

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

When the pulp magazine *Weird Tales* appeared on newsstands in 1923, it proved to be a pivotal moment in the evolution of speculative fiction. Living up to its nickname, “ The Unique Magazine, ” *Weird Tales* provided the first real venue for authors writing in the nascent genres of fantasy, horror, and science fiction. Weird fiction pioneers such as H. P. Lovecraft, Robert E. Howard, Clark Ashton Smith, Robert Bloch, Catherine L. Moore, and many others honed their craft in the pages of *Weird Tales* in the 1920s and 1930s, and their work had a tremendous influence on later generations of genre authors. In *The Unique Legacy of Weird Tales: The Evolution of Modern Fantasy and Horror*, Justin Everett and Jeffrey Shanks have assembled an impressive collection of essays that explore many of the themes critical to understanding the importance of the magazine. This multi-disciplinary collection from a wide array of scholars looks at how *Weird Tales* served as a locus of genre formation and literary discourse community. There are also chapters devoted to individual authors—including Lovecraft, Howard, and Bloch—and their particular contributions to the magazine. As the literary world was undergoing a revolution and mass-produced media began to dwarf high-brow literature in social significance, *Weird Tales* managed to straddle both worlds. This collection of essays explores the important role the magazine played in expanding the literary landscape at a very particular time and place in American culture. The *Unique Legacy of Weird Tales* will appeal to scholars and aficionados of fantasy, horror, and weird fiction and those interested in the early roots of these popular genres.

This book brings together new contributions in *Popular Fiction Studies*, giving us a vivid sense of new directions in analysis and focus. It looks into the histories of popular genres such as the amatory novel, imperial romance, the western, Australian detective fiction, Whitechapel Gothic novels, the British spy thriller, Japanese mysteries, the 'new weird', fantasy, girl hero action novels and Quebecois science fiction. It also examines the production, reproduction and distribution of popular fiction as it carves out space for itself in transnational marketplaces and across different media entertainment systems; and it discusses the careers of popular authors and the various investments in popular fiction by readers and fans. This book will be indispensable for anyone with a serious interest in this prolific but highly distinctive literary field.

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.

From early twentieth-century stag films to 1960s exploitation 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.

Facing the Abyss

Disposable Passions

Faulkner and History

The Evolution of Modern Fantasy and Horror

New Directions in Popular Fiction

American Pulp

Modernism Edited

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.

Peopled by larger-than-life heroes and villains, charged with towering questions of good and evil, Atlas Shrugged is Ayn Rand’s magnum opus: a philosophical revolution told in the form of an action thriller—nominated as one of America’s best-loved novels by PBS’s The Great American Read. Who is John Galt? When he says that he will stop the motor of the world, is he a destroyer or a liberator? Why does he have to fight his battles not against his enemies but against those who need him most? Why does he fight his hardest battle against the woman he loves? You will know the answer to these questions when you discover the reason behind the baffling events that play havoc with the lives of the amazing men and women in this book. You will discover why a productive genius becomes a worthless playboy...why a great steel industrialist is working for his own destruction...why a composer gives up his career on the night of his triumph...why a beautiful woman who runs a transcontinental railroad falls in love with the man she has sworn to kill. Atlas Shrugged, a modern classic and Rand’s most extensive statement of Objectivism—her groundbreaking philosophy—offers the reader the spectacle of human greatness, depicted with all the poetry and power of one of the twentieth century’s leading artists.

Black & White & Noir explores America's pulp modernism through penetrating readings of the noir sensibility lurking in an eclectic array of media: Office of War Information photography, women's experimental films, and African-American novels, among others. It traces the dark edges of cultural detritus blowing across the postwar landscape, finding in pulp a political theory that helps explain America's fascination with lurid spectacles of crime. We are accustomed to thinking of noir as a film form popularized in movies like *The Maltese Falcon*, *The Big Sleep*, and, more recently, Quentin Tarantino's *Pulp Fiction*. But it is also, Paula Rabinowitz argues, an avenue of social and political expression. This book offers an unparalleled historical and theoretical overview of the noir shadows cast when the media's glare is focused on the unseen and the unseeable in our culture. Through far-ranging discussions of the Starr Report, movies such as *Double Indemnity* and *The Big Heat*, and figures as various as Barbara Stanwyck, Kenneth Fearing, and Richard Wright, Rabinowitz finds in film noir the representation of modern America's attempt to submerge and mask its violent history of racial and class anatagonisms. Black & White & Noir also explores the theory and practice of stilettoes, the ways in which girls in the 1950s viewed film noir as a secret language about their mothers' pasts, the extraordinary tone-setting photographs of Esther Bubley, and the smutty aspect of social workers' case studies, among other unexpected twists and provocative turns.

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 Travellers' Library, the Phoenix Library, Tauchnitz and Albatross sold modernism to a wide audience - thus transforming a little-read "e;highbrow"e; movement into a popular phenomenon. The expansion of the readership for modernism was not only vertical (from "e;high"e; to "e;low"e;) 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.

Sophistication

All Man!

