

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

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 Modernism, Middlebrow and the Literary Canon

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## MOODY MILLS

*American Pulp* Oxford Critical Cultural Histo

Re-Covering Modernism Routledge

*Modern Print Artefacts* Cambridge University Press

In the aftermath of World War II, the United States emerged as the dominant imperial power, and in US popular memory, the Second World War is remembered more vividly than the American Revolution. *American Literature in Transition, 1940-1950* provides crucial contexts for interpreting the literature of this period. Essays from scholars in literature, history, art history, ethnic studies, and American studies show how writers intervened in the global struggles of the decade: the Second World War, the Cold War, and emerging movements over racial justice, gender and sexuality, labor, and de-colonization. One recurrent motif is the centrality of the political impulse in art and culture. Artists and writers participated widely in left and liberal social movements that fundamentally transformed the terms of social life in the twentieth century, not by advocating specific legislation, but by changing underlying cultural values. This book addresses all the political impulses fueling art and literature at the time, as well as the development of new forms and media, from modernism and noir to radio and the paperback.

*Modernism's Second Act: A Cultural Narrative* Routledge

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.

*All Man!* Cambridge University Press

Adopting a unique historical approach to its subject and with a particular focus on the institutions involved in the creation, dissemination, and reception of literature, this handbook surveys the way in which the Cold War shaped literature and literary production, and how literature affected the course of the Cold War. To do so, in addition to more 'traditional' sources it uses institutions like MFA programs, university literature departments, book-review sections of newspapers, publishing houses, non-governmental cultural agencies, libraries, and literary magazines as a way to understand works of the period differently. Broad in both their geographical range and the range of

writers they cover, the book's essays examine works of mainstream American literary fiction from writers such as Roth, Updike and Faulkner, as well as moving beyond the U.S. and the U.K. to detail how writers and readers from countries including, but not limited to, Taiwan, Japan, Uganda, South Africa, India, Cuba, the USSR, and the Czech Republic engaged with and contributed to Anglo-American literary texts and institutions.

**New Directions in Popular Fiction** Bloomsbury Publishing

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

**The Unique Legacy of Weird Tales** McFarland

The first dedicated exploration of the short fiction of Shirley Jackson for three decades, this volume takes an in-depth look at the themes and legacies of her 200-plus short stories. Recognized as the mother of contemporary horror, scholars from across the globe, and from a range of different disciplinary backgrounds, dig into the lasting impact of her work in light of its increasing relevance to contemporary critical preoccupations and the re-release of Jackson's work in 2016. Offering new methodologies to study her work, this volume calls upon ideas of intertextuality, ecocriticism and psychoanalysis to examine a broad range of themes from national identity, race, gender and class to domesticity, the occult, selfhood and mental illness. With consideration of her blockbuster works alongside later works that received much less critical attention, Shirley Jackson's *Dark Tales* promises a rich and dynamic expansion on previous scholarship of Jackson's oeuvre, both bringing her writing into the contemporary conversation, and ensuring her place in the canon of Horror fiction.

**The Age of Dimes and Pulps** Springer

From early twentieth-century stag films to 1960s sexploitation pictures to the boom in 1970s "porno chic," adult cinema's vintage forms are now being reappraised by a new generation of historians, fans, preservationists, and home video entrepreneurs—all of whom depend on and help shape the archive of film history. But what is the present-day allure of these artifacts that have since become eroticized more for their "pastness" than the explicit acts they show? And what are the political implications of recovering these rare but still-visceral films from a less "enlightened," pre-feminist past? Drawing on media industry analysis, archival theory, and interviews with adult video personnel, David Church argues that vintage pornography retains its retrospective fascination precisely because these culturally denigrated texts have been so poorly preserved on political and aesthetic grounds. Through these films' ongoing moves from cultural emergence to concealment to rediscovery, the archive itself performs a "striptease," permitting tangible contact with these corporeally stimulating forms at a moment when the overall physicality of media objects is undergoing rapid transformation. *Disposable Passions* explores the historiographic lessons that vintage pornography can teach us about which materials our society chooses to keep, and how a long-neglected genre is primed for serious rediscovery as more than mere autoerotic fodder.

