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American Periodicals: Literature (Opportunities for Research in the Watkinson Library)

Leonard Banco

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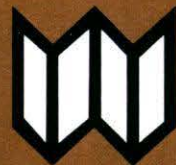
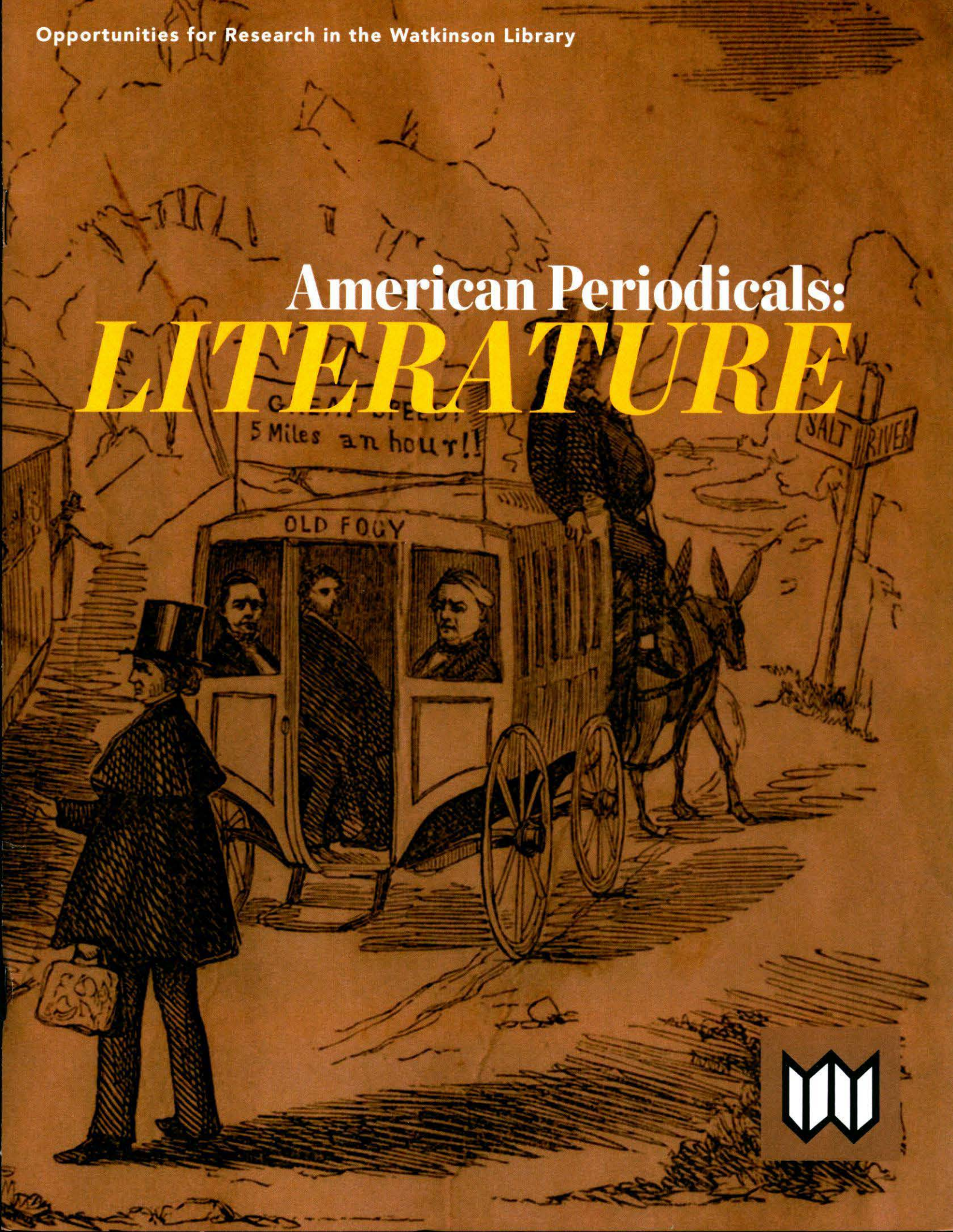
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American Periodicals: *LITERATURE*



