

**English 480/680: Modernism In and Beyond the “Little Magazines”
Winter 2007**

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Rationale: While the role of “little magazines” in the promotion of modernism is well documented, modernism’s first emergence in *other* venues of publication is just beginning to command the attention of scholars. As recent research has begun to show, early twentieth-century readers who never held a copy of the *Egoist* or the *Little Review* caught wind of the “new” style of writing in newspaper gossip columns and book reviews; tuned into debates on “modern” vs. “contemporary” visual arts in the British socialist periodical *The New Age*; learned to aspire to or disdain the difficulties of experimental writing in comic cartoons in *Punch* and *The New Yorker* and the British *Vogue*; found high modernist short stories and essays about modern literature while leafing through *Vanity Fair* and *Harper’s* and *Woman’s Day*; or first encountered modernist “masterworks” such as Joyce’s *Portrait of the Artist as a Young Man* not in little magazines or in fine arts press limited editions but in mass-market, pulp-fiction formats complete with racy, bodice-ripper covers. This seminar will introduce students to current research focused on the material production, circulation, and early promotion and reception of Anglo-American modernism, which has a much more complicated (and interesting) cultural history than the easy availability of (some) of these texts in contemporary editions might suggest. Depending on students’ interests, it might also provide you with an opportunity to work with the University of Delaware Library’s archival resources, e.g., visual as well as literary materials in the Mark Samuels Lasner Collection, the Florence Reynolds Collection related to Jane Heap and *The Little Review*, and the Alice Dunbar-Nelson and Ezra Pound collections.

Required texts are available at the University Bookstore:

George Bornstein, *Material Modernism: The Politics of the Page*
Mark Morrisson, *The Public Face of Modernism: Little Magazines, Audiences, and Reception 1905-1920*
Alain Locke, ed., *The New Negro: Voices of the Harlem Renaissance*
Edward Christopher Williams, *When Washington Was in Vogue: A Love Story*

Reserve Readings: are available in the UD Library either electronically (password: 3933) or in hard copy.

On-line resources:

Brown University’s Modernist Journals Project (MJP)
<http://dl.lib.brown.edu:8080/exist/mjp/index.xml>
Project Muse: <http://muse.jhu.edu/> (PM)
JSTOR: <http://www.jstor.org/> (JSTOR)

Professor Suzanne Churchill's website on Little Magazines and Modernism:
http://www.davidson.edu/academic/english/Little_Magazines/index.html

Course requirements:

Discussion-related activities: 30% (summary/response papers, oral presentations, class participation)

Writing: 70% (book review, research paper) Graduate students will also write an abstract and cover letter for a conference presentation and a library/archive travel grant application)

Summary/response papers: Three times a week you will be expected to write a 1-page, informal summary/response paper on one of the readings assigned for a given class period. At least one of these must be on a periodical rather than a critical text. Send your papers electronically to the entire class by 10:00 a.m. No late papers accepted.

Class presentations: Starting Jan 9, two students will be responsible each class period for opening the discussion of the readings assigned that day. You may use a summary/response paper as your point of departure, if you'd like to, though you're not required to do so. Explore connections with other critical texts and periodicals discussed in earlier classes. Raise questions you want the class to address. Draw your classmates into conversation through your presentation rather than expecting us to be a passive audience.

Book review or annotated bibliography with 5 entries (20% of final grade): This 1,000-1,500 word assignment will require you either to write a review of one of the books on our "Recommended Additional Readings" list or to write an annotated bibliography of 5 articles or book chapters on that same list. (See me if you'd like to venture off the list.) By Jan 10 you need to set your deadline for final submission to me. You are responsible for both summarizing and responding to these critical texts. If you are writing a book review, I also expect you to identify a real venue of publication for this review, and to format the book review (e.g., header and footnotes or endnotes, etc.) according to that journal's specifications. MLA format is required for the annotated bibliography option.

Research paper (50% of final grade): This 10-page assignment will require you to work a) extensively with a single turn-of-the-twentieth-century periodical (either one of those we are looking at as a class or one on the attached list, p. 9); b) or in a more limited fashion with multiple issues of multiple periodicals; or c) with archival holdings in the University of Delaware's Library. Identify the magazine or archive you want to work with by January 10; you'll meet once a week for the rest of Winter Session with a "research group" of 2-3 other students, sharing work-in-progress and reporting back to the class as a whole on a regular basis; and you'll present your final project to the class on February 1 or 2. We will approach these 20-minute presentations as a means to revisit and review the historical and methodological concerns we're addressing throughout this course. MLA format required for endnotes and "Works Consulted."

