

## Re Covering Modernism Pulps Paperbacks And The Prejudice Of Form Author David M Earle Published On June 2009

A lively exploration of the struggles faced by women in law enforcement and mystery fiction for the past 175 years In 1910, Alice Wells took the oath to join the all-male Los Angeles Police Department. She wore no uniform, carried no weapon, and kept her badge stuffed in her pocketbook. She wasn't the first or only policewoman, but she became the movement's most visible voice. Police work from its very beginning was considered a male domain, far too dangerous and rough for a respectable woman to even contemplate doing, much less take on as a profession. A policewoman worked outside the home, walking dangerous city streets late at night to confront burglars, drunks, scam artists, and prostitutes. To solve crimes, she observed, collected evidence, and used reason and logic—traits typically associated with men. And most controversially of all, she had a purpose separate from her husband, children, and home. Women who donned the badge faced harassment and discrimination. It would take more than seventy years for women to enter the force as full-fledged officers. Yet within the covers of popular fiction, women not only wrote mysteries but also created female characters that handily solved crimes. Smart, independent, and courageous, these nineteenth- and early twentieth-century female sleuths (including a healthy number created by male writers) set the stage for Agatha Christie's Miss Marple, Sara Paretsky's V. I. Warshawski, Patricia Cornwell's Kay Scarpetta, and Sue Grafton's Kinsey Millhone, as well as TV detectives such as Prime Suspect's Jane Tennison and Law and Order's Olivia Benson. The authors were not amateurs dabbling in detection but professional writers who helped define the genre and competed with men, often to greater success. Pistols and Petticoats tells the story of women's very early place in crime fiction and their public crusade to transform policing. Whether real or fictional, investigating women were nearly always at odds with society. Most women refused to let that stop them, paving the way to a modern professional life for women on the force and in popular culture.

This new Companion offers a sample of innovative approaches to interpreting and appreciating William Faulkner in the twenty-first century.

This is the first study of the literary theories of H. G. Wells, the founding father of English science fiction and once the most widely read writer in the world. It explores his entire career, during which he produced popular science, educational theory, history, politics, and prophecy, as well as realist, experimental, and science fiction.

Levay analyzes representations of the criminal in British and American modernism from the late nineteenth century to the 1950s.

Explores how Cold War men's magazines idealized warrior-heroes and sexual-conquerors and normalized conceptions of martial masculinity.

With Reading the Obscene, Jordan Carroll reveals new insights about the editors who fought the most famous anti-censorship battles of the twentieth century. While many critics have interpreted obscenity as a form of populist protest, Reading the Obscene shows that the editors who worked to dismantle censorship often catered to elite audiences composed primarily of white men in the professional-managerial class. As Carroll argues, transgressive editors, such as H. L. Mencken at the Smart Set and the American Mercury, William Gaines and Al Feldstein at EC Comics, Hugh Hefner at Playboy, Lawrence Ferlinghetti at City Lights Books, and Barney Rosset at Grove Press, taught their readers to approach even the most scandalizing texts with the same cold calculation and professional reserve they employed in their occupations. Along the way, these editors kicked off a middle-class sexual revolution in which white-collar professionals imagined they could control sexuality through management science. Obscenity is often presented as self-shattering and subversive, but with this provocative work Carroll calls into question some of the most sensational claims about obscenity, suggesting that when transgression becomes a sign of class distinction, we must abandon the idea that obscenity always overturns hierarchies and disrupts social order.

In Literature and the Politics of Post-Victorian Decadence, Kristin Mahoney argues that the early twentieth century was a period in which the specters of the fin de siècle exercised a remarkable draw on the modern cultural imagination and troubled emergent avant-gardistes. These authors and artists refused to assimilate to the aesthetic and political ethos of the era, representing themselves instead as time travelers from the previous century for whom twentieth-century modernity was both baffling and disappointing. However, they did not turn entirely from the modern moment, but rather relied on decadent strategies to participate in conversations concerning the most highly-vexed issues of the period including war, the rise of the Labour Party, the question of women's sexual freedom, and changing conceptions of sexual and gender identities.

