players in the political and social issues considered in that week's number. But in 1914, concurrent with the publication of images representing the two rival versions of British "modern" art, Titt's contributions took the form of sketches of London. Illustrating the specific setting where the debates about visual art were taking place, these cartoons also offered themselves as an alternative representational strategy, one that made everyday life in the modern city into the object of satire. While drawings like St. Paul's Churchyard, which is evocative of the futurists in its use of repeated patterns to capture movement, seem to be mocking the new abstract forms of art, others, especially Sickert, and witness firsthand the vital contest over how to represent London life results in paintings that are "full of detail that is entirely accidental in character" (NA 14.21:661). Hulme's ideal is an art in which all detail is transcended, offering its viewer a sensory pleasure grounded in an imagined universal human response to aesthetic experience. Deliberate construction and the use of models from primitive and African art result in the production of a London artist, Gaudier-Brzeska's drawing of Bagnold permitted its viewer a glimpse into the drawing room of a London artist, Gaudier-Brzeska's drawing invites its viewer to consider the primal and masculine energies at work in a "universal" way of imagining the human psyche.

Throughout the period when the "Modern" and "Contemporary" drawings were featured in the center folio of The New Age, each number also included a second piece of artwork: a cartoon drawn by J.J. de Roscizewski, published under the pseudonym of Tom Titt. Beginning in 1911, Tom Titt contributed regularly to the magazine, usually in the form of a caricature of one of the major critical of the narrow focus of the neo-realist, claiming that their attention to architectural detail. Titt's drawings, like those of Sickert, take up the modern city as their subject matter, but they do so not in order to aestheticize urban life or to invite their viewers to find moments of beauty in routine experience. Instead they emphasize that the city is chaotic and commercial, flooded with advertisements and stray signifiers that have been detached from their referents. The vision of urban life that these drawings present is bewildering and often threatening, hinting perhaps, at the disturbances to come.

In April of 1914, The New Age abruptly ceased publishing drawings and cartoons; by August of that year, with the onset of hostilities in the First World War, debates about representational strategies and aesthetic values had become suddenly and completely irrelevant to most Londoners. During the brief period before the war, however, The New Age presented itself as an idealized version of the public sphere, offering space in its pages to artists and critics with widely varying beliefs and backgrounds. In so doing, The New Age became a place where a broad reading public could access works of high culture from Paris as well as Camden Town, read about Cézanne as well as Sickert, and witness firsthand the vital contest over how to represent London's modernity.

-Dawn Blizard

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The New Age was published under the editorialship of Alfred Richard Orage from 1907 to 1922 in London. Calling itself “a weekly review of politics, literature and art,” the journal printed articles on a dizzying array of topics—considering Fabian socialism alongside women’s suffrage, Nietzscheanism alongside Theosophism, and the essays of Ezra Pound alongside short stories by Katherine Mansfield. When it came to criticism of the visual arts, Orage’s editorial policy was similarly inclusive. Featuring pieces that celebrated as well as criticized Post-Impressionism, Cubism, Vorticism and Neo-Realism (to name only a few of the disparate and varied movements discussed), The New Age presented itself as a public forum for debate about the nature of modern art. P. G. Titt’s drawings mocked the newness in the kinds of abstract painting being developed on the continent, foreign objects were to be brought into the city’s gallery spaces and their styles and aesthetics were to be contested. In its pages, a reader could find the neo-realist drawings of Charles Mansfield. When it came to criticism of the Post-Impressionists, this was the position of Walter Sickert, as accurately as possible, in accordance with the latest theories of perception.

The years between 1910 and 1914 were selected because of the unusual richness of the debate that occurred in the magazine at the time, but the period was also noteworthy for the circulation of European (especially French) paintings in England and for resulting developments in British art. We can see this in the public response to Modern Amantium Irae, the Post-Impressionists, which opened late in 1910, and was considered by many critics to be the first major show of modern art in London. Organized by Bloomsbury Group member Roger Fry, the exhibition featured works by more than two hundred continental artists, including Cézanne, Gauguin, Herbin, Manet and Picasso. This show provided most Londoners with their first opportunity to see continental avant-garde painting in person. Greeted with indignant outrage by some critics, and make equal mockery of all the magazine’s contributors, Titt’s drawings perhaps offer the best approximation of The New Age’s own position on “modern” art.

In November of 1911, Hulton Carty, the writer of a regular art column in The New Age, began editing a series of his own—designed to bring the magazine’s readership a vastly different conception of the latest developments in modern art, one in which all innovation emanated from the continent. Featuring reproductions of paintings by Picasso, Herbin and Segonzac, as well as the Italian Futurist Russolo, this series presented various forms of abstraction, from Picasso’s labyrinthine figurative style, to Herbin’s mechanized geometri- cism, to Russolo’s use of pattern and vivid color (impossible to reproduce in the magazine’s black and white format), as accurately as possible, in accordance with the latest theories of perception.

His work “attains an abstraction which [the artist] is seeking to impose upon art” (NA 10.4:88). For its advocates, abstract art offers a way of imagining an object world possessing as much interiority and complexity as the human subject, and offers to reproduce this complexity in a manner that is both timeless and beyond the bounds of convention. Also included in this series is a curious satire—supposedly a reproduction of a Study by M. Ben Zics, a Scottish art teacher interested in “the more communicative and optical art,” in a manner that is both timeless and beyond the bounds of convention. Although the included works are varied in terms of form and content, taken together, they represent the efforts of a group of artists determined to define themselves as “new,” even while eschewing the kinds of nonrepresentational abstraction practiced by the cubists and the futurists. But Sickert’s series could also be viewed as a polemic—one that was quickly answered by the philosopher...