MODERNISM, THE MARKET
AND THE INSTITUTION OF THE NEW

Modernism remains deeply connected to ideas of innovation, and this has created problems for successive generations of writers. For example, how does one create an original work when the ‘new’ has already been established, marketed and institutionalized? Rod Rosenquist’s study focuses on the writers and poets who emerged after modernism’s high-water mark year of 1922, in which *Ulysses*, *The Waste Land* and early *Cantos* were published. Seeking to refine our understanding of the high modernists through the frequent difficulties encountered by the generation that succeeded them, this study discusses issues of cultural value, the relationship of history to innovation, and the market for new works in an era already dominated by the likes of James Joyce, T. S. Eliot and Ezra Pound. Containing illuminating examinations of Wyndham Lewis, Laura Riding and Henry Miller, this book will be invaluable reading for those interested in modernism and its complicated legacy.

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MODERNISM, THE MARKET AND THE INSTITUTION OF THE NEW

ROD ROSENQUIST
For Maria & Rye
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The following works are cited parenthetically within the text as abbreviated below:


**CS**  Laura Riding, *Contemporaries and Snobs* (London: Jonathan Cape, 1928)


**LWL**  W. K. Rose (ed.), *The Letters of Wyndham Lewis* (Norfolk, CT: New Directions, 1963)


**PAA**  Laura Riding and Robert Graves, *A Pamphlet Against Anthologies* (London: Jonathan Cape, 1928)