Scholarly engagement with the magazine form has, in the last two decades, produced a substantial amount of valuable research. Authored by leading academic authorities in the study of magazines, the chapters in The Routledge Handbook of Magazine Research not only create an architecture to organize and archive the developing field of magazine research, but also suggest new avenues of future investigation. Each of 33 chapters surveys the last 20 years of scholarship in its subject area, identifying the major research themes, theoretical developments and interpretive breakthroughs. Exploration of the digital challenges and opportunities which currently face the magazine world are woven throughout, offering readers a deeper understanding of the magazine form, as well as of the sociocultural realities it both mirrors and influences. The book includes six sections: -Methodologies and structures presents theories and models for magazine research in an evolving, global context. -Magazine publishing: the people and the work introduces the roles and practices of those involved in the editorial and business sides of magazine publishing. -Magazines as textual communication surveys the field of contemporary magazines across a range of theoretical perspectives, subjects, genre and format questions. -Magazines as visual communication explores cover design, photography, illustrations and interactivity. -Pedagogical and curricular perspectives offers insights on undergraduate and graduate teaching topics in magazine research. -The future of the magazine form speculates on the changing nature of magazine research via its environmental effects, audience, and transforming platforms.

Popular commercial fiction emerged in the nineteenth century, with serialised novels and sensational penny dreadfuls. Today it remains a multi-million dollar industry giving pleasure to many, but it is also a field of growing interest for scholars and students of literature. This Companion covers the major developments in the history of popular fiction, with specially commissioned

chapters on pulp fiction, bestsellers, and comics and graphic narratives. The volume also examines the public and personal everyday contexts within which popular texts are read, highlighting the ways in which such narratives have circulated across a variety of constantly changing media, including theatre, television, cinema and new computer-based digital forms. Case studies from key genres - crime fiction, romance and Gothic horror - as well as a full chronology and guide to further reading make this collection indispensable to all those interested in this complex and vibrant cultural field.

The Cambridge Companion to American Modernism provides a comprehensive and authoritative overview of American literary modernism from 1890 to 1939. These original essays by twelve distinguished scholars of international reputation offer critical overviews of the major genres, literary culture, and social contexts that define the current state of Modern American literature and cultural studies. Among the diverse topics covered are nationalism, race, gender and the impact of music and visual arts on literary modernism, as well as overviews of the achievements of American modernism in fiction, poetry and drama. The book concludes with a chapter on modern American criticism. An essential reference guide to the field, the Companion offers readers a chronology of key events and publication dates covering the first half of the twentieth century in the United States, and a bibliography of further reading organized by chapter topics.

During the 1950s, Hemingway was in two plane crashes, won a Nobel Prize, published a best-selling novel, and had five movies released based on his work. He had always been a public figure, but during these years his fame rose to that of celebrity. Splashed on the pages of men's magazines were articles titled "Hemingway, Rogue Male," "Hemingway: America's No 1 He-Man," "Hemingway: War, Women, Wine, and Words," and "Hemingway: King of the Vulgar Words and Seduction." These articles appeared not in the mainstream men's magazines like Esquire, Field & Stream, and Playboy, but in the pulp men's adventure magazines of Vagabond, Rogue, Modern Man, Male, Bachelor, Sir Knight!, and Gent. Kitschy, extreme, and often misogynistic, these magazines capture the hyper-masculinity of the postwar decade. And Hemingway was portrayed as a role model in all of them. Using these overlooked and sensational magazines, David M. Earle explores the popular image of Ernest Hemingway in order to consider the dynamics of both literary celebrity and midcentury masculinity. Profusely illustrated with magazine covers, article blurbs, and advertisements in full color, All Man! considers the role that visuality played in the construction of Hemingway's reputation, as well as conveys a lurid and largely overlooked genre of popular publishing. More than just a contribution to Hemingway studies, All Man! is an important addition to scholarship in the modernist era in American literature, gender studies, popular culture, and the history of publishing.

This book tests critical reassessments of US radical writing of the 1930s against recent developments in theories of modernism and the avant-garde. Multidisciplinary in approach, it considers poetry, fiction, classical music, commercial art, jazz, and popular contests (such as dance marathons and bingo). Relating close readings to social and economic contexts over the period 1856–1952, it centers in on a key author or text in each chapter, providing an unfolding, chronological narrative, while at the same time offering nuanced updates on existing debates. Part One focuses on the roots of the 1930s proletarian movement in poetry and music of the nineteenth and early twentieth centuries. Part Two analyzes the output of proletarian novelists, considered alongside contemporaneous works by established modernist authors as well as more mainstream, popular titles.

