the changing profession

# The Rise of Periodical Studies

SEAN LATHAM AND
ROBERT SCHOLES

## The Emergence of Periodical Studies as a Field

WITHIN OR ALONGSIDE THE LARGER FIELD OF PRINT CULTURE, A NEW AREA FOR SCHOLARSHIP IS EMERGING IN THE HUMANITIES AND THE more humanistic social sciences: periodical studies. This development is being driven by the cultural turn in departments of language and literature, by the development of digital archives that allow for such studies on a broader scale than ever before, and by what the producers of the Spectator Project have called "the special capabilities of the digital environment" (Center). Literary and historical disciplines engaged with the study of modern culture are finding in periodicals both a new resource and a pressing challenge to existing paradigms for the investigation of Enlightenment, nineteenth-century, and modern cultures. The forms of this new engagement range from Cary Nelson's suggestion, in *Repression and Recovery*, that periodicals should be read as texts that have a unity different from but comparable with that of individual books (219) to the organization of groups like the Research Society for Victorian Periodicals, founded in 1968, and the more recently established Research Society for American Periodicals. Every year new books are appearing that emphasize periodicals and investigate the ways in which modern literature and the arts are connected to the culture of commerce and advertising and to the social, political, and scientific issues of the time.

This still-emergent field is particularly distinguished by its insistence on interdisciplinary scholarship as well as its aggressive use of digital media. Periodicals often range broadly across subjects: a single issue of, say, *Time*, *Vogue*, or *Punch* can include everything from economic theory and political opinion to light verse and theater reviews. While individual scholars or students might be able to mine these sources for a narrow range of materials relating to their fields, they are rarely in a position to say much about the periodical as a whole. As a consequence, we have often been too quick to see magazines merely as containers of discrete bits of information rather

SEAN LATHAM is associate professor of English at the University of Tulsa, where he serves as editor of the *James Joyce Quarterly* and codirector (with Robert Scholes) of the Modernist Journals Project. The author of *Am I a Snob? Modernism and the Novel* (Cornell UP, 2003), he is completing a new book, *The Art of Scandal: The Open Secrets and Illicit Pleasures of the Modern Novel*. He is a member of the MLA's Task Force on Evaluating Scholarship for Tenure and Promotion and a trustee of the International James Joyce Foundation.

ROBERT SCHOLES, Andrew W. Mellon Professor of Humanities Emeritus and research professor of modern culture and media at Brown University, was president of the MLA in 2004. His most recent book is *Paradoxy of Modernism* (Yale UP, 2006), and his major current projects are a second edition of *The Nature of Narrative* (Oxford UP) and a digital edition of *Blast* (1914–15) for the Modernist Journals Project.

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than autonomous objects of study. The rapid expansion of new media technologies over the last two decades, however, has begun to transform the way we view, handle, and gain access to these objects. This immediacy, in turn, reveals these objects to us anew, so that we have begun to see them not as resources to be disaggregated into their individual components but as texts requiring new methodologies and new types of collaborative investigation.

Signs of this emerging field are widely visible. In recent years, for example, the Greenwood Press has launched a series of "historical guides to the world's periodicals and newspapers" that includes four volumes devoted to British literary magazines, one for the eighteenth century, two for the nineteenth and early twentieth centuries, and one for the period 1914–84. More recently, after a dozen years of publication, *American Periodicals: A Journal of History, Criticism, and Bibliography* has moved from a minor press to the Ohio State University Press, with digital publication through Project Muse, at Johns Hopkins. Beyond that, various efforts to make newspapers and periodicals available in digital form are under way, including Thomson Gale's digital archive of the London *Times*, 1785–1985; ProQuest's archive of the *New York Times* from its founding, in 1851, to the present; the Modernist Journals Project, of Brown University and the University of Tulsa; the University of Michigan's JSTOR; and Cornell's Making of America; as well as the National Digital Newspaper Program, of the National Endowment for the Humanities. And now ProQuest is proposing to enhance the research potential of this field enormously:

> ProQuest Information and Learning will digitize nearly 6 million pages of British periodicals from the seventeenth, eighteenth, nineteenth and early twentieth centuries, creating direct access for humanities scholars to the breadth of texts that captured both daily life and landmark thought of the time. Upon its release in early 2006, the archive, entitled British Periodicals, will encompass 160 periodicals, building to nearly 500 within two years.

Taken together, these initiatives mean that an important scholarly field, which could not be developed because no one had access to all the resources necessary to organize its study, is now near the point at which scholars around the world will be able to participate in its growth.

The wealth of topics covered in periodicals is such that their study requires interdisciplinary cooperation, as exemplified in the following description of a recent project of great interest:

> The Science in the Nineteenth-Century Periodical (SciPer) project is jointly organised by the Centre for Nineteenth-Century Studies in the Department of English Literature at the University of Sheffield and the Division of History and Philosophy of Science in the School of Philosophy at the University of Leeds. . . .
>
> The aim of the project is to identify and analyse the representation of science, technology and medicine, as well as the interpenetration of science and literature, in the general periodical press in Britain between 1800 and 1900. Employing a highly interdisciplinary approach, it addresses not only the reception of scientific ideas in the general press, but also examines the creation of nonspecialist forms of scientific discourse within a periodical format, and the ways in which they interact with the miscellany of other kinds of articles found in nineteenth-century periodicals. (Topham)

It is especially significant that this study of the historical dissemination of scientific ideas is based in a humanities research institute and that it focuses on the ways that the periodical format generates new forms of scientific discourse aimed at a nonspecialist audience and influenced by the other material in the periodicals in which they appear. Such periodicals are ideal sites for studies of the rise of

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an intellectual public sphere in which many kinds of literacy were encouraged or enabled. The SciPer project, however, is confined to one field, science, and one century, the nineteenth, thus representing only a portion of the potential field of periodical studies.