Abstract and cover letter for a conference presentation*: In addition to the above, graduate students will be required to develop a cover letter and 250-word abstract for a 10-page

conference presentation. Identify a real venue for this presentation and format your materials according to the posted guidelines for submission to a particular conference. Due date: no later than January 19**

Travel grant application for archival research*: In addition to the above, graduate students will also be required to develop a 1-2 page letter of application for a library or archive grant. Identify a real archive you'd like to/need to visit for a specific research project and format your materials according to the library's posted guidelines for submission. Due date: no later than January 29**

* this assignment will be considered a component of the research project in figuring final grades

** unless you make other arrangements with me because of your Ph.D. exam schedule

SCHEDULE OF READINGS

Introduction

Jan 3 Course logistics, objectives, and key words

I. Issues of Critical Methodology and Historical Contextualizations: Anglo-American Print Culture in the 1890s

Jan 4 Bornstein, Chapters One and Two, *Material Modernism*

Recommended:

Peter McDonald, "The Literary Field in the 1890s" and "Postscript," *British Literary Culture and Publishing Practice, 1880-1914* (Reserve)

Laurel Brake, *Print in Transition, 1850-1910: Studies in Media and Book History* (Reserve)

Robert Scholes and Sean Latham, "The Rise of Periodical Studies," *PMLA* 121, no. 2 (March 2006): 517-31. (Reserve)

Margaret Beetham, "Towards the Periodical as a Publishing Genre," in Laurel Brake, Aled Jones, Lionel Madden, eds., *Investigating Victorian Periodicals*, 19-32.

Terry Eagleton, "The Rise of English Studies," *Literary Theory: An Introduction*

Jan 5 **MEET IN RM 116A, University of Delaware Library**

Introduction to Special Collections research protocols and Delaware's holdings in 19th century British periodicals – with Iris Snyder, Associate Librarian

Jan 8 **MEET IN THE MARK SAMUELS LASNER COLLECTION** (1st floor of the UD Library) –with Mark Samuels Lasner, Research Fellow

John Lane, the Bodley Head Press, and *The Yellow Book*

The Yellow Book, April 1894-March 1895 (Special Collections)

Margaret D. Stetz and Mark Samuels Lasner, *The Yellow Book: A Centenary Exhibition*, 7-46 (Reserve)

Recommended:

Stetz, "Sex, Lies, and Printed Cloth: Bookselling at the Bodley Head in the Eighteen-Nineties," *Victorian Studies* 35. 1 (1991): 71-86.

Stetz and Lasner, *England in the 1890s: Publishing at the Bodley Head* (Reserve)

Lasner, *The Yellow Book: A Checklist and Index*

Stanley Weintraub, ed., *The Yellow Book: Quintessence of the Nineties* (1954)

Norman Denny, ed., *The Yellow Book: A Selection* (1950)

Identify the magazine or archive you want to work with for your research paper by today

Jan 9

The Yellow Book, April 1895-April 1897 (Special Collections)

Linda Dowling, "Letterpress and Picture in the Literary Periodicals," *Yearbook of English Studies* 16 (1986): 117-31. (JSTOR)

Recommended:

Linda Hughes, "Women Poets and Contested Spaces in the *Yellow Book*," *Studies in English Literature, 1500-1900* 44.4 (Autumn 2004): 849-72. (JSTOR)

Laurel Brake, "Gender and the New Journalism: The *Yellow Book*," *Print in Transition, 1850-1910*. (Reserve)

Mark W. Turner, "Urban Encounters and Visual Play in the *Yellow Book*," *Encounters in the Victorian Press*. (Reserve)

Winnie Chan, "Morbidity, Masculinity, and the Misadventures of the New Woman in the *Yellow Book*'s Short Stories," *Nineteenth-Century Feminisms* 4 (Spring-Summer 2001): 35-46.