Series Introduction

A traditional focus of collecting in the Watkinson since we opened on August 28, 1866, has been American periodicals, and we have quite a good representation of them from the late 18th to the early 20th centuries. However, in terms of “discoverability” (to use the current term), it is not enough to represent each of the 600-plus titles in the online catalog. We hope that our students, faculty, and other researchers will appreciate this series of annotated guides to our periodicals, broken down into basic themes (politics, music, science and medicine, children, education, women, etc.), and **listed in chronological order by date of the title’s first issue**. All of these guides have been compiled by Watkinson Trustee and volunteer Dr. Leonard Banco. We extend our deep thanks to Len for the hundreds of hours he has devoted to this project since the spring of 2014. His breadth of knowledge about the period and inquisitive nature has made it possible for us to promote a unique resource through this work, which has already been of great use to visiting scholars and Trinity classes. Students and faculty keen for projects will take note of the possibilities!

Richard J. Ring
Head Curator and Librarian

LITERATURE

Introduction

Constituting one of the largest parts of our American periodical collection, this material provides an extraordinary portrait of the evolution both of American literature and the journals that made it available to readers on a regular basis. Of the 129 items in our collection, 49 are complete runs and many are regional publications with limited life-span. Although in the modern era we tend to equate literature almost exclusively with works of fiction, readers from the period would have considered most works of nonfiction (history, politics, religion, etc.) as literary in nature, in terms of a quality of writing. Poetry was a mainstay of those periodicals as well, much more widely published and read than today. Literary criticism, in the form of “notices” or book reviews, occupy a very significant part of many of these periodicals and often were lengthy essays on a subject in their own right. While some prominent journals paid authors, most did not, and the incessant pirating of foreign material lowered the cost of publication — a chronic problem for these magazines, most of which ran at a loss over their often brief lifetimes. The unique position and influence of Edgar Allan Poe can be traced through our collection, as well as the careers of the transcendentalists, lesser-known regional authors, and a plethora of female authors, some of whom have been rediscovered, others still awaiting their turn. Our early 20th century collection of “little magazines” is a trove of modernist literature. The content in these magazines is also of value to historians and political scientists, among others. Those interested in what the American public was reading in their homes should also consult the part of our collection classified as “General.”

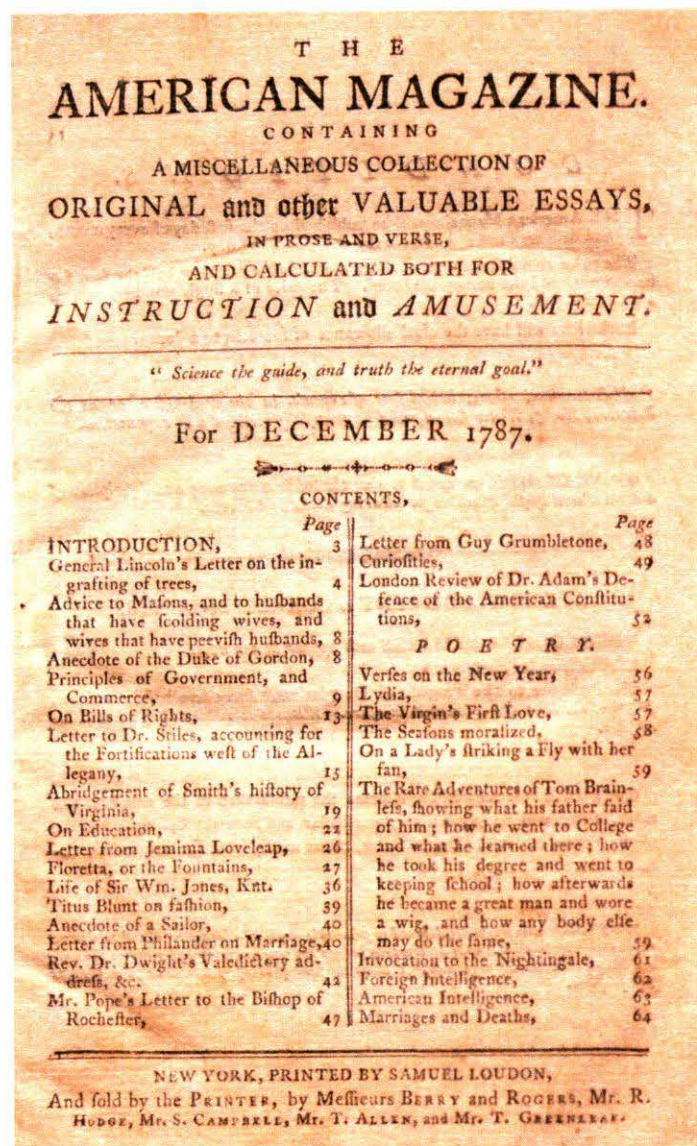
Dr. Leonard Banco
Trustee of the Watkinson Library