Considered a quintessentially 'popular' author, John Buchan was a writer of fiction, journalism, philosophy and Scottish history. By examining his engagement with empire, psychoanalysis and propaganda, the contributors to this volume place Buchan at the centre of the debate between popular culture and the modernist elite.

Provides a comprehensive overview for both beginning and advanced students of satiric forms from ancient poetry to contemporary digital media.

Pulp According to David Goodis starts with six characteristics of 1950s pulp noir that fascinated mass-market readers, making them wish they were the protagonist, and yet feel relief that they were not. His thrillers are set in motion by suppressed guilt, sexual frustrations, explosions of violence, and the inaccessible nature of intimacy. Extremely valuable is a gangster-infested urban setting. Uniquely, Goodis saw a still-vibrant community solidarity down there. Another contribution was sympathy for the gang boss, doomed by his very success. He dramatizes all this in the stark language of the Philadelphia's "streets of no return." The book delineates the noir profundity of the author's work in the context of Franz Kafka's narratives. Goodis' precise sense of place, and painful insights about the indomitability of fate, parallel Kafka's. Both writers mix realism, the disorienting, and the dreamlike; both dwell on obsession and entrapment; both describe the protagonist's degeneration. Tragically, belief in obligations, especially family ones, keep independence out of reach. Other elements covered in this critical analysis of Goodis's work include his Hollywood script-writing career; his use of Freud, Arthur Miller, Faulkner and Hemingway; his obsession with incest; and his "noble loser's" indomitable perseverance. Praise for PULP ACCORDING TO DAVID GOODIS: "This was a fascinating read. [Gertzman] appears as an expert not only on Goodis's body of work but on the pulp era of fiction in general, mid-twentieth-century American history, Philadelphia history, literary analysis, and a litany of other subjects. The book is stylishly written and well designed for reaching a broader, nonacademic audience interested in the pulp's history, role in American culture, and meaning. Frankly, the crime fiction community needs more books like this!" —Chris Rhatigan, editor, publisher, and writer of hard-boiled and noir literature "Jay Gertzman is one of those rare maverick critics with the courage to explore the dark alleys of American literature, and to report back with commendable honesty about what he has found. His book Pulp According to David Goodis is a perfect match of critic to author, and it belongs in the collections of universities hoping to be regarded as major." —Michael Perkins, author of Evil Companions, Dark Matter, and The Secret Record: Modern Erotic Literature "The most comprehensive Goodis study yet. Gertzman culls the files, brings everything together and then some. Not only essential reading for all Goodis obsessives but an excellent introduction to one of noir's greatest writers." —Woody Haut, author Pulp Culture: Hard-boiled Fiction and the Cold War, Heartbreak and Vine, and Neon Noir: Contemporary American Crime Fiction

American novelists and poets who came of age in the early twentieth century were taught to avoid journalism "like wet sox and gin before breakfast." It dulled creativity, rewarded sensationalist content, and stole time from "serious" writing. Yet Willa Cather, W. E. B. Du Bois, Jessie Fauset, James Agee, T. S. Eliot, and Ernest Hemingway all worked in the editorial offices of groundbreaking popular magazines and helped to invent the house styles that defined McClure's, The Crisis, Time, Life, Esquire, and others. On Company Time tells the story of American modernism from inside the offices and on the pages of the most successful and stylish magazines of the twentieth century. Working across the borders of media history, the sociology of literature, print culture, and literary studies, Donal Harris draws out the profound institutional, economic, and aesthetic affiliations between modernism and American magazine

culture. Starting in the 1890s, a growing number of writers found steady paychecks and regular publishing opportunities as editors and reporters at big magazines. Often privileging innovative style over late-breaking content, these magazines prized novelists and poets for their innovation and attention to literary craft. In recounting this history, *On Company Time* challenges the narrative of decline that often accompanies modernism's incorporation into midcentury middlebrow culture. Its integrated account of literary and journalistic form shows American modernism evolving within as opposed to against mass print culture. Harris's work also provides an understanding of modernism that extends beyond narratives centered on little magazines and other "institutions of modernism" that served narrow audiences. And for the writers, the "double life" of working for these magazines shaped modernism's literary form and created new models of authorship.