The resources needed to conduct scholarship and teaching in periodical studies are coming into being with astonishing rapidity. New digital archives are springing up everywhere. Consider, for example, the following excerpt from the Spectator Project, at Rutgers, started in 2000:

> The Spectator Project is an interactive hypermedia environment for the study of *The Tatler* (1709–1711), *The Spectator* (1711–14), and the eighteenth-century periodical in general. The most innovative feature of the project developed out of the object of study itself. The format, style, and even the content of *The Tatler* and the *Spectator* were immediately and closely imitated in hundreds of periodicals in Europe and the Americas. The Spectator Project will allow users to compare imitated and imitating formats and passages of text through the means of hyperlinks. . . . While many scholarly web projects simply make their material more widely available—in itself, a laudable goal—this feature makes our project an *interpretive* editorial apparatus, and one which is based on the special capabilities of the digital environment. (Center)

Periodical studies are by no means confined to Europe and America. In South Africa, for example, DISA (Digital Imaging South Africa) is doing excellent work:

> The title of DISA 1 is "Southern Africa's Struggle for Democracy: Anti Apartheid Periodicals, 1960–1994." DISA has brought together online, journals scattered in collections around the country, and it has earned the respect of researchers locally and internationally. Approximately forty periodical titles have been selected from a very comprehensive list, with a view to presenting not only a wide spectrum of political views published during these years, but also reflecting life in South Africa during that time, in a diversity of areas such as trade unions, religion, health, culture and gender. Publications reflecting both black and white viewpoints were included, and an attempt has been made to represent distinctive regional variations. DISA 1 contains approximately 55 000 pages of fully searchable text from 40 journal titles, bringing together for the first time a carefully selected resource on the socio-political history of South Africa during this period. (*Digital Imaging Project*)

The diversity of these resources reveals that one of the key elements for the creation of periodical studies is already falling into place: the assembly and dissemination of a core set of objects. Now that they are readily accessible, we are prepared to begin work on a second essential element for this field: the creation of typological descriptions and scholarly methodologies. This will be a collaborative effort that takes place in an evolving set of conversations and debates across, within, and between the traditional disciplines. Periodical studies began in this country with Frank Luther Mott's series of books on American magazines, which won a Pulitzer Prize in 1939. Mott was a professor of journalism, and large-circulation magazines and newspapers remained objects of attention in journalism schools, while departments of language and literature mainly confined themselves to the works defined as "little magazines" by Frederick Hoffman, Charles Allen, and Carolyn Ulrich's ground-breaking study (1947).

The rise of cultural studies enables us to see this distinction as artificial, since high literature, art, and advertising have mingled in periodicals from their earliest years, and major authors have been published in magazines both little and big. Now, as digital archives become increasingly available, we must continue to insist on the autonomy and distinctiveness of periodicals as cultural objects (as opposed to "literary" or "journalistic" ones)

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while attempting to develop the language and tools necessary to examine, describe, and contextualize them. In his speech launching the National Digital Newspaper Program, the chair of the National Endowment for the Humanities, Bruce Cole, quoted Philip Graham's remark that newspapers are "the first rough draft of history." This is true enough, but in other periodicals the changes over time that we call history can be seen in all their complexity, including developments in literature and the arts as well as social and political events and processes. *Periodical studies* names this emerging field, which has both focus and breadth and cuts across accepted fields and structures in a precise and reasoned manner that enables a range of activities, from undergraduate learning to advanced research.

## Advertising and the Hole in the Archive

The emergence of this field depends on archival resources and, in particular, on the digitization of archival holdings of periodicals from the seventeenth century to the present. Unfortunately, however, as those of us making digital editions of periodicals are discovering, the print archive we thought was there is actually, in many cases, not. Or, rather, there is a hole in the archive. In England, from the beginning of the rise of periodicals, with the *Tatler* and the *Spectator*, there were advertisements in the individual issues of magazines. But versions of the magazines in book form regularly dropped the advertising as ephemeral, keeping only the "literary" pages for posterity. And this practice has been followed, in one way or another, ever since.

Recently, for example, we investigated the possibility of a digital edition of *Scribner's Magazine* and found that librarians who believed they had substantial or complete runs of the journal actually had bound copies from which most of the advertising had been stripped. Typically, an issue of *Scribner's* might have more than 70 pages of advertising at the beginning, with their own numbering, and another 70 or so at the end, continuing those numbers. In the middle would be about 150 main pages, numbered consecutively through a set of issues until a volume was complete. When the books were bound, the advertising pages were discarded, except for a few in the back part of the issue that had some text embedded. The advertising pages were not missed, because the page numbers of the volume were all there. Few original issues of the journal have been preserved in their entirety, even though the catalogs say otherwise.

Similarly, *McClure's Magazine* for September 1898 (vol. 11, no. 5) has nearly a hundred pages of advertising, numbered from 1 to 16 in the front and from 17 to 92 in the back. All four cover pages are unnumbered. The text for that issue is numbered from 401 to 496. Roughly the same amount of pages was devoted to text and ads, as in other, similar periodicals. The advertising pages, numbered for discarding, were regularly tossed out when the issues were bound in volume form. Until some practical investigating is done at a lot of libraries, we won't know just how wide and deep the hole in the archive is, but we have plenty of evidence already to suggest that it is real and important. The culture of the past is alive in those advertising pages—as alive as in the texts they surround. It is time, then, for libraries to find out exactly what they have and to correct their catalogs to reflect this. And it is also vital that those who digitize these precious resources give us the full texts, with the advertising included, because the cultural information in those pages is of considerable importance—and it is not available anywhere else. There are examples of good digital practice out there. The edition by JSTOR of Roger Fry's *Burlington Magazine for Connoisseurs*, for example, provides all the advertising pages as front and back matter. This is the standard to which other digitizers should aspire.

Periodical studies can be seen as a subfield of print culture—an especially impor-

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tant and lively subfield. And advertising is a vital, even crucial, part of it. The archival decision to excise the commercial matter from these documents arises from a fundamental misunderstanding of periodicals as unique cultural and material objects. We continue too often to see them essentially as aggregations of otherwise autonomous works, similar to literary anthologies, which—as Leah Price argues—have themselves been treated as mere "containers" for other print objects.[1] As a result, archivists, editors, and scholars alike have freely disaggregated periodicals, separating their contents from what Jerome McGann calls their "bibliographic code" (57). In some cases, this has understandably been a product precisely of the need to anthologize—to provide structure and meaning to the complexity of the past. Thus, the wide-ranging writings of, say, Ezra Pound or Virginia Woolf are stripped from their original locations in magazines, reviews, and newspapers to be more widely disseminated in books and readers. In other cases—as in the removal of the advertisements, covers, and paper wrappers—this has been the consequence of a distinctly modern bias against the commercial aspects of aesthetic production. The creation of digital archival resources, however, both alleviates the need for critical anthologies and creates the opportunity to begin reconstructing the hole in our print archives.

A recent editorial in the *New York Times* had this to say about the new complete digital edition of the *New Yorker*:

> But the most visceral pleasure in these discs comes from the advertising. It is so interesting that you can be forgiven for confusing the real relation between advertising and editorial content, for supposing that ocean of warm, gray ink existed just to support those astonishing ads. Who remembered that Exxon made an "intelligent typewriter"? Why should an ad for laser discs feel so cruelly ancient, more ancient than an ad—"Ask the man who owns one"—for the Golden Anniversary Packard? There is quicksand here, and some of us are sinking fast. ("Annals")

Modern culture was created from a still-obscure alchemy of commercial and aesthetic impulses and processes. And this mixture was most visible in magazines, as in the claims made in the advertising section of *Scribner's* for November 1912 about the "cleverness," "inventiveness," and "alluring effectiveness" of the advertising copy in the magazine (fig. 1). The shift, at the turn of the nineteenth century, from periodicals supported by circulation to periodicals supported by advertising was crucial for modern culture, as the *New Yorker* so richly illustrates. If we really wish to know the past and not just a few monuments preserved from it, we must study the way that art and commodity culture influenced each other for the past three centuries and more. And this means exploring more fully and more intensely the fascinating world of periodicals.

## Digital Archiving

The recently announced plans of the Internet search company Google to digitize major research libraries should give us pause, because digital archiving is being done in many ways with degrees of usefulness and reliability that vary enormously from instance to instance. The pioneering project called Making of America, at Cornell University, includes a digital reproduction of *Scribner's Magazine* from 1887 to 1896—but this reproduction excludes advertising. That is one problem. Another has to do with searching. The usefulness of a digital archive depends heavily on our ability to find things in it. Indeed, as these digital archives continue to grow in size and complexity, the need for innovative and nuanced modes of searching becomes increasingly acute.[2] The ability to search accurately and efficiently, in turn, depends on two things: (1) the tagging of texts so that such metadata as genre, author, and title can

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# Index to Advertisements

On this page and page 4 will be found each month a list of all advertisements in the issue. Alphabetically arranged and grouped under special headings you have here, for instant reference, the names of products of the best manufacturers in the country.

**Scribner's Magazine** is practically alone in the arrangement and classification of its advertising pages. The marked advantage of our plan to readers and advertisers alike becomes more apparent each month. Test the real service of our department classification for yourself. Compare the general order of the advertising pages in Scribner's Magazine with the pages of any other magazine you read. The result will be that you will find greater pleasure, more real service, in the advertising pages of Scribner's than any other magazine.

## Building——Furnishing


| | PAGE | | PAGE | | PAGE |
|---|---|---|---|---|---|
| Amer. Telephone & Telegraph Co. | 65 | New Jersey Zinc Co. | 70 | **Musical Instruments** | |
| Fiske & Co.—"Tapestry" Brick | 75 | Piedmont Red Cedar Chest Co. | 75 | Victor-Victrola | 63 |
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## Food Products


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| Walter Baker & Co., Ltd. | 4th Cover | Horlick's Malted Milk | 76 | Postum | 4th Cover |
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| Crisco | 59 | National Biscuit Co.—Nabisco | 67 | Swift Premium Bacon | 2d Cover |




*For announcement of the December number see page 10*

FIG. 1

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# *Index to Advertisements*—Continued

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| Frank C. Clark—Tours | 88 | Ward G. Foster | 92 | Sante Fe Railroad | 91 |
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| Cunard Steamship Co. | 89 | Dr. & Mrs. H. S. Paine—Tours | 88 | Temple Tours | 88 |
| De Potter Tours | 88 | Palace Hotel—Rome | 88 | | |


