establishment anti-modernist reaction and radical, anarchic, pro-modernist trends (as in the case of Rimbaud). In the nineteen twenties the Surrealists sought to detach various aspects of occult thinking from traditional interpretations and quasi-mystical accretions in the pursuit of a revolutionary aesthetic of chance, automatism, mad love and ‘the marvellous’ as predicted by the progenitor of poetic urban modernism: *The life of our city is rich in poetic and marvellous subjects. We are enveloped and steeped as though in an atmosphere of the marvellous; but we do not notice it... - Baudelaire*

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 From right

sang to me), and the chilliness of *Candida*. For the English poems alone, this is a good collection, but it is interesting to experience them in translation, too. Highly recommended.

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*The Supplement*  
 will return in  
 November

Review by DJ Tyrer

## Double Envelopment

By Gary Beck

Purple Unicorn Media, 104pp, 2022  
 Paperback, £6.99 from [Amazon.co.uk](https://www.amazon.co.uk)  
 Kindle, £3.99 from [Amazon.co.uk](https://www.amazon.co.uk)

**Double Envelopment** is a collection of poems from Gary Beck and includes poems that have appeared in such places as **A New Ulster**, **Bewildering Stories**, **Nine Muses Poetry**, and **The Seventh Quarry Poetry Magazine**. (If you haven't encountered Gary's poetry in any of these, or in an Atlantean publication, you can always download a copy of his booklet, **Hallowed Be Thy Gun**, from the [Atlantean website](https://www.atlantean.com).)

This collection contains ninety poems, which take a jaundiced look at the USA and, occasionally, the wider world with its injustices and inequalities. As a result, it's not necessarily a book for binging upon, but one to set aside for dipping into and savouring the ideas and verse.

My favourite poems in **Double Envelopment** included the study in humiliation and despair that is *Immigrant*, the disgust at big business in *High Crimes*, and the lament at modern technology's stranglehold in *Prisoner of Progress* (which, appearing in this collection, adds a further element of irony to its rosy-spectacled look back at days when Gary was unaware of Amazon!). I was also struck by the meditation upon the uncaringness ephemeral urban environment in *Cities*, and the sadness of the closing haiku, *Musing*. Recommended.

## Red Soul Rising Rossa L'Anima Sale

By Jane Stuart

Translated by Giovanni Campisi  
 2021, Edizioni Universum

Contact: [edizioni.universum@hotmail.it](mailto:edizioni.universum@hotmail.it)

Like **Starlight** (reviewed in issue 100), this booklet prints a number of Jane Stuart's wonderful poems opposite Italian translations, starting with *Nel Cielo*, which references “the red soul rising” that gives the collection its title. As regular readers of **Bard** will know, I enjoy Jane Stuart's poetry, and **Red Soul Rising** is no exception. In particular, I enjoyed the festive *Noel* with its “Clove-filled oranges / rosemary, mistletoe” and “A new dream” that “floats through the mist”, *The Rainy Moment* (the Italian translation especially

*Continued on left*