TITLES ESTABLISHED BEFORE 1801

American Magazine

New York (1787-1788, complete)

Noah Webster edited this journal "containing a miscellaneous collection of original and other valuable essays in prose and verse and calculated for instruction and amusement." It was the first attempt to publish a monthly magazine in New York City and reflects a national agenda by publishing original works by American authors. The poetry departments feature works by members of the "Connecticut Wits," including Timothy Dwight, Joel Barlow, and John Trumbull. Prose includes original essays on discovery, history, and the geography of America. Webster pleads for less attention to dead languages and more to English. There was also political criticism, such as a piece on opposition to a bill of rights in the new constitution by "Giles Hickory" (Webster). Some extracts of foreign works (primarily from Britain and France) were included as well as foreign reviews of American books, such as a review of John Adams's *A defence of the constitutions of government of the United States of America*.



Literary Miscellany

Philadelphia (1795, complete)

"Containing elegant selections of the most admired fugitive pieces and extracts of works of the greatest merit with original prose and poetry." Included are "Shrubbery — a Tale" by T. Potter, "The Dead Ass" by Laurence Sterne, "The Passions — an Ode" by William Collins, "The Dying Indian," a poem by J. Wharton, and "Edwin and Angelina" by Oliver Goldsmith. Many other works were unattributed.

Literary Museum

Philadelphia (1797, complete)

This monthly contains an eclectic aggregation of biography, tales, poems, and foreign intelligence. Articles on Anthony Wayne, Herschel's Telescope, and short fiction with titles such as "The Spirit of Fortune," "The Apparition," and "Account of the Looker-on Club" were all in this volume. Also included is "A New Masonic Song"; a report on "Mr. Vaillant's" (Francois Levillant, a famous French naturalist) journey to the interior parts of Africa (first published in book form in 1790 as *Voyage dans l'interieur de l'Afrique*); and humorous essays, including "Whimsical distresses of an attempt to make bread" by Christopher Cakeling and one of Simon Sapling's (a British essayist) ingenious "Observations."