Jan 10

Can Books Be "Cheap and Good"? Robert Blatchford's *Clarion* and "Julie"

Robert Blatchford, from "Julie," *The Clarion*, April – October 1900 (E-Reserve)

Recommended:

Chris Waters, "Music and the Construction of Socialist Culture," *British Socialists and the Politics of Popular Culture, 1884-1914*, 97-130. (Reserve)

Diana Maltz, *British Aestheticism and the Urban Working Classes, 1870-1900* (Reserve)

Ellen Gubar Garvey, *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s* (Reserve)

Set your due date for your book review or annotated bibliography by today

II. Modernism in the Public Sphere, 1907-1913

Jan 11

The English Review, 1, no. 1 (December 1908) (Reserve)

Morrison, Introduction and Chapter One, *The Public Face of Modernism*

Recommended:

“The Function of the Arts in the Republic. II Drama,” *English Review* 1. 2 (Jan 1909): 319-22. (E-Reserve)

“The Function of the Arts in the Republic. III Music,” *English Review* 1.3 (Feb 1909): 565-68. (E-Reserve)

“The Function of the Arts in the Republic. IV The Plastic Arts,” *English Review* 1.4 (Mar 1909): 795-8. (E-Reserve)

Jan 12

The New Age, 1, no. 1 (May 1907) (MJP)

Scholes and the MJP staff, “Introduction” to the digital edition of *The New Age* (MJP)

Recommended:

Wallace Martin, *The New Age Under A. R. Orage: Chapters in English Cultural History* (MJP)

Jan 15

NO CLASS—Martin Luther King, Jr. Holiday

Jan 16

The New Age, September and October 1913 (MJP)

Ezra Pound, “Approach to Paris,” I-VII (9/4/13-10/16/13)

T.K.L., “The Way Back to America” (9/18/13)

---, “The Clear Tongue Plus Pindarism” (9/25/13)

---, “Humanitism and the New Form” (10/2/13)

---, “Aristophanes or Tailharde?” (10/9/13)

---, “All Except Anything” (10/16/13)

Ardis, “Modernism(s) in *The New Age*: Promoting and Protesting Emergent Aesthetics” (Reserve)

Recommended:

Scholes, “Old and New in Modernist Art,” *Paradoxy of Modernism* (Reserve)

Scholes, “Introduction to Volume Thirteen of *The New Age* (May 1, 1913-Oct. 31, 1913) (MJP)

Daphnee Rowntree, “Introduction to Volume Fourteen of *The New Age* (Nov. 6, 1913-April 30, 1914” (MJP)

Jan 17

The New Freewoman 1, no. 1 (June 15, 1913) (Reserve)

Morrison, Chapter Three, *The Public Face of Modernism*

Recommended:

Lucy Delap, “*The Freewoman*, Periodical Communities and the Feminist Reading Public,” *Princeton University Library Chronicle* 61 (2000): 233-76. (E-Reserve)

Barbara Green, "The New Woman's Appetite for 'Riotous Living': Rebecca West, Modernist Feminism, and the Everyday," from *Women's Experience of Modernity, 1875-1945* (Reserve)

III. Locating the Cultural Avant-Garde, 1912-1920: "Great Poetry for Great Audiences" vs. "Making No Compromise With the Public Taste"

Jan 18 *Poetry*, 1, no. 1 (October 1912) (E-Reserve)

John Timberman Newcomb, "Poetry's Opening Door: Harriet Monroe and American Modernism," *American Periodicals* 15.1 (2005): 6-22. (PM)

Recommended:

Ezra Pound, "Small Magazines" (MJP)

Suzanne Churchill and Adam Mckible, eds., "Little Magazines and Modernism: An Introduction," *American Periodicals* 15.1 (2005) 1-5. (PM)

Sheri and Bernard Benstock, "The Role of Little Magazines in the Emergence of Modernism," *Library Chronicle of the University of Texas* 20. 4 (1991): 68-87.

David Bennett, "Periodical Fragments and Organic Culture: Modernism, the Avant-Garde, and the Little Magazine," *Contemporary Literature* 30. 4 (Winter 1989): 480-502. (JSTOR)

Hoffman et al., *The Little Magazine: A History and a Bibliography* (Reserve)

Joseph Parisi and Stephen Young, eds., *Dear Editors: A History of Poetry in Letters, 1912-1962*.