## Books, Magazines, etc.


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| American Magazine | 81 | Hearst's Magazine | 82 | Scribner's Magazine Agency | 50 |
| Arts & Decoration Magazine | 72 | Houghton Mifflin Pub. Co. | 29 | Scribner's Magazine Notes | 57–58 |
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| Craftsman Magazine | 70 | McBride, Nast & Co. | 30 | Sunset Magazine | 95 |
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| Edwards Fireproof Steel Garages | 83 | International Motor Co. | 61 | Timken-Detroit Axle Co. | 101 |
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| American Woolen Co. | 62 | Jaeger Underwear | 87 | Krementz Collar Button | 84 |
| Duofold Health Underwear Co. | 78 | | | | |


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**The Advertising pages** in Scribner's Magazine are peculiarly interesting. The cleverness and inventiveness shown in the preparation of advertising copy, the assured integrity of the advertisers, the great variety of things advertised, the very make-up of the advertising section with its numerous **Departments** under which advertisements of similar character are grouped together, give them an alluring effectiveness which will take Scribner readers all the way through.



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be extracted from them and (2) our ability to search texts for particular words or names. A typical digital archive of a periodical presents us with a picture of the original text, along with a searchable version that is invisible. This searchable version is normally made by optical character recognition (OCR), an automatic process that produces an editable text from the image of a printed page. OCR has varying degrees of reliability, depending mainly on the distinctness of the original printing. We have found that some pages of older periodicals emerge from the OCR operation with hundreds of errors, which need to be hand-corrected—a labor-intensive and therefore costly process. In many digital archives, however, the automatic result remains uncorrected. It is all the text we have, and the only thing that can be searched.

Thomson Gale's digital archive of the London *Times* is very useful, to be sure, but the user must be wary of its search capability. For example, if you perform a text search for the name "Ezra Pound" in the entire year 1914, you will get three hits, including his name in some advertisements, but you will not get the *Times* review of the first issue of *Blast*, in which his full name appears. A text search for "pound" will yield many hits, including some for Ezra, but not the *Blast* review. And this is an excellent archive. No doubt others are less reliable. Moreover, when the *Times* search returns a hit, the word is highlighted on the page, something that even JSTOR, which is the gold standard in these matters, does not do.

For tagged metadata, everything depends on the categories that are tagged. Without going into excessive detail here, we can point to "Guidelines for Best Encoding Practices," of the Digital Library Federation, which describes four levels of encoding, from the most basic to the most complex (Friedland et al.). Most periodical archives operate at something like the DLF's "Level 2" encoding, which is described as suitable for projects with these traits:

- a large volume of material is to be made available online quickly
- a digital image of each page is desired
- the material is of interest to a large community of users who wish to read texts that allow keyword searching
- rudimentary search and display capabilities based on the large structures of the text are desired
- each text will be checked to ensure that divisions and headers are properly identified
- extensibility is desired; that is, one desires to keep open the option for a higher level of tagging to be added at a later date

But some, including the Modernist Journals Project (of which we are the directors) and the Thomson Gale and JSTOR periodical archives, go beyond keyword searching and allow full searching of the texts. Much depends on the accuracy and completeness of such searches.

The special problems of periodical advertising have scarcely been addressed by the theoreticians of metadata. Are ads text or image? Are they content or just front and back matter? Do they matter at all? We are arguing that they matter a great deal in the study of periodicals and the modern culture that has been enacted in periodicals for more than three centuries. To that end, we offer some guidelines for the digital archiving of periodicals:

- Start with the original issues.
- Present images of all pages from cover to cover.
- Generate metadata for advertisements along with other features.
- Include the verbal parts of advertising as text for searching to the extent that typography allows.
- On the visible pages, highlight hits in searches.

The main principle here is that users should be given clear information about the level of accuracy they can expect, along with advice about searching strategies that will mitigate deficiencies and with cautions about the con-

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clusions they may draw—especially negative conclusions based on not finding a word or a name, which may simply have eluded the OCR machine.

As our previous comments imply, we believe there is room in digital periodical archives for mass projects, and for specialized projects that come with higher levels of preparation, along with editorial apparatus that makes their objects more valuable for those who use them, which may include scholars, teachers, students, and interested members of the public. These more specialized archives, in fact, are now best described as "thematic research collections," since they may include the kinds of introductions, notes, and links added to the images of an original periodical that we have provided in our edition of the *New Age* (London, 1907–22). This collection alone, for example, contains over a thousand artist pages, each including basic biographical information and links to images of typical works by that artist in our archive. Above all, the digital archiving of periodicals should seek to fill the hole in the printed archive, through which so much valuable cultural material has been lost. That is, digital archivists and editors should locate original copies of the periodicals they edit and not simply work from bound copies (which regularly exclude advertising) or reprints of those originals. We will close this section, then, with a brief illustration of what this might mean for periodical studies.

The Spectator Project is an enormously useful work of scholarship, which we do not wish to denigrate, but we can use it to show the difference between a digital edition of a periodical made from a book version and one made from the original pages. This digital archive is based on a book version of the *Spectator*, published in 1891, but it also includes images of the original pages of certain issues, beginning with 75. We compare here the last page of the 1891 reprint of issue 75 (fig. 2) with the back page of the original broadside edition of the same issue (fig. 3).

This issue was written by Richard Steele, and his text occupies all of the first page and one of the two columns on the second page of this broadside. The rest of the second page is taken up by a section called "ADVERTISEMENTS." These, we should note, are in addition to some text devoted to advertising the *Spectator* itself, telling people where they might purchase it, for example, and where "Advertisements are taken in." As the *New York Times* editorial observed of the *New Yorker*, the advertisements in this issue threaten to eclipse the text in interest for the modern reader. There are six of them, which, taken together, open a remarkable window on the culture of London in the reign of Queen Anne. Since they are not easy to read in this format, we will summarize them briefly, in the order in which they appear.

