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convincing, materially-substantiated argument that the history of modernism must be reconsidered in terms of a far wider range of publishing venues—that pulps, reprints, and paperbacks have as much to tell us about modernism as do first editions, little magazines, and academic treatises on modernism's canonical obscurities.

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In this work, Earle (English, U. of West Florida) is "re-

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covering" literary modernism in that he is seeking to place it back into the context of the popular fiction and reprint magazines of the teens and 1920s, interwar pulp magazines, and 1940s and 1950s paperbacks wherein much of it first appeared.

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As David Earle puts it in his enlightening study of pulp, “ Re-Covering Modernism, ” mass-market cover art thus managed to recapture the risqué and subversive aura of modernist writing.

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David M. Earle is Associate Professor of Transatlantic Modernism and Print Culture at the University of West Florida. He is author of Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form (2009) and All Man!: Hemingway, 1950s Men's Magazines, and the Masculine Persona (2009). More recently, he has published on pulp magazines and modernism, Joseph Conrad, James

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That modernist literature was not the exclusive purview of a cultural elite but was available to a mass public via popular magazines and pulp paperbacks, is the subject of David M. Earle's nuanced ...

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