Jan 19 *Blast I*, June 1914 (Reserve and MJP)

Janet Lyon, "Women Demonstrating Modernism," *Discourse* 17. 2 (Winter 1994-95): 6-25. (E-Reserve)

Recommended:

Morrison, Chapter Three, *The Public Face of Modernism*

Paige Reynolds, "'Chaos Invading Concept': Blast as a Native Theory of Promotional Culture," *Twentieth Century Literature* 46. 2 (2000): 238-68. (PM)

David Kedlec, "Pound, *BLAST*, and Syndicalism," *ELH* 60 (1993): 1015-31 (JSTOR)

Blast II, July 1915 (Reserve and MJP)

Alvin Sullivan, *British Literary Magazines. Vol. 4 Victorian and Edwardian Age* (Reference Room, non-circulating)

Abstracts and cover letters for conference presentations due no later than today.

Jan 22 *Others* 1, no.1 (1915)

Suzanne Churchill, "Housing Modernism: Little Magazines and the American Free Verse Movement," *The Little Magazine Others and the Renovation of Modern American Poetry* (E-Reserve)

Recommended:

Churchill, *The Little Magazine Others and the Renovation of Modern American Poetry*

Arthur Kreymborg, *Troubador: An American Autobiography*

Christine Stansell, *American Moderns: Bohemian New York and the Creation of a New Century*

Edward E. Chielens, ed., *American Literary Magazines: The Twentieth Century*
(Reference Room, non-circulating)

Jan 23 *The Little Review*, 1, no.1 (March 1914) (Reserve)
Morrison, Chapter Four, *The Public Face of Modernism*
Bornstein, Chapter Five, *Material Modernism*

Jan 24 *The Little Review*, 7, no. 2 (July-August 1920) (Reserve)
Morrison, Chapter Four, *The Public Face of Modernism*
Bornstein, Chapter Six, *Material Modernism*

Recommended:

James Joyce, *Ulysses*, ed. Hans Gabler, "Naussicae" (Reserve)

IV. Marketing Modernism Across the High/Low Culture Divide: Private and Deluxe Editions vs. "Filter" Periodicals

Jan 25 *The Dial*, November 1922 (Reserve) and *Vanity Fair*, November 1922
(microfilm)
Lawrence Rainey, "The Price of Modernism," *Institutions of Modernism*
(Reserve)

Recommended:

Andreas Huyssen, "High/Low in an Expanded Field," *Modernism/Modernity* 9,
no. 3 (2002): 363-74. (PM)

Alan Golding, "The Dial, the Little Review, and the Dialogics of Modernism,"
American Periodicals 15.1 (2005): 42-55. (PM)

Michael North, *Reading 1922: A Return to the Scene of the Modern*

Kevin Dettmar and Stephen Watt, eds., *Marketing Modernisms: Self-Promotion, Canonization, and Rereading*

Jan 26 Rainey, "Consuming Investments: Joyce's *Ulysses*" (Reserve)

Recommended:

James Joyce, *Ulysses*, ed. Hans Gabler (Reserve)

Aaron Jaffe, *Modernism and the Culture of Celebrity*

V. Material Modernism and the New Harlem Renaissance Studies

David Chinitz, "The New Harlem Renaissance Studies," *Modernism/Modernity* 13.2 (April 2006): 375-82. (PM)

Jan 29

The Crisis 1, no.1 (November 1910) (Reserve)

Anne E. Carroll, "Protest and Affirmation: Composite Texts in the *Crisis*," *American Literature* 76.1 (March 2004): 89-116. (E-Reserve)

OR

Russ Castronovo, "Beauty Along the Color Line: Lynching, Aesthetics, and the *Crisis*," *PMLA* 121, 5 (October 2006): 1443-59. (Reserve)

Recommended:

Houston Baker, *Modernism and the Harlem Renaissance*

David Levering Lewis, *When Harlem Was In Vogue* (Reserve)

Abby Arthur Johnson and Ronald Maberry Johnson, *Propaganda and Aesthetics: The Literary Politics of Afro-American Magazines in the Twentieth Century* (Reserve)

Anne E. Carroll, *Word, Image and the New Negro: Representation and Identity in the Harlem Renaissance* (Reserve)

Travel grant applications due no later than today.