**The Cambridge History of American Modernism** Cambridge University Press

This book explores responses to the strangeness and pleasures of modernism and modernity in four commercial British women's magazines of the interwar period. Through extensive study of interwar *Vogue* (UK), *Eve*, *Good Housekeeping* (UK), and *Harper's Bazaar* (UK), Wood uncovers how modernism was received and disseminated by these fashion and domestic periodicals and recovers experimental journalism and fiction within them by an array of canonical and marginalized writers, including Storm Jameson, Rose Macaulay, Gertrude Stein, and Virginia Woolf. The book's analysis is attentive to text and image and to interactions between editorial, feature, and advertising material. Its detailed survey of these largely neglected magazines reveals how they situated radical aesthetics

in relation to modernity's broader new challenges, diversions, and opportunities for women, and how they approached high modernist art and literature through discourses of fashion and celebrity. *Modernism and Modernity in British Women's Magazines* extends recent research into modernism's circulation through diverse markets and publication outlets and adds to the substantial body of scholarship concerned with the relationship between modernism and popular culture. It demonstrates that commercial women's magazines subversively disrupted and sustained contemporary hierarchies of high and low culture as well as actively participating in the construction of modernism's public profile.

**Transatlantic Modernism and the US Lecture Tour** Univ. Press of Mississippi

In an era obsessed with celebrity and glamour, 'sophistication' has come to be perceived as the most desirable of human qualities but it was not always so. In this fascinating book Faye Hammill explores how a word that once meant falsification and perversion came to be regarded as signifying discrimination and refinement. Hammill provides a literary, linguistic and cultural route from the Romantics, via the emergence of the Dandy and then of Modernism, to that most sophisticated of figures, Noel Coward, and on to the meaning of sophistication in the twenty-first century. Ranging widely across historical documents, magazines, adverts, films and novels, this path-breaking book will be compulsory reading for sophisticates and scholars.

[The Free World](#) Oxford University Press

Theodor Fontane war, im durchaus modernen Sinne, ein Medienarbeiter: Als Presse-Agent in London lernte er die innovativste Presselandschaft seiner Zeit kennen; als Redakteur in Berlin leistete er journalistische Kärnerarbeit; er schrieb Kritiken über das Theater, die bildende Kunst und die Literatur – und auch seine Romane wie seine Reisebücher sind stets Medienprodukte, als Serien in in Zeitungen und Zeitschriften platziert, bevor sie auf dem Buchmarkt erschienen. Der vorliegende Band dokumentiert die Ergebnisse eines internationalen Kongresses, veranstaltet 2019 vom Theodor-Fontane-Archiv in Potsdam. Die ebenso rasante wie umfassende Medialisierung und Vernetzung der Gesellschaft im Laufe des 19. Jahrhunderts wird dabei als produktive Voraussetzung der schriftstellerischen Tätigkeit Fontanes begriffen. Eingebettet in ein weit verzweigtes Netz der Korrespondenz und der postalischen Textzirkulation, vertraut mit den Routinen und Publika der periodischen Massenpresse, für die er sein Leben lang schrieb, und auf vielfältige Weise geprägt von der visuellen Kultur seiner Zeit wird Theodor Fontane als gleichermaßen journalistisch versierter wie ästhetisch sensibler Grenzgänger erkennbar.

**The Routledge Handbook of Magazine Research** Columbia University Press

A richly illustrated cultural history of the midcentury pulp paperback "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.

**The Cambridge Companion to Popular Fiction** Princeton University Press

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.

[Disposable Passions](#) Edinburgh University Press

This volume contains 44 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.

[Perplexing Plots](#) Bloomsbury Publishing

The Cambridge History of American Modernism examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism: coverage ranges from the traditional, such as short stories, novels, and poetry, to the new media that shaped the period's literary culture, such as jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field, and attends to the contestations and inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished—from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

[Movies, Modernism, and the Science Fiction Pulps](#) Routledge

Current debates about birth control can be surprisingly volatile, especially given the near-universal use of contraception among American and British women. *Conceived in Modernism: The Aesthetics and Politics of Birth Control* offers a new perspective on these debates by demonstrating that the political positions surrounding birth control have roots in literary concerns, specifically those of modernist writers. Whereas most scholarship treats modernism and birth control activism as parallel, but ultimately separate, movements, *Conceived in Modernism* shows that they were deeply intertwined. This book argues not only that literary concerns exerted a lasting influence on the way

activists framed the emerging politics of contraception, but that birth control activism helped shape some of modernism's most innovative concepts. By revealing the presence of literary aesthetics in the discourse surrounding birth control, *Conceived in Modernism* helps us see this discourse as a variable facet rather than a permanent bulwark of reproductive rights debates.