- The first is for John Crowne's play *Sir Courtly Nice; or, It Cannot Be*, performed by Her Majesty's Company of Comedians at the Theatre Royal, in Drury Lane. It stars Colley Cibber in the title role and includes characters named Surly, Hothead, and Crack. Copies are available from the printer, "Jacob Tonson at Shakespear's Head over-against Catherine-street in the Strand."
- The second is for an "Entertainment of Musick, consisting of a Poem, called, The Passion of Sappho, Written by Mr. Harison, and The Feast of Alexander, Written by Mr. Dryden; as they are Set to Musick by Mr. Thomas Clayton (Author of Arsinoe)." This comes with instructions about where tickets can be obtained, at a price of five shillings.
- The third is for a work being printed by Tonson "[w]ith Her Majesty's Royal Privilege and Licence." This work is a description of the Palace of Blenheim, in Oxfordshire, in large folio format, with plans, sections, and perspectives.
- The fourth, and by far the longest of the ads, is for another book, to be published in a few days by John Wyat, at the Rose, in

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Necessity of Studying his Air, and he has this peculiar Distinction, that his Negligence is unaffected.

He that can work himself into a Pleasure in considering this Being as an uncertain one, and think to reap an Advantage by its Discontinuance, is in a fair way of doing all things with a graceful Unconcern, and Gentleman-like Ease. Such a one does not behold his Life as a short, transient, perplexing State, made up of trifling Pleasures, and great Anxieties; but sees it in quite another Light; his Griefs are Momentary, and his Joys Immortal. Reflection upon Death is not a gloomy and sad Thought of Resigning every Thing that he Delights in, but it is a short Night followed by an endless Day. What I would here contend for is, that the more Virtuous the Man is, the nearer he will naturally be to the Character of Genteel and Agreeable. A Man whose Fortune is Plentiful, shews an Ease in his Countenance, and Confidence in his Behaviour, which he that is under Wants and Difficulties cannot assume. It is thus with the State of the Mind; he that governs his Thoughts with the everlasting Rules of Reason and Sense, must have something so inexpressibly Graceful in his Words and Actions, that every Circumstance must become him. The Change of Persons or Things around him do not at all alter his Situation, but he looks disinterested in the Occurrences with which others are distracted, because the greatest Purpose of his Life is to maintain an Indifference both to it and all its Enjoyments. In a word, to be a Fine Gentleman, is to be a Generous and a Brave Man. What can make a Man so much in constant Good-humour and Shine, as we call it, than to be supported by what can never fail him, and to believe that whatever happens to him was the best thing that could possibly befal him, or else he on whom it depends would not have permitted it to have befallen him at all? R.

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*No.* 76.] *Monday, May* 28, 1711. [*Steele.*

*Ut tu Fortunam, sic nos te, Celse, feremus.* Hor.

THERE is nothing so common as to find a Man whom in the general Observations of his Carriage you take to be of an uniform Temper, subject to such unaccountable Starts of Humour and Passion, that he is as much unlike himself and differs as much from the Man you at first thought him, as any

FIG. 2

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and Inviolable, I have heard an unmarried Lady of Fortune ſay, it is a Pity ſo fine a Gentleman as *Vocifer* is ſo great an Atheiſt. The Crowds of ſuch inconſiderable Creatures that infeſt all Places of Aſſembling, every Reader will have in his Eye from his own Obſervation; but would it not be worth conſidering what Sort of Figure a Man who formed himſelf upon thoſe Principles among us, which are agreeable to the Dictates of Honour and Religion, would make in the familiar and ordinary Occurrences of Life?

I hardly have obſerved any one fill his ſeveral Duties of Life better than *Ignotus*. All the Underparts of his Behaviour, and ſuch as are expoſed to common Obſervation, have their riſe in him from great and noble Motives. A firm and unſhaken Expectation of another Life, makes him become this; Humanity and good Nature, fortified by the Senſe of Virtue, has the ſame Effect upon him, as the Neglect of all Goodneſs has upon many others. Being firmly Eſtabliſhed in all Matters of Importance, that certain Inattention which makes Mens Actions look eaſie, appears in him with greater Beauty: By a thorough Contempt of little Excellencies, he is perfectly Maſter of them. This Temper of Mind leaves him under no neceſſity of Studying his Air, and he has this peculiar diſtinction, that his Negligence is unaffected.

He that can work himſelf into a Pleaſure in conſidering this Being as an uncertain one, and think to reap an Advantage by its Diſcontinuance, is in a fair way of doing all Things with a graceful Unconcern, and Gentleman-like Eaſe. Such a one does not behold his Life as a ſhort, tranſient, perplexing State, made up of trifling Pleaſures and great Anxieties, but ſees it in quite another Light; his Griefs are Momentary, and his Joys Immortal. Reflection upon Death is not a gloomy and ſad Thought of Reſigning every Thing that he Delights in, but it is a ſhort Night followed by an endleſs Day. What I would here contend for is, that the more Virtuous the Man is, the nearer he will naturally be to the Character of Gentile and Agreeable. A Man whoſe Fortune is Plentiful, ſhews an Eaſe in his Countenance, and Confidence in his Behaviour, which he that is under Wants and Difficulties cannot aſſume. It is thus with the State of the Mind; he that governs his Thoughts with the everlaſting Rules of Reaſon and Senſe, muſt have ſomething ſo inexpreſſibly Graceful in his Words and Actions, that every Circumſtance muſt become him. The Change of Perſons or Things around him do not at all alter his Situation, but he looks diſintereſted in the Occurrences with which others are diſtracted, becauſe the greateſt purpoſe of his Life is to maintain an Indifference both to it and all its Enjoyments. In a word, to be a Fine Gentleman, is to be a Generous and a Brave Man. What can make a Man ſo much in conſtant good Humour and Shine, as we call it, than to be Supported by what can never fail him, and to believe that whatever happens to him was the beſt thing that could poſſibly befal him, or elſe he on whom it depends would not have permitted it to have befallen him at all?