Weekly Magazine of Original Essays, Fugitive Pieces and Interesting Intelligence

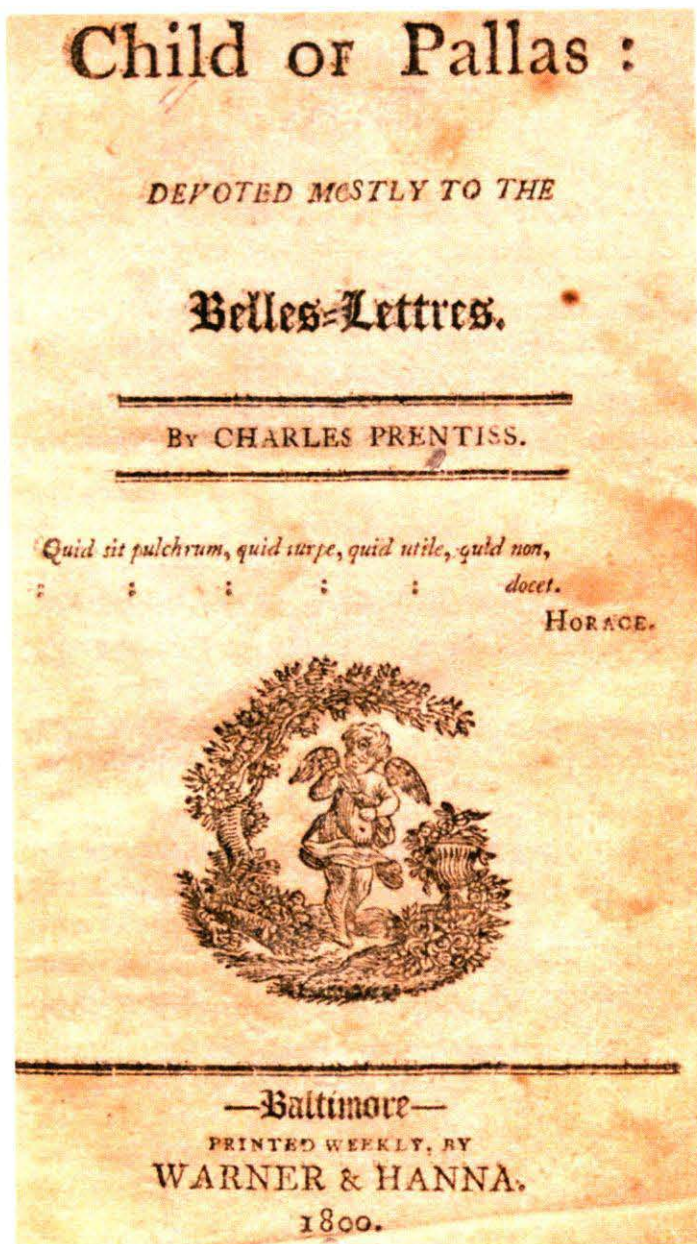
Philadelphia (vol. 1, 1798-vol. 4, 1799, complete)

James Watters, the magazine's young and ambitious editor, published an eclectic selection of poems, biographies, and political and natural history articles, as well as brief notices and excerpts from other publications. "The weekly magazine will contain such original productions as may be offered, or can be obtained; selections from the most rare and approved works; and such interesting intelligence as can be procured from actual observation or an examination of new publications." Included are various excerpts on natural history from Samuel Hearne's arctic voyage and many first printings of works by Charles Brockden Brown, including "The Man at Home" and "Sky-Walker," which was never completed because Watters died during the yellow fever epidemic. The full manuscript was subsequently lost. Parts of another novel by Brown, *Arthur Mervyn*; or, *Memoirs of the Year 1793*, ended with the suspension of the magazine in June of 1799.

Child of Pallas: Devoted Monthly to the Belles-Lettres

Baltimore (no. 1, 1800–no. 8, 1801, complete)

This weekly literary paper edited by Charles Prentiss had only eight issues from November 1800 to January 1801 and began with no stated political point of view. An early article was “Use of the English Language and proper speech, including grammar and word usage.” It includes very brief extracts from full-length narratives; a poem about manumission, in which a free man wants to marry a slave and pay for her freedom; and snippets of news, domestic and foreign. On last page, the editor announces the journal will become a monthly beginning the following March, but no further issues appeared.



TITLES ESTABLISHED 1801–1819

Philadelphia Repository and Weekly Register

Philadelphia (vol. 3, 1803–vol. 4, 1804)

The *Repository* contains serial fictional pieces such as “Edric of the Forest,” “History of Perourou,” “Romance of the Four Dervishes,” various advertisements, the usual announcements of marriages and deaths, and a section titled “melancholy accidents.” The *Repository* often printed current events, including an article on “Mormons of Tippoo Sultaun.” Some articles were reprinted from other newspapers, and much of the material was of European origin.