**The Publishers Weekly** Routledge

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.

[The Mississippi Quarterly](#) McFarland

"An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one." —Carlos Lozada, *The Washington Post* "The *Free World* sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high." —David Oshinsky, *The New York Times Book Review* | Editors' Choice One of *The New York Times's* 100 best books of 2021 | One of *The Washington Post's* 50 best nonfiction books of 2021 | A *Mother Jones* best book of 2021 In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of "freedom" applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his New Yorker essays, Menand takes us inside Hannah Arendt's Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage's residencies at North Carolina's Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg's friendship with Lionel Trilling, James Baldwin's transformation into a Civil Rights spokesman, Susan Sontag's challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America's once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

**American Literature in Transition, 1940-1950** Rowman & Littlefield

We often think of *Mrs Dalloway* or *A Portrait of the Artist as a Young Man* as difficult books, originally published in small print runs for a handful of readers. But from the mid-1920s, these texts and others were available in cheap format across Europe. Uniform series of reprints such as the *Travelers' Library*, the *Phoenix Library*, *Tauchnitz* and *Albatross* sold modernism to a wide audience - thus transforming a little-read "highbrow" movement into a popular phenomenon. The expansion of the readership for modernism was not only vertical (from "high" to "low") but also spatial - since publisher's series were distributed within and outside metropolitan centres in Britain, continental Europe and elsewhere. Many non-English native speakers discovered texts by Joyce, Woolf and others in the original language - a fact that has rarely been mentioned in histories of modernism. Drawing on extensive work in neglected archives, *Cheap Modernism* will be of interest to all those who want to know how the new literature became a global commercial hit.

**Shirley Jackson's Dark Tales** Cambridge University Press

Many Americans' first encounter with international modernism came, not on the page, but in person--through the widespread phenomenon of the US lecture tour. Attending to these encounters, *Transatlantic Modernism and the US Lecture Tour* reroutes our understanding of modernism away from the magazines and other mass media that have so far characterized its circulation and toward the unique form of cultural distribution that coalesced around the tour. Offering many new and compelling archival insights, this volume works across an admirably broad cultural landscape to reveal the US lecture tour as a primary mover of modernism. The study highlights the role this circuit played in the formation of transatlantic modernism by following a diverse group of authors--Oscar Wilde, W. B. Yeats, Rabindranath Tagore, Gertrude Stein, and W. H. Auden--on their whistle-stop tours across America, illuminating in the process how this extremely physical form of circulation transformed authors into object-like commodities to be sold in a variety of performance venues. Moreover, it shows how these writers responded to such wide-ranging distribution by stretching their own ideas about modernist authorship. In doing so, *Transatlantic Modernism and the US Lecture Tour* adds to a critical tradition of exposing those popular dimensions of modernism that far exceeded its standard coterie definition while also uncovering something else: how the circuit's particular diversity of social contexts forced modernists to take on a new authorial flexibility that would allow them to make in-roads with practically any audience--elite, popular, and everything in between.

[Re-Covering Modernism](#) Bloomsbury Publishing USA

William Faulkner remains a historian's writer. A distinguished roster of historians have referenced Faulkner in their published work. They are drawn to him as a fellow historian, a shaper of narrative reflections on the meaning of the past; as a historiographer, a theorist, and dramatist of the fraught enterprise of doing history; and as a historical figure himself, especially following his mid-century emergence as a public intellectual after winning the Nobel Prize for Literature. This volume brings together historians and literary scholars to explore the many facets of Faulkner's relationship to history: the historical contexts of his novels and stories; his explorations of the historiographic imagination; his engagement with historical figures from both the regional and national past; his influence on professional historians; his pursuit of alternate modes of temporal awareness; and the histories of print culture that shaped the production, reception, and criticism of Faulkner's work. Contributors draw on the history of development in the Mississippi Valley, the construction of Confederate memory, the history and curriculum of Harvard University, twentieth-century debates over police brutality and temperance reform, the history of modern childhood, and the literary histories of anti-slavery writing and pulp fiction to illuminate Faulkner's work. Others in the collection explore the meaning of Faulkner's fiction for such professional historians as C. Vann Woodward and Albert Bushnell Hart. In these ways and more, *Faulkner and History* offers fresh insights into one of the most persistent and long-recognized elements of the Mississippian's artistic vision.

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