*Compleat Setts of this Paper, for the Month of April, are to be ſold by Mr. Graves in St. James's Street; Mr. Lewis under Tom's Coffee-Houſe, Covent-Garden; Mr. Lillie, Perfumer, the Corner of Beanfort-Buildings; Mr. Sanger at the Temple Gate; Mr. Lloyd near the Church in the Temple; Mr. Knapton in St. Paul's Church-Yard; Mr. Round in Exchange Ally, and Mrs. Baldwin in Warwick-lane, where alſo may be had thoſe for the Month of March.*

*ADVERTISEMENTS.*

Not Acted there theſe Three Years.

By Her Majeſty's Company of Comedians.

AT the Theatre Royal in Drury-lane, this preſent Saturday, the 26th of May, will be preſented a Comedy, called, Sir Courtly Nice; or, It cannot be. The part of Sir Courtly to be perform'd by Cibber. Leonora by Mrs. Oldfield, Lord Bell-guard by Mr. Mills, Surly by Mr. Keene, Hothead by Mr. Bullock, Crack by Mr. Penkethman, Teſtimony by Mr. Johnſon, and Violante by Mrs. Bradſhaw.

This Play is ſold by Jacob Tonſon at Shakeſpear's Head over-againſt Catherine-ſtreet in the Strand.

The Entertainment of Muſick, conſiſting of a Poem, called, The Paſſion of Sappho, Written by Mr. Hariſon, and The Feaſt of Alexander, Written by Mr. Dryden; as they are Set to Muſick by Mr. Thomas Clayton (Author of Arſinoe) will be Performed at his Houſe in York-Buildings, on Tueſday next, the 29th Inſtant, beginning at 8 in the Evening. Tickets, at 5 s. each, may be had at Mr. Charles Lillies, the Corner of Beauford-Buildings, and at Mr. Eliot's St. James's Coffee-houſe. No Mony receiv'd, or Tickets given out at the Houſe.

This Poem is Sold by Jacob Tonſon, at Shakeſpear's Head over-againſt Catherine-ſtreet in the Strand.

With Her Majeſty's Royal Privilege and Licence, there is now Printing an Exact Deſcription of the Palace of Blenheim in Oxfordſhire, in a large Folio. Illuſtrated with the Plans, Sections and Perſpectives. Engraven by the beſt Hands on Copper Plates. Several of which being already finiſhed, are this Day publiſhed by Jacob Tonſon, at Shakeſpear's Head over againſt Catherine-ſtreet in the Strand.

In a few Days will be Publiſh'd

The Life and Acts of Mathew Parker, the Firſt Archbiſhop of Canterbury in the Reign of Queen Elizabeth. Under whoſe Primacy and Influence the Reformation of Religion was happily Effected; and the Church of England Reſtored, and Eſtabliſhed upon the Principles where in it ſtands to this Day. Wherein are related the ſaid Archbiſhop's Actions in Eccleſiaſtical Commiſſions and Synods: His Viſitations of the Diocеſes, Colleges and Hoſpitals within his Province, with his Injunctions and Regulations: Characters and Accounts of the Biſhops by him Conſecrated: His Endeavours for Uniformity: His Diligence in Retrieving, and Publiſhing many Saxon, and other Ancient Hiſtorical MSS. of this Nation: His Procuring a more correct Tranſlation of the Holy Bible: His Government of his own Dioceſe of Canterbury: His ſober Thoughts, Counſels and Cares for Religion and this Church: And many Particulars of the Eccleſiaſtical Hiſtory of thoſe Times, hitherto Unknown, or very Obſcure, are diſcovered and brought to Light. Compiled Faithfully out of Records, Regiſters, State-Papers, Orders of Council, Authentic Letters, and ſundry other Original MSS. In Four Books. To which is added, An Appendix, containing various Tranſcripts of Records, Letters, Inſtruments, Ordinances, Commiſſions, Diſcourſes, Relations, Intelligences, and other ſecret Papers, above an Hundred in Number; for the Aſſerting or Illuſtrating the foregoing Hiſtory. Among which will be found the Latin Life of this A. Bp. Entituled, Matthæus, ſo much and ſo long wanted in the Editions of the Britiſh Antiquities. By John Strype, M. A. Printed for John Wyat, at the Roſe in St. Paul's Church-yard.

Choice Good New White and Red Wines, In the Hands of the Merchant. To be Sold by the Butt, Hogs-head or Gallon, but no leſs quantity than a Gallon, never in the Hands of any but the Importers. Being the neat pure Juice of the Grape, viz. New Barcelona Red Wine Imported ſince Chriſtmas laſt, at 5 s. per Gallon and at 4 s. 6 d. by the Butt or Hogs-head (in other Hands would be worth 10 s per Gallon) likewiſe new white Mountain wine, and Choice good white Madera Wine at 6 s. per Gallon. To be freſh Drawn out of the Butt as ſhall be Choſe by the buyer, lying in a Cellar in Cannon ſtreet, at the Black Lyon oppoſite to London Stone Coffee-Houſe. Any Gentlemen that pleaſe may come and taſte the Wines will be welcome, whether he buys or not. The Wine will keep ſeveral Years in Casks or Bottles. Note, there are Bottles and Casks of all ſorts fit for filling. Attendance is given from 8 till 1, and from 2 till 7.

An Incomparable pleaſant Tincture to reſtore the Senſe of Smelling, tho' loſt for many Years. A few Drops of which, being ſnuff'd up the Noſe, infallibly Cures thoſe who have loſt their Smell, let it proceed from what Cauſe ſoever; it admirably opens all manner of Obſtructions of the Olfactory, or Smelling Nerves, comforts and ſtrengthens the Head and Brain, and revives the Smelling Faculty to a Miracle, effectually removing whatever is the Cauſe of the Diſorder of that Senſe, and perfectly Cures, ſo as to cauſe the Perſon to ſmell as quick and well, as any one in the World. Price 2 s. 6 d. a Bottle. Sold only at Mr. Payne's Toyſhop at the Angel and Crown in St. Paul's Church Yard near Cheapſide with Directions.

*LONDON*: Printed for *Sam. Buckley*, at the *Dolphin* in *Little-Britain*; and Sold by *A. Baldwin* in *Warwick-Lane*; where Advertiſements are taken in; as alſo by *Charles Lillie*, Perfumer, at the Corner of *Beauford-Buildings* in the *Strand*. R.

FIG. 3

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Saint Paul's Churchyard: "The Life and Acts of Mathew Parker, the First Archbishop of Canterbury in the Reign of Queen Elizabeth." This ad runs to nearly thirty lines, summarizing the contents of the book, which include "[a]n Appendix, containing various Transcripts of Records, Letters, Instruments, Ordinances, Commissions, Discourses, Relations, Intelligences, and other secret Papers, above an Hundred in Number." We are not sure what all those things are—but we want that book.

- The fifth ad is for "Choice Good New White and Red Wines," "never in the Hands of any but the Importers." The details are fascinating for those interested in wine, and the ad concludes with the following offer: "Any Gentlemen that please may come and taste the Wines will be welcome, whether he buys or not."
- And the sixth is perhaps the most fascinating of all. It is for "[a]n Incomparable pleasant Tincture to restore the Sense of Smelling, tho' lost for many Years. A few Drops of which, being snuff'd up the Nose, infallibly Cures those who have lost their Smell, let it proceed from what Cause soever." This miracle brew is offered for sale at "Mr. Payne's Toyshop at the Angel and Crown in St. Paul's Church Yard near Cheapside with Directions." The loss of this sense is a recognized ailment in our time (anosmia), but it is tempting to conclude from this advertisement that the era of snuff taking generated an unusual demand for the restoration of the sense of smell.

In the other column of this final page, Steele philosophizes about the relation between virtue and gentility or agreeableness. Those elegant abstractions show us the Enlightenment mind at work, and it is an interesting mind, to be sure, but the advertisements open a window on the body, the things that body ingests and the performances that entertain it, whether theatrical or musical. They also reveal a new interest in architecture and archives mixed with a sort of gossipy desire for secret information. Colley Cibber, whom most of us know as a name in *The Dunciad* or as the author of a personal memoir, is now live at Drury Lane, and John Dryden, though dead, has been set to music, which is being performed at the composer's house. We are invited to go to the Strand or Saint Paul's Churchyard to buy the plans of Blenheim Palace or the secret papers of Queen Elizabeth's archbishop, or to partake of a free wine tasting at the Black Lyon, not to mention the restoration of a vital sense by a few drops of an "Incomparable pleasant Tincture." Queen Anne's England is here, and we are invited to enter it through this precious door, which periodical studies can open for us—if this material is archived properly.

## Collaboration

Such advertisements and the fascinating intertextual connections they forge within and beyond the columns of the *Spectator* also serve as a necessary reminder that periodicals are rich, dialogic texts. Magazines and newspapers, in particular, create often surprising and even bewildering points of contact between disparate areas of human activity, including (in this one example) the theater, the wine cellar, architecture, and the marketplace. To be as diverse as the objects it examines, therefore, periodical studies should be constructed as a collaborative scholarly enterprise that cannot be confined to one scholar or even a single discipline. The recent digital edition of the *New Yorker*, for example, contains a wealth of information that can certainly be parsed among relatively narrow interests. Slicing the magazine up in this way, however, fails to recognize its coherence as a cultural object. While this may facilitate certain kinds of scholarly research, it suppresses the fact that editors worked carefully to solicit, craft, and organize the material as

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part of an autonomous print object. Similarly, it tends to blind us to the ways in which individual contributors may have seen themselves as part of a larger enterprise, choosing to contribute to the *New Yorker* rather than, say, *McClure's* or *Harper's Weekly*.

Anyone who studies periodicals soon discovers that they are frequently in dialogue with one another. The first issue of the *New Yorker*, for example, in February 1925, opened with commentary on two of William Randolph Hearst's publications, *Cosmopolitan* and *International*, including a reprint of a recent table of contents for *International*, mockingly described as "the plot of America's great novel" ("Of All Things"). Periodicals thus create and occupy typically complex and often unstable positions in sometimes collaborative and sometimes competitive cultural networks. Uncovering these sorts of connections—which are inevitably lost in the process of anthologization—adds new layers of density both to magazines themselves and to the work of individual contributors. As Judith Yarros Lee has recently argued, we must begin to realize "that periodicals differ substantially from other publications and that these differences call for new approaches to publications' history and criticism—approaches distinct from operations conducted as literary criticism or journalism history" (197). This means that to address periodicals as typologically distinct and historically coherent objects, we may have to develop new scholarly methodologies adequate to the task.