Jan 30

The Messenger 1, no. 1 (November 1917) (Reserve)

Edward Christopher Williams, *When Washington Was in Vogue: A Love Story*

Recommended:

Theodore Kornweibel, Jr., *No Crystal Stair: Black Life and the Messenger, 1917-1928* (Reserve)

Adam McKible, "Our (?) Country: Mapping 'These "Colored" United States' in *The Messenger*," Todd Vogel, ed., *The Black Press: New Literary and Historical Essays* (2001), 123-39. (Reserve)

Abby Arthur Johnson and Ronald Maberry Johnson, *Propaganda and Aesthetics: The Literary Politics of Afro-American Magazines in the Twentieth Century* (Reserve)

Daylanne K. English, *Unnatural Selections: Eugenics in American Modernism and the Harlem Renaissance*

Jan 31

The Survey, March 1 and March 15, 1925 (Reserve)

Alain Locke, ed., *The New Negro: Voices of the Harlem Renaissance*

Feb 1

Research presentations

Feb 2

Research presentations

Research projects are due*

Research projects—some possibilities

In addition to the periodicals that we are reading together as class, you might consider working with one of the following:

Dana (1904-1905) (MJP)

The Dial (Chicago) (UD)

Glebe (1913-14) (MJP)

The Golden Book (1925-1928) (UD)

The Masses (1911-1917) (UD)

Rhythm (1911-1913) (MJP)

The Savoy (Jan 1896-Dec 1896) (UD)

Tyro (1921-22) (MJP)

Vogue (British edition, 1916-1939) (UD)

Vanity Fair (1923-1931) (UD)

Possible topics:

1. Imagine that Sean Latham and Robert Scholes, the co-coordinators of the Modernist Journals Project, have asked you to write an introduction to a digital edition of the journal that you have chosen to work with. In addition to providing your readers with information about the journal's visual/physical design, editorial policies, material production, and circulation during this particular phase of its history, plan on building comparisons with some of the other magazines we're studying into your discussion. You're welcome to develop a specific thematic focus for your essay—but never forget that you are introducing this magazine to a general audience.

2. Edward Christopher Williams' novel, *When Washington Was In Vogue*, was originally published serially in the African American little magazine, *The Messenger*, from January 1925 through June 1926 as "The Letters of Davy Carr: A True Story of Colored Vanity Fair." We're reading it in the 2005 paperback edition. How might what George Bornstein terms the "bibliographic and contextual codes" of its original venue of publication affect your reading of this text? Read part (or all) of William's serialized novel in *The Messenger* and discuss how your reading of it changes with its contextualization in *The Messenger*.

3. A similar question apropos Alain Locke's *The New Negro*—which Arnold Rampersand rightly notes is often considered the Bible of the Harlem Renaissance. How do the "bibliographic and contextual codes" of its original publication in *Survey* affect your reading of this anthology?

4. Is it possible for books to be both "good and cheap" (as Robert Blatchford argues)—or for "great poetry" to find a hearing in "great [i.e., mass] audiences" (as *Poetry* claimed under Harriet Monroe's editorship)? Making reference to two or more magazines, discuss how such questions about the cultural status of the arts (or of a single art form, e.g., poetry, drama, the novel) are addressed.

5. Re-publication of literary texts in book format erases the "ephemera" it originally rubbed shoulders with, so to speak, in a magazine. How does the absence or presence of advertising in two or more of the periodicals we're studying and/or a magazine's visual design on the page influence your reading experience?

6. Several of the critics on the reserve reading list (Delap, Golding) talk about how periodicals position themselves very deliberately in relationship to each other. How/where do you see this happening in a specific periodical during a specific period of time?

By Wednesday, January 10, email me with the following information about your proposed research project:

- a) the magazine(s) you're interested in working with + inclusive dates of the print run you'll be looking at
- b) the issues you're interested in exploring

By Wednesday, January 10, email me with the following information about your proposed book review or annotated bibliography:

- a) the name of the book or articles you will review
- b) the journal for which you're writing your book review and its citation style
- c) your proposed due date

I have read this syllabus for ENGL 480/680, Winter 2007, and understand this course's requirements and the professor's expectations of me as a student:

Name

date

Email address (where I read mail daily):

Best phone # to reach me:

Texts on our reading list that I've read for another course:

English Department courses I've taken (course titles, not numbers, please):

History and Art History courses I've taken (course titles, not numbers, please):

Magazines I read regularly—and why:

Writers I recommend to my friends—and why:

I'm taking this course because....

The other course I'm taking in Winter Session is: