

# Contents

<i>Series Preface</i>	viii
<i>List of Contributors</i>	ix
<i>Chronology</i>	xi
<b>Introduction</b> <i>Clive Bloom</i>	<b>1</b>
Literature in culture	1
A historical perspective: crisis or renewal?	4
From crisis to the collective	8
Towards a mass culture: the case of literature	14
Ordering society, ordering literature: literary criticism	21
Modernism and the masses	24
Conclusion: literature and culture	26
<b>1. The Poets: Georgians, Imagists and Others</b> <i>Gary Day</i>	<b>30</b>
Poetry prior to 1911	31
Georgian poetry	33
First World War poetry: difference and conformity	41
Imagism	44
Modernism	48
<b>2. The Novel as Art Form</b> <i>Jim Reilly</i>	<b>55</b>
The very soul of the world is economic	55
Artful dodges and simple tales	59
A chasm in a smooth road	62
Class, cliques and consciousness	64
The smashing and the crashing	70
<b>3. Popular Fiction and Middle-Brow Taste</b> <i>Michael Hayes</i>	<b>76</b>
The problem of definition	76
The reading public	78

Publishers and formats	82
Authors and genres	86
Case studies	94
<b>4. Theatre: Roots of the New</b> <i>Michael Woolf</i>	<b>100</b>
George Bernard Shaw: a career for these times	105
Granville-Barker, Maugham and some contemporaries	110
Galsworthy and Coward: case studies for three decades	112
Making the modern	117
<b>5. British Newspapers in the Early Twentieth Century</b>	
<i>Nicholas Rance</i>	<b>120</b>
Alfred Harmsworth and ‘the great public’	120
Dr Crippen meets Sherlock Holmes	123
Melodrama: the case of Edith Thompson	129
‘“Arty” People and a Sliced Venus’	134
The Great War: enemies without and within	136
Conclusion	141
<b>6. John Reith and the Rise of Radio</b> <i>Robert Giddings</i>	<b>146</b>
The early pioneers	146
The birth of commercial radio in the United States	149
British broadcasting and the BBC	153
The new company	156
Broadcasting and the General Strike	159
Consolidation	163
<b>7. British Cinema: From Cottage Industry to Mass Entertainment</b> <i>Lez Cooke</i>	<b>167</b>
The beginnings of cinema in Britain	168
From craft to industry	171
The institutionalization of cinema	172
Cinema woos the middle classes	173
American hegemony	176
British cinema in the 1920s	177
Exhibition continues to boom	181
The 1927 Cinematograph Films Act	182
British film culture	185
<b>8. The Visual Arts: Change and Continuity</b> <i>Robert Chaplin</i>	<b>189</b>
Whistler and the Aesthetic Movement	190
Ruskin’s legacy – William Morris, the Arts and Crafts	
Movement and the development of modernism	191
The Royal Academy and the persistence of Victorianism	194

The New English Art Club – the progress and influence of Sickert	196
North London from Fitzroy Street to the London Group	198
South London: the end of Swinburne	200
Bloomsbury and the influence of Roger Fry	201
Vorticism – Wyndham Lewis and England’s modern movement	204
The war artists	206
The inter-war years and the return to landscape	208
<b>9. The World of Popular Music</b> <i>Brian Morton</i>	<b>215</b>
Music for the people	217
Concerted action	221
Technological change	223
The American ‘invasion’	225
<b>10. The New Technological Age</b> <i>John Morris</i>	<b>229</b>
The scene	229
The technology	231
Power sources and their applications	233
<i>Index</i>	242