This work can best be performed in a genuinely interdisciplinary or even multidisciplinary context capable of encouraging and integrating new kinds of research. Such collaborative efforts are essential not only because they can bring the necessarily diverse set of competencies to bear on the objects of study themselves but also because we often find ourselves confronting vast and unwieldy archives. A good deal of work in the field, in fact, has focused on small magazines with short print runs or on single themes or motifs in larger periodicals. Such a narrow focus arises, in part, from the sheer size of the periodical archive. A single scholar working with print editions, microfilm, and even digital archives, after all, has only a finite amount of time and energy. Thus, while it may be possible to examine, say, "images of Europe in two nineteenth-century Australian illustrated magazines" (Webby), it would be almost impossible for a single scholar to examine so broad a theme in a daily newspaper of the period. Digital technologies can aid us in sorting through such material, but they nevertheless do not enable an individual to gain the kind of clear and comprehensive vision of it that we now have of the *Tatler* or the *Little Review*.

The continuing emergence of periodical studies as a field therefore invites us to think in new and creative ways about the unique nature of this scholarly enterprise. We will have to begin by creating what Andrea L. Broomfield, in a recent introduction to a special edition of *Victorian Periodicals Review*, calls "vital connections among persons who organize themselves with the purpose of solving problems, communicating ideas across disciplinary boundaries, and formally collaborating to produce scholarship and also to impart knowledge" (136). While this kind of rhetoric is exciting, it describes a practice that remains rare in the humanities, where tenure and promotion decisions often hang on individually authored projects and the dominant model of scholarship continues to circle around the single-author monograph. Periodicals, however, are by their nature collaborative objects, assembled in complex interactions between editors, authors, advertisers, sales agents, and even readers. The table of contents for the February 1932 issue of *Scribner's Magazine*, for example, illustrates how diverse and wide-ranging these objects can be. This issue includes

- "Her Son," a "complete short novel" by Edith Wharton, which appears here as the winner

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of a five-thousand-dollar prize sponsored by the magazine.

- "Who Knows Justice?," an essay by Clarence Darrow, in which he argues that "the great movements of the race have not been born of justice, but of the deep, controlling emotions that are inherent in the human structure."
- A short essay, "The Ethics of the Machine Age," by the Boston department store tycoon Edward A. Filene, which links mass production to Christian ethics.
- "American Painters—the Snob Spirit," by the well-known art critic Thomas Craven. He argues here, as he did throughout his career, that American painting would be more original and thus better served if it lay in the hands of "a few nameless illustrators working for the old *Police Gazette* than an army of imitators of Matisse and Picasso."
- "Old Billy Hell," an installment in an ongoing series of life narratives entitled "Life in the United States."
- Finally, almost one hundred pages of advertisements. One for the American Telephone and Telegraph Company urges readers to buy stock in the company, noting that "nearly half of the shareholders are women and one out of five is a telephone employee."

That a single issue of this magazine offers something of interest to researchers in a wide array of disciplines, including art, literature, law, history, and sociology, suggests how limiting a traditional disciplinary frame might be. If we really wish to understand magazines in all their complexity and specificity, therefore, periodical studies will have to synthesize these scattered areas of interest into collaborative scholarly networks built around these objects. Such a collective effort can provide the diversity of expertise needed to describe the richness of periodical culture and to generate more effective critical and historical tools for analyzing its riches.

To develop such research models, we might look profitably to the sciences, where laboratories are often structured around precisely this kind of intellectual challenge. In such settings, large experiments are broken down into component parts, and particular sets of skills and expertise are brought to bear on them. The final product is then eventually integrated and published either in whole or in logical parts. Articles in the sciences are almost always written not by single individuals but by collaborators who help in varying ways to execute the project. In applying this model to periodical studies, we might therefore consider the creation of humanities labs: similarly collaborative networks of researchers and institutions that lend their collective expertise to textual objects that would otherwise overwhelm single scholars. At the moment, much of the research on periodicals remains concentrated either in the hands of individuals or in scholarly societies and organizations, such as the Research Society for Victorian Periodicals. These societies and organizations, however, do not quite rise to the level of collaborative laboratories but instead provide sites where researchers can share and disseminate their work. For periodical studies to activate its potential fully, therefore, we will need dedicated institutional sites that furnish the necessary material archives as well as the diverse expertise these rich materials require. The expanding digital repositories, which often patch up gaping holes in the print archive, have begun to provide a broad array of scholars with a dazzling spectrum of periodicals. This dissemination of the archive, in turn, now challenges us to invent the tools and institutional structures necessary to engage the diversity, complexity, and coherence of modern periodical culture.

## Notes

1. In *The Anthology and the Rise of the Novel: From Richardson to George Eliot*, Price argues that the anthology must be "approached as a genre in its own right

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rather than as a container for others." Like periodicals, these objects too "provide a vehicle for literary history" but "have rarely become its object" (3). Price's analysis thus provides a useful model for periodical studies, though the diversity and complexity of magazines and newspapers reach well beyond the somewhat narrow constraints of literary history.

2. For a description of one such mode of "hybrid reading" in the digital archive, see Latham.

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