

1. Record Nr.	UNINA9910462405803321
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Titolo	Great War modernisms and The new age magazine : historicizing modernism // Paul Jackson
Pubbl/distr/stampa	London ; ; New York, NY : , : Continuum International Pub. Group, , 2012
ISBN	1-4411-3802-1 1-4725-4305-X 1-283-73584-9 1-4411-2781-X
Descrizione fisica	1 online resource (193 p.)
Collana	Historicizing modernism
Disciplina	050.941
Soggetti	Literature publishing - History - 20th century Little magazines - Great Britain - History - 20th century Modernism (Literature) - Great Britain Periodicals - Publishing - Great Britain - History - 20th century Press and politics - Great Britain - History - 20th century World War, 1914-1918 - Literature and the war Electronic books. Great Britain Intellectual life 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter 1: Great War Modernisms -- Chapter 2: A. R. Orage and Modernist Publicism in the era of the First World War -- Chapter 3: War, The New Age and Guild Socialism's Political Modernism -- Chapter 4: The New Age's Radical Intelligentsia and Modernism -- Chapter 5: Wyndham Lewis's Modernist Aesthetics -- Chapter 6: H. G. Wells and the First World War -- Conclusion -- Bibliography -- Index.
Sommario/riassunto	"The literary magazine The New Age brought together a diverse set of intellectuals. Against the backdrop of the First World War, they chose to write about more than modernist art and aesthetics. By closely reading and contextualizing their contributions, Paul Jackson's study engages with the political and philosophical responses of literary artists to

modernity. Jackson demonstrates the need to interpret modernism not merely as an aesthetic phenomenon, but inherently linked to politics and philosophy. By placing the writing of a canonical modernist, Wyndham Lewis, against a figure usually excluded from the modernist canon, H.G. Wells, Jackson examines further a wartime modernism that embraced socialist and political views. This reinterpretation of modernism provides a historicised understanding of the politicised hopes of artists promoting revolutionary forms of cultural renewal. Considering modernist writers' relationship between politics, philosophy and aesthetics in the context of total war Jackson encourages new cultural-historical definitions of modernism. In addition this study provides the first close analysis of cultural contributions from a leading wartime Little Magazine, tracing the radical modernist debates that developed in its pages."--Bloomsbury Publishing.

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