Polyanthos

Boston (vol. 1, 1805–vol. 7, 1812; enlarged vol. 1, 1812–vol. 4, 1814)

Polyanthos was edited by Joseph Tinker Buckingham, and contributors of essays, biographical articles, and other literature included Wilkes Allen, the Rev. John Eliot (of New North Church), John Lathrop, Jr., Samuel Louder, John Lovering, John Randall, Solomon Stoddard, Royall Tyler, Samuel A. Wells, and Rufus Wyman. In the first issue is a sketch of the life and writings of the Rev. J. Belknap, and George Richard Minot is similarly featured in a later issue. Other noteworthy material includes “American antiquities from *Journal of a Tour into the Territory Northwest of the Allegany Mountains*” and an analysis of Shakespeare. D. D. Buckingham wrote theater reviews in each issue, some of which were unsparingly critical, such as those for Edgar Allan Poe’s actor-parents. “Mrs. Poe was a very green Little Pickle. We never knew before that the Spoiled Child belonged to that class of being termed hermaphroditical, as the uncouthness of his costume seemed to indicate.” In that age, such a review was even more insulting than it would be today. A negative notice for Poe’s father, who was reputed to be a poor actor, also appears. Most issues also featured an engraving, often a portrait by Samuel Harris (ca. 1784–1810), or a song. The magazine ceased publication in 1814, because “the ungrateful or undiscerning public — notwithstanding the expressed flattery of their taste and confidence in their liberality — suffered it to wither and die.”

Literary Miscellany

Cambridge, Massachusetts (vol. 1, 1805–vol. 2, 1806, complete)

[With the proposal for publication and subscriber signatures tipped in]. *Literary Miscellany* was published quarterly by the Harvard Phi Beta Kappa Society and contains original contributions by members of the Harvard faculty for a highly literate audience. Essays focus on the classics, biography, literature, and science, such as: “On the Hebrew Language, remarks on classical learning,” “An Enquiry Whether the Greek and Latin Hexameter can be Successfully Introduced into English poetry,” “Advice to a student of Harvard

University in a series of letters," and "A Brief Retrospect of the Eighteenth Century." It also includes book reviews of Morse's "American Gazetteer," Volney's "Climate and Soil of the United States," and the progress of literature in Germany. The articles are unattributed, but in the Watkinson's copy, the names of the authors are handwritten on each title page, having likely been owned by a member of the editorial staff or someone close to it.

The Emerald, or Miscellany of Literature

Boston (vol. 1, 1806–vol. 2, 1807; new series vol. 1, 1807–1808)

This was a weekly periodical "containing sketches of the manners, principles and amusements of the age." It includes original stories, such as "The Wanderer" (in parts), poetry, and parodies ("The Ode to Fashion" based upon on Gray's "Ode to Adversity"). It contains translations of French works as well as excerpts from well-known writers, such as Gibbon and Mary Wollstonecraft, as well as commentary on the writings of others. It also includes excerpts from London newspapers and local marriages and deaths.

Something

Boston (1809–1810, complete)

This humor magazine was edited by "Nemo Nobody, Esq." (James Fennell) and aimed largely at Boston and its residents. It was one of a number of comic/satirical magazines published for brief periods in various cities in the early 19th century. Fennell ("the eminent comedian and author") published much interesting dramatic material that is not to be found elsewhere, in addition to poems and reviews. "It has hitherto, contrary to the practice of larger cities, been customary with the Bostonians to decline attending the performance of a new play, until its merit has been pronounced by others."

Select Reviews and Spirit of the Foreign Magazines

Philadelphia (vol. 1, 1809–vol. 8, 1812, complete)

Edited by "E[nos] Bronson and others," the magazine consists primarily of reviews (many quite lengthy) of recently published material, heavily excerpted from other publications. It also contains some original material, literary intelligence listing recent and proposed books, poetry, and advertisements for American and British publishers. Examples include "Letters from Canada" (Hugh Gray), "Memoirs of British Quadrupeds" (the Rev. W. Bengly), "Opie's Lectures on Painting," and "Life of Admiral Nelson" (James Stanier Clarke and John M'Arthur).