*Leading with the Chin* is a fascinating examination of the changing representations of twentieth-century masculinity in *Esquire*, America's oldest men's interest magazine.

*The New England Watch and Ward Society* provides a new window into the history of the Protestant establishment's prominent role in late nineteenth-century public life and its confrontation with modernity, commercial culture, and cultural pluralism in early twentieth-century America. Elite liberal Protestants, typically considered progressive, urbane, and tolerant, established the Watch and Ward Society in 1878 to suppress literature they deemed obscene, notably including Walt Whitman's *Leaves of Grass*. These self-appointed custodians of Victorian culture enjoyed widespread support from many of New England's most renowned ministers, distinguished college presidents, respected social reformers, and wealthy philanthropists. In the 1880s, the Watch and Ward Society expanded its efforts to regulate public morality by attacking gambling and prostitution. The society not only expressed late nineteenth-century Victorian American values about what constituted "good literature," sexual morality, and public duty, it also embodied Protestants' efforts to promote these values in an increasingly intellectually and culturally diverse society. By 1930, the Watch and Ward Society had suffered a very public fall from grace. Following controversies over the suppression of H.L. Mencken's *American Mercury* as well as popular novels such as Sinclair Lewis' *Elmer Gantry* and D.H. Lawrence's *Lady Chatterley's Lover*, cultural modernists, civil libertarians, and publishers attacked the moral reform movement, ridiculing its leaders' privileged backgrounds, social idealism, and religious commitments. Their critique reshaped the dynamics of Protestant moral reform activity as well as public discourse in subsequent decades. For more than a generation, however, the Watch and Ward Society expressed mainline Protestant attitudes toward literature, gambling, and sexuality.

In *American Little Magazines of the Fin de Siecle*, Kirsten MacLeod examines the rise of a new print media form – the little magazine – and its relationship to the transformation of American cultural life at the turn of the twentieth century. Though the little magazine has long been regarded as the preserve of modernist avant-gardes and elite artistic coteries, for whom it served as a form of resistance to mass media, MacLeod's detailed study of its origins paints a different picture. Combining cultural, textual, literary, and media studies criticism, MacLeod demonstrates how the little magazine was deeply connected to the artistic, social, political, and cultural interests of a rising professional-managerial class. She offers a richly contextualized analysis of the little magazine's position in the broader media landscape: namely, its relationship to old and new media, including pre-industrial print forms, newspapers, mass-market magazines, fine press books, and posters. MacLeod's study challenges conventional understandings of the little magazine as a genre and emphasizes the power of "little" media in a mass-market context.

Examinations of wargaming for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. Games with military themes date back to antiquity, and yet they are curiously neglected in much of the academic and trade literature on games and game history. This volume fills that gap, providing a diverse set of perspectives on wargaming's past, present, and future. In *Zones of Control*, contributors consider wargames played for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. They consider both digital and especially tabletop games, most of which cover specific historical conflicts or are grounded in recognizable real-world geopolitics. Game designers and players will find the historical and critical contexts often missing from design and hobby literature; military analysts will find connections to game design and the humanities; and academics will find documentation and critique of a sophisticated body of cultural work in which the complexity of military conflict is represented in ludic systems and procedures. Each section begins with a long anchoring chapter by an established authority, which is followed by a variety of shorter pieces both analytic and anecdotal. Topics include the history of playing at war; operations research and systems design; wargaming and military history; wargaming's ethics and politics; gaming irregular and non-kinetic warfare; and wargames as artistic practice. Contributors Jeremy Antley, Richard Barbrook, Elizabeth M. Bartels, Ed Beach, Larry Bond, Larry Brom, Lee Brimmicombe-Wood, Rex Brynen, Matthew B. Caffrey, Jr., Luke Caldwell, Catherine Cavagnaro, Robert M. Citino, Laurent Closier, Stephen V. Cole, Brian Conley, Greg Costikyan, Patrick Crogan, John Curry, James F. Dunnigan, Robert J. Elder, Lisa Faden, Mary Flanagan, John A. Foley, Alexander R. Galloway, Sharon Ghamari-Tabrizi, Don R. Gilman, A. Scott Glancy, Troy Goodfellow, Jack Greene, Mark Herman, Kacper Kwiatkowski, Tim Lenoir, David Levinthal, Alexander H. Levis, Henry Lowood, Elizabeth Losh, Esther MacCallum-Stewart, Rob MacDougall, Mark Mahaffey, Bill McDonald, Brien J. Miller, Joseph Miranda, Soraya Murray, Tetsuya Nakamura, Michael Peck, Peter P. Perla, Jon Peterson, John Prados, Ted S. Raicer, Volko Ruhnke, Philip Sabin, Thomas C. Schelling, Marcus Schulzke, Miguel Sicart, Rachel Simmons, Ian Sturrock, Jenny Thompson, John Tiller, J. R. Tracy, Brian Train, Russell Vane, Charles Vasey, Andrew Wackerfuss, James Wallis, James Wallman, Yuna Huh Wong