Out in Paperback

Black Pulp

American Literature and Culture in the 1940s

The Paperbacking of America

Passages of Modernity

Continental philosophy has entered a new period of ferment. The long deconstructionist era was followed with a period dominated by Deleuze, which has in turn evolved into a new situation still difficult to define. However, one common thread running through the new brand of continental positions is a renewed attention to materialist and realist options in philosophy. Among the leaders of the takes numerous forms. It might be hard to find many shared positions in the writings of Badiou, DeLanda, Laruelle, Latour, Stengers, and i ek, but what is missing from their positions is an obsession with the critique of written texts. All of them elaborate a positive ontology, despite the incompatibility of their results. Meanwhile, the new generation of continental thinkers is pushing these trends from transcendental materialism to the London-based speculative realism movement to new revivals of Derrida. As indicated by the title *The Speculative Turn*, the new currents of continental philosophy depart from the text-centered hermeneutic models of the past and engage in daring speculations about the nature of reality itself. This anthology assembles authors, of several generations and from across the world, who have argued that this is the centre of debate in continental philosophy for decades to come."

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 intervene 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 United States through 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.

Out in Paperbackis a wonderfully entertaining look at gay mass-market paperback cover art that throws new light on the important role of the book publishing industry in the development of gay popular culture. Richly illustrated with over a hundred covers of gay-themed “pulp” published between 1948 and 1998, this fascinating visual history provides new insights into a striking form of gay in the United States. This book is a portable reading material during World War II, paperback publishing exploded in the postwar years. At the same time, the Kinsey report and a spate of novels and non-fiction studies about male homosexuality suggested new and sensational subject matter. Literature, mass culture, and the emerging homosexual underground combined in the accessible pulp paperback with its striking, interpretive covers. This book includes young, isolated gay men—an eye-catching, pocket-sized paperback cover on a drugstore rack provided their first intriguing look into a previously concealed gay world. What were the messages behind the emblematic images and flashy graphics? For whom were they intended? What was their impact on a rapidly changing North American society? Ian Young, author of*The Stonewall Experiment*, offers an authoritative on gay publishing, probes beneath the surface of gay pulp covers to reveal their underlying, sometimes surprising, messages.

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 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 offers a new perspective on the mid-century pulp paperback. 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 New William Faulkner Studies

American Modernism in the Big Magazines

Self-representations by African American Women

All Good Books Are Catholic Books

The Bloomsbury Handbook to Cold War Literary Cultures

Pulp Modernism and the Prejudice of Form

Militant Modernism

You can't judge a book by its cover...but some covers simply speak for themselves. The most influential book jacket designs from throughout the 20th century are on display, and the fascinating images track their evolution from throwaway utilitarian "dust jackets" into a powerful modern art form. Three hundred hardcover and paperback book jackets appear in full color, including many from rare first editions seldom seen outside a serious collector's library. Accompanying analysis commemorates the contributions of top European and American artists like Victor Gollancz, Paul Rand, and Barnett Freedman; explains how cover art styles helped launch such publishing brands as Penguin and Bloomsbury; and explores the impact of today's digitally designed covers.

Looks at the phenomenon of the paperback revolution and examines the impact and implications of paperback on modern American culture in the past and future

"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.

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.

Continental Materialism and Realism

Genre, Distribution, Reproduction

A Visual History of Gay Pulps

Cheap Modernism

Pulps, Paperbacks, and the Prejudice of Form

Recovering the Black Female Body

Faulkner and Print Culture

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.

*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,**

Pulp Surrealism

Re-covering Modernism

The Future of the Magazine Form

A History of Sensationalist Literature, 1830-1960

? Serious literary artists such as T.S. Eliot, James Joyce and Virginia Woolf loom large in most accounts of the literary art of the first half of the 20th century. And yet, working in the shadows cast by these modernists were science fiction, horror and fantasy writers like the "Weird Tales Three": H.P. Lovecraft, Clark Ashton Smith and Robert E. Howard. They did not publish in artistically ambitious magazines like Dial, The Smart Set and The Little Review but instead in commercial pulp magazines like Weird Tales. Contrary to the stereotypes about pulp fiction and those who wrote it, these three were serious literary artists who used their fiction to speculate about such philosophical questions as the function of art and the brevity of life.

The first full study of the role of 'little magazines' and their contribution to the making of artistic modernism. A major scholarly achievement of immense value to teachers, researchers and students interested in the material culture of the first half of the 20th century and the relation of the arts to social modernity.

Militant Modernism is a defence against Modernism's many detractors. It looks at design, film and architecture - especially architecture — and pursues the notion of an evolved modernism that simply refuses to stop being necessary. Owen Hatherley gives us new ways to look at what we thought was familiar — Bertolt Brecht, Le Corbusier, even Vladimir Mayakovsky. Through Hatherley's eyes we see all of the quotidian modernists of the 20th century - lesser lights, too — perhaps understanding them for the first time. Whether we are looking at Britain's brutalist aesthetics, Russian Constructivism, or the Sexpol of Wilhelm Reich, the message is clear. There is no alternative to Modernism.

We spend our lives moving through passages, hallways, corridors and gangways, yet they do not feature in architectural histories, monographs or guidebooks. They are overlooked, undervalued and unregarded: seen as unlovely parts of a building's infrastructure rather than 'architecture'. This book is the first definitive history of the corridor, from its origins in country houses and utopian communities in the seventeenth and eighteenth centuries, through reformist Victorian prisons, hospitals and asylums, to the 'corridors of power', bureaucratic labyrinths, and housing estates of the twentieth century. The book takes in wide range of sources, from architectural history to fiction, film and TV, to explore how the corridor went from a utopian ideal to a place of unease: the archetypal stuff of nightmares.

Front Cover

Great Book Jackets and Cover Design

Black & White & Noir

The Routledge Handbook of Magazine Research

Vintage Pornography and the Material Legacies of Adult Cinema