Modernism in literature is synonymous with literary modernism or modernist literature. Although many critics disagree on the origin and “death” of literary modernism, almost all of them agree that it enjoyed its peak during the years 1910-1925. It began in France, spread to England and America and finally came back to Europe. Although many critics disagree on the origin and “death” of literary modernism, almost all of them agree that it enjoyed its peak during the years 1910-1925. Literary Movements in Modernism. The term “modernism” refers to a genre in art and literature that makes a self-conscious break with the previous genres and traditional style of writing; it expresses new sensibilities of the time. Modernity is a period in human history, roughly from the enlightenment (late 18th century and early 19th century) marked by the division of the religious and the secular, the increasing mechanization of the world, the rise of industrial capitalism, the increased role of the state, the increased regulation of time and space, and the discourses of emancipation of women, working classes. Etc. It may be taken to refer to a Euro-American trend in literature of 1920’s with the works of James Joyce, T.S.Eliot, Hilda Doolittle, Virginia Woolf, Samuel Beckett and Ezra Pound. The literature of the time Post-modern art and criticism, however, challenge modernism’s adherence to an ideology of artistic autonomy, individual expression, and the elitist splitting off of art from mass culture and everyday life. The concern of post-modern art and criticism is to “decenter” and to unfix these rationalist, humanist assumptions about what is “natural” or essential. The actuality of the investigation is in the lack of studies to production and distribution contexts and, in so doing, to larger systems of literary and economic value that become an interpretive framework for reading the poetry these books contain. The second section, “Reproduction,” turns to recent texts by Howe and Carson that exploit for aesthetic purposes the slippage between the reproducible visual features of the page and the non-transferable material features of the book. As such, these texts challenge conventional definitions of textuality and highlight the visual and haptic potential of the printed book in the digital age. Together these sections suggest that the printed book has been, and continues to be, a key site for extending the available conditions of possibility for American poetry.