In November 1919, newspapers around the world alerted readers to a sensational new theory of the universe: Albert Einstein's theory of relativity. Coming at a time of social, political, and economic upheaval, Einstein's theory quickly became a rich cultural resource with many uses beyond physical theory. Media coverage of relativity in Britain took on qualities of pastiche and parody, as serious attempts to evaluate Einstein's theory jostled with jokes and satires linking relativity to everything from railway budgets to religion. The image of a befuddled newspaper reader attempting to explain Einstein's theory to his companions became a set piece in the popular press. *Loving Faster than Light* focuses on the popular reception of relativity in Britain, demonstrating how abstract science came to be entangled with class politics, new media technology, changing sex relations, crime, cricket, and cinematography in the British imagination during the 1920s. Blending literary analysis with insights from the history of science, Katy Price reveals how cultural meanings for Einstein's relativity were negotiated in newspapers with differing political agendas, popular science magazines, pulp fiction adventure and romance stories, detective plots, and esoteric love poetry. *Loving Faster than Light* is an essential read for anyone interested in popular science, the intersection of science and literature, and the social and cultural history of physics.

William Faulkner has enjoyed a secure reputation as American modernism's foremost fiction writer, and as a landmark figure in international literary modernism, for well over half a century. Less secure, however, has been any scholarly consensus about what those modernist credentials actually entail. Over recent decades, there have been lively debates in modernist studies over the who, what, where, when, and how of the surprisingly elusive phenomena of modernism and modernity. This book broadens and deepens an understanding of Faulkner's oeuvre by following some of the guiding questions and insights of new modernism studies scholarship into understudied aspects of Faulkner's literary modernism and his cultural modernity. *William Faulkner and the Faces of Modernity* explores Faulkner's rural Mississippians as modernizing subjects in their own right rather than mere objects of modernization; traces the new speed gradients, media formations, and intensifications of sensory and affective experience

that the twentieth century brought to the cities and countryside of the US South; maps the fault lines in whiteness as a racial modernity under construction and contestation during the Jim Crow period; resituates Faulkner's fictional Yoknapatawpha County within the transnational counter-modernities of the Black Atlantic; and follows the author's imaginative engagement with modern biopolitics through his late work *A Fable*, a novel Faulkner hoped to make his 'magnum o.' By returning to the utterly uncontroversial fact of Faulkner's modernism with a critical sensibility sharpened by new modernism studies, *William Faulkner and the Faces of Modernity* aims to spark further reappraisal of a distinguished and quite dazzling body of fiction. Perhaps even make it new.

"There is real hope for a culture that makes it as easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a *New American Library* ad (1951) *American Pulp* tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political, social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. *American Pulp* tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation. Focusing on important episodes in pulp history, Rabinowitz looks at the wide-ranging effects of free paperbacks distributed to World War II servicemen and women; how pulps prompted important censorship and First Amendment cases; how some gay women read pulp lesbian novels as how-to-dress manuals; the unlikely appearance in pulp science fiction of early representations of the Holocaust; how writers and artists appropriated pulp as a literary and visual style; and much more. Examining their often-lurid packaging as well as their content, *American Pulp* is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, *American Pulp* will change the way we look at these ephemeral yet enduringly intriguing books.