The Floriad

Schenectady, New York (1811)

This semimonthly magazine was published by the two principal literary societies of Union College and devoted solely to literature. (Literary societies were the precursors of fraternities on college campuses). Its stated goal was an attempt to get away from "political faction and party intrigue" so pervasive

at that time. It contains original essays, poetry, biography, and history, most of which was original to the magazine, but some of which was reprinted from other sources. One very interesting article is "Capital Punishments (and the effect of watching public executions)."

Literary Visitor

Wilkes-Barre, Pennsylvania (vol. 1, 1813–vol. 3, 1815, complete)

This weekly magazine contains biographies, poems, short tales, and excerpts from other books and publications. Notable are "Louis and Clark's Tour" (in parts), excerpts from "Silliman's Travels" and "Bartram's Travels"; news of the War of 1812, including the Treaty of Ghent ending the war; "The Moralist"; and "Travels in the Valley of Jordan."

Analectic Magazine

Philadelphia

(vol. 1, 1813–vol. 14, 1819; new series vol. 1–2, 1820)

"Containing selections from foreign reviews and magazines of such articles that are most valuable, curious or entertaining." Reviews of books and reports are quite lengthy and interesting. Examples are "Seraglio of the Grand Signeior" from "Clarkes Travels," "Account of Dancing Girls of the East" from "Wittman's Travels," and "Description of St. Petersburg" (from the *Sporting Magazine* for September 1812). Excerpts taken directly from the original works were also published, such as "Price's Retrospect of Mohammedan History," as well as various poems. The magazine also published literary intelligence — recent American publications and those proposed for publication. A particularly interesting excerpt "On Female Literature" by Madame De Staël-Holstein, taken from the *Universal Magazine* (London), is a proto-feminist treatise with modern relevance. "The injustice of men toward any distinguished female ... is not that of her own sex equally to be feared? Do they not secretly endeavor to awaken the ill will of men around her? Will they ever unite in order to aid, to defend and support her in her path of difficulty?"

Rhode Island Literary Repository

Providence, Rhode Island (1814–1815, complete)

Edited by Isaac Bailey, *Rhode Island Literary Repository* is a journal of poems and prose, some original, with considerable military and naval content. It contains biographies of William Henry Allen (with an engraving) and Benjamin West, an original dissertation on "Animal Heat," and further articles titled "Absurdities of Genius," "An account of the Loss of the Ship Phoenix" in 1780, and "The Corsair" by Lord Byron. It also includes reports on a controversy between Jedidiah Morse and Hannah Adams regarding priority of the publication of a schoolbook, "Reflections on the Consequences of the Late War," and a review of Ashe's "Travels in America," among others.

North American Review

Boston (vol. 1, 1815–vol. 171, 1900, complete)

The run of this magazine is continued in the general periodical stacks (1901-present). This important and long-lived periodical, which is still produced today, was founded in Boston in 1815 by journalist Nathan Hale and others. It was published continuously until 1940 but was inactive from 1940 (when its publisher was convicted as a spy for Japan) to 1964 until it was revived at Cornell College. Since 1968, the University of Northern Iowa (Cedar Falls) has been home to the publication. In its early iteration, this periodical was devoted primarily to book reviews that were rather wide-ranging. Topics of review include *Moral Pieces in Prose and Verse* by Lydia Huntley [a.k.a. Lydia Sigourney, the “sweet singer of Hartford”), books relating to America, Malthus on the Corn Laws, a reprint of “Coxe’s Manufactures for 1810” (i.e., Tench Coxe’s *A statement of the arts and manufactures of the United States of America*), and David Porter’s *Journal of a Cruise Made to the Pacific Ocean*. It also published poetry, fiction, and miscellaneous essays on a bimonthly schedule, but in 1820, it became a quarterly.