At the turn of the twentieth century, the publishing industries in Britain and the United States underwent dramatic expansions and reorganization that brought about an increased traffic in books and periodicals around the world. Focusing on adventure fiction published from 1899 to 1919, Patrick Scott Belk looks at authors such as Joseph Conrad, H.G. Wells, Conan Doyle, and John Buchan to explore how writers of popular fiction engaged with foreign markets and readers through periodical publishing. Belk argues that popular fiction, particularly the adventure genre, developed in ways that directly correlate with authors' experiences, and shows that popular genres of the late nineteenth and early twentieth centuries emerged as one way of marketing their literary works to expanding audiences of readers worldwide. Despite an over-determined print space altered by the rise of new kinds of consumers and transformations of accepted habits of reading, publishing, and writing, the changes in British and American publishing at the turn of the twentieth century inspired an exciting new period of literary invention and experimentation in the adventure genre, and the greater part of that invention and experimentation was happening in the magazines. ?

In the 1920s and 1930s the Modern Library series began to bring out cheap editions of modernist works. Jaillant provides a thorough analysis of the series' mix of highbrow and popular literature and argues that the availability and low cost of modernist works helped to expand modernism's influence as a literary movement.

This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.

Mythologized as the era of the "good war" and the "Greatest Generation," the 1940s are frequently understood as a more heroic, uncomplicated time in American history. Yet just below the surface, a sense of dread, alienation, and the haunting specter of radical evil permeated American art and literature. Writers returned home from World War II and gave form to their disorienting experiences of violence and cruelty. They probed the darkness that the war opened up and confronted bigotry, existential guilt, ecological concerns, and fear about the nature and survival of the human race. In *Facing the Abyss*, George Hutchinson offers readings of individual works and the larger intellectual and cultural scene to reveal the 1940s as a period of profound and influential accomplishment. *Facing the Abyss* examines the relation of aesthetics to politics, the idea of universalism, and the connections among authors across racial, ethnic, and gender divisions. Modernist and avant-garde styles were absorbed into popular culture as writers and artists turned away from social realism to emphasize the process of artistic creation. Hutchinson explores a range of important writers, from Saul Bellow and Mary McCarthy to Richard Wright and James Baldwin. African American and Jewish novelists critiqued racism and anti-Semitism, women writers pushed back on the misogyny unleashed during the war, and authors such as Gore Vidal and Tennessee Williams reflected a new openness in the depiction of homosexuality. The decade also witnessed an awakening of American environmental and ecological consciousness. Hutchinson argues that despite the individualized experiences depicted in these works, a common belief in art's ability to communicate the universal in particulars united the most important works of literature and art during the 1940s. Hutchinson's capacious view of American literary and cultural history masterfully weaves together a wide range of creative and intellectual expression into a sweeping new narrative of this pivotal decade.

This book contains forty-four original essays on the role of periodicals in the United States and Canada. Over 120 magazines are discussed by expert contributors, completely reshaping our understanding of the construction and emergence of modernism. The chapters are organised into thirteen sections, each with a contextual introduction by the editors, and consider key themes in the landscape of North American modernism such as: 'free verse'; drama and criticism; regionalism; exiles in Europe; the Harlem Renaissance; and radical politics. In incisive critical essays we learn of familiar 'little magazines' such as *Poetry*, *Others*, *transition*, and *The Little Review*, as well as less well-known magazines such as *Rogue*, *Palms*, *Harlem*, and *The Modern Quarterly*. Of particular interest is the placing of 'little magazines' alongside pulps, slicks, and middlebrow magazines, demonstrating the rich and varied periodical field that constituted modernism in the United States and Canada.

From the dime novels of the Civil War era to the pulp magazines of the early 20th century to modern paperbacks, lurid fiction has provided thrilling escapism for the masses. Cranking out formulaic stories of melodrama, crime and mild erotica--often by uncredited authors focused more on volume than quality--publishers realized high profits playing to low tastes. Estimates put pulp magazine circulation in the

1930s at 30 million monthly. This vast body of "disposable literature" has received little critical attention, in large part because much of it has been lost--the cheaply made books were either discarded after reading or soon disintegrated. Covering the history of pulp literature from 1850 through 1960, the author describes how sensational tales filled a public need and flowered during the evolving social conditions of the Industrial Revolution.

The Anglia Book Series (ANGB) offers a selection of high quality work on all areas and aspects of English philology. It publishes book-length studies and essay collections on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory.

In January 2004, daytime television presenters Richard Madeley and Judy Finnigan launched their book club and sparked debate about the way people in Britain, from the general reader to publishers to the literati, thought about books and reading. The Richard & Judy Book Club Reader brings together historians of the book, literature scholars, and specialists in media and cultural studies to examine the effect of the club on reading practices and the publishing and promotion of books. Beginning with an analysis of the book club's history and its ongoing development in relation to other reading groups worldwide including Oprah's, the editors consider issues of book marketing and genre. Further chapters explore the effects of the mass-broadcast celebrity book club on society, literature and its marketing, and popular culture. Contributors ask how readers discuss books, judge value and make choices. The collection addresses questions of authorship, authority and canon in texts connected by theme or genre including the postcolonial exotic, disability and representations of the body, food books, and domesticity. In addition, book club author Andrew Smith shares his experiences in a fascinating interview.

Re-Covering Modernism Pulps, Paperbacks, and the Prejudice of Form Routledge

In an era obsessed with celebrity and glamour, sophistication ranks among the most desirable of human qualities, but it was not always so. The word "sophistication" was once a negative term, meaning falsification, speciousness, perversion, or adulteration. Now, it positively glitters, carrying meanings of worldliness and refinement. Through a series of close readings of some of the essential texts of sophistication, Faye Hammill explores the developments in taste and ideology that account for this striking change. At the same time, Sophistication demonstrates that traces of older meanings linger—that hints of "sophistry" persist in even our most modern conceptions of the sophisticated. Spanning more than two centuries of "sophistication," this lively account features rereadings of canonical writers from the eighteenth century to the present, including Richard Brinsley Sheridan, Fanny Burney, Austen, James, Wharton, Fitzgerald, Nabokov, and Clyde Lampedusa. A complementary examination of lesser-known writers reveals that the development of modern sophistication is intimately connected with the evolution of middlebrow culture. From there, Hammill moves on to consider sophistication as expressed in contemporary magazines, films, and Web sites. Drawing on words and images from such diverse sources as Noël Coward, Vanity Fair, Sofia Coppola, and the New Yorker, Sophistication ultimately demonstrates that a preoccupation with—or a performance of—sophistication links unexpected works, disrupting the boundary between seriousness and frivolity.

European modernism underwent a massive change from 1930 to 1960, as war altered the cultural landscape. This account of artists and writers in France and England explores how modernism survived under authoritarianism, whether Fascism, National Socialism, or Stalinism, and how these artists endured by balancing complicity and resistance. From Picasso and Pound to Stein and Woolf - all engaged with artistic survival during this period - their tenuous creative and personal lives come under scrutiny. Nadel also considers European writers like Arthur Koestler, Herman Broch, and Margurite Dueras within the larger frame of the survival of modernism. The changes experienced by modernist artists and the impact of the atomic bomb during the mid-twentieth century propelled modernism through its second act and into postmodernism.

"This book: Provides the fullest introduction to Hemingway and his world found in a single volume ; Offers contextual essays written on a range of topics by experts in Hemingway studies ; Provides a highly useful reference work for scholarship as well as teaching, excellent for classes on Hemingway, modernism and American literature."--Publisher's website.

In the first half of the twentieth century, modernist works appeared not only in obscure little magazines and books published by tiny exclusive presses but also in literary reprint magazines of the 1920s, tawdry pulp magazines of the 1930s, and lurid paperbacks of the 1940s. In his nuanced exploration of the publishing and marketing of modernist works, David M. Earle questions how and why modernist literature came to be viewed as the exclusive purview of a cultural elite given its availability in such popular forums. As he examines sensational and popular manifestations of modernism, as well as their reception by critics and readers, Earle provides a methodology for reconciling formerly separate or contradictory materialist, cultural, visual, and modernist approaches to avant-garde literature. Central to Earle's innovative approach is his consideration of the physical aspects of the books and magazines - covers, dust wrappers, illustrations, cost - which become texts in their own right. Richly illustrated and accessibly written, Earle's study shows that modernism emerged in a publishing ecosystem that was both richer and more complex than has been previously documented.

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