Its editors and contributors included several literary and political New Englanders, such as John Adams; George Bancroft; Nathaniel Bowditch; William Cullen Bryant; Lewis Cass; Edward T. Channing; Caleb Cushing; Richard Henry Dana, Sr.; Alexander Hill Everett; Edward Everett; Jared Sparks; George Ticknor; Gulian C. Verplanck; and Daniel Webster. Between 1862 and 1872, its co-editors were James Russell Lowell and Charles Eliot Norton. Henry Adams also later served as an editor. Although the *Review* did not often publish fiction, it serialized “The Ambassadors” by Henry James.

As time went on, the format changed to original articles on diverse topics. Many were political or geopolitical and presaged future historical events. Examples are “Forecast of the 12th American Census”; “A Republican View of the Presidential Campaign” [of 1900]; “Bryan or McKinley?”; a series of articles on China; “Misunderstood Japan”; “Imperialism and Christianity”; “The Submarine Boat and its Future”; “New York and its Historians”; and “Education will solve the race problem,” with a fascinating reply by Booker T. Washington, who wrote, “... as all classes of whites in the South become more generally educated in the broader sense, race prejudice will be tempered and they will assist in uplifting the black man.”

Parlour Companion

Philadelphia (1817)

This rather slight work of tales and poems focused on women as a subject, including “The Legacy” – a tale (serialized), “Amelia Seldon,” “My Cousin Kate,” “The Governess,” and “Clara Hubert.”

American Monthly Magazine and Critical Review

New York (vol. 1, 1817–vol. 4, 1819, complete)

Edited by Orville L. Holley and Horatio Bigelow, the magazine is filled with reviews of newly published works, such as those by Lord Byron and Coleridge, and also reviews of “The Eulogy of Dr. Dwight” by Benjamin Silliman, “The Loss of the American Brig Commerce” by Capt. James Riley (hugely popular in its day), and “Memoir of My Own Times” by James Wilkinson. C. S. Rafinesque edited a department called “Museum of Natural Sciences,” a survey of the progress of natural sciences in the United States. Other prominent contributors were Dr. Samuel Mitchell, James K. Paulding, and DeWitt Clinton. The magazine also published the *Proceedings of the New York Historical Society* and reviewed the annual report of diseases treated at the New York Public Dispensary as well as reports of the Canal Commissioners and letters to the editor with short reports.

The Microscope

New Haven, Connecticut (1820, complete)

From a note inserted in our bound copy: “Two volumes in one of the scarcest of Connecticut periodicals.” This biweekly was “edited by a fraternity of gentlemen” but largely by Cornelius Tuthill, who died of tuberculosis in 1825 at age 29. His wife, Louisa Tuthill, became a well-known writer. Many of the articles were written in an irreverent, satirical voice, and it contains contributions by Henry E. Dwight, James G. Percival, John Brainard, etc., and (notably) a series on John Dryden. This copy is from the “McKee Library” and probably belonged to one of the editors, as most of the articles are signed in pencil.

TITLES ESTABLISHED BETWEEN 1821–1830

The Literary Companion

New York (1821, complete)

Fiction, poetry, and humor, (some signed “Thomas Oldboy,”) includes “The Enthusiast – an original tale” (in parts), “The Lustrum” (in parts), “The Witch of the World” by Charlotte Smith, “The biography of Pot Pie Palmer,” “The Bodach Glas, or Mac-Ivor’s Warning” by Oliver Wait, and “The Letters, Adventures, Observations and Peregrinations of Larry Rip.” Reviews were usually reprinted from other periodicals, such as “Views of Society and Manners in America by Wright, author of Altorf” and “Ariel Voyages,” which was taken from the *Masonic Register*.

Literary Gazette or Journal of Criticism, Science and the Arts

Philadelphia (1821, complete)

This is actually the continuation (third series) of the *Analectic Magazine*. The intent of the Journal was to reprint material from European magazines with less delay than the monthlies. In sum, it is a very useful collection of in-depth contemporary reviews that are markedly content laden. It opens with a long book review of the *Biography of the Signers [to the Declaration of Independence]* by John Sanderson. Other reviews range from legal tracts to Carlo Botta's *History of the War of Independence* (translated from the original Italian). Poems are reproduced at length along with accompanying reviews. Art exhibits are also reviewed, such as the Pennsylvania Academy of Fine Arts Annual Exhibition of 1821.

Atlantic Magazine

New York (vol. 1, 1824–vol. 2, 1825, complete)

The first issue, in place of a prospectus, begins with a fascinating and entertaining “conversation between the Publishers and the Editor” regarding the pros and cons of starting a new magazine. The magazine contains original articles on “Captain Parry’s Voyage,” “The Navy,” and “Letters from a French Gentleman.” Reviewed items include *Tales of a Traveller* by Geoffrey Crayon, Esq. (i.e., Washington Irving), an 1824 Philadelphia reprint of Hamilton’s *Report on Manufactures*, *Memoirs of Goethe*, and Wordsworth’s poems. One standard reference notes that the magazine “printed a few really good stories,” citing “A Story” by an unknown correspondent in Virginia that would have been better called “The Man Who Burnt John Rogers — a notable tale for the times.” However, this was yet another hopeful magazine to die young. It was not related to the better known *Atlantic Monthly* that began publication in 1857.

The Minerva

New York (new series, vol. 1, 1824–vol. 2, 1825)

“A literary, entertaining and scientific journal with original and select articles.” *The Minerva* was edited by George Houston and James G. Brooks and includes popular tales translated from French, German, Italian, and Spanish, as well as those taken from English publications. One theater review compared “Mr. Booth” (Edwin Booth) as a young actor in Richard III to Edmund Kean. Poems include “To the Rainbow” by J. R. Sutermeister and a “Sonnet to the late P. B. Shelley.” Also present is an obituary for Lord Byron, a short story titled “The Hospital — a sketch from real life,” reviews of books, and a review of a performance of Mozart’s *Requiem*, indicating the broad interests of this magazine.

United States Literary Gazette

Boston (vol. 1, 1824–vol. 4, 1826, complete)

This semimonthly periodical of literary news and criticism was edited by James G. Carter, a young Harvard graduate, and subsequently by Theophilus Parsons (1797–1882), a Harvard

law professor, and contained writing by W. C. Bryant; R. H. Dana, Sr.; H. W. Longfellow (as a student at Bowdoin); and J. G. Percival. Most of the content was material written for the magazine (as opposed to excerpts from others) and includes many first printings of poems by Longfellow and Bryant, who contributed more poems to this magazine than to any other. In fact, the magazine is now best remembered for its poetry. Prose was eclectic and includes “Belzoni in Egypt,” “Course Instruction in the Public Schools of Boston,” “Travel to Niagara Falls,” and “Elements of Astronomy.” There are also many contemporary reviews of fiction, including *Tales of a Traveller* (Irving) and *Last of the Mohicans* (Cooper), as well as lists of newly published books and those for sale. Although extant for only three years, the *Gazette* is a trove of original material newly published during that period.

The Museum

Hartford (1825, complete)

This “miscellaneous repository of instruction and amusement in prose and verse” began as a biweekly publication and switched to weekly. It contains many original tales as well as short literary and narrative extracts from British publications: “The Dream of Love” by Charles Ludlow of Richmond, Virginia (the prize essay from the *New York Mirror* and *Ladies’ Literary Gazette*); “Lafitte, or the Beradarian Chief” (in parts) by Richard Penn Smith, which was later published in book form in 1834; “The Wanderer,” a travelogue (in parts); and “Richard Eldon, A Tale,” selected from the writings of Nihil Nemo, Esq. Also published were unattributed tales such as “The Maniac,” “Guiulio, a Tale,” and “The Pirate’s Treasure,” as well as many original poems.

New York Mirror and Ladies’ Literary Gazette

New York

(vol. 1, 1823–vol. 20, 1842, lacking vols. 6-7)

This “repository of miscellaneous literary productions in prose and verse” was edited by Samuel Woodworth, the author of the poem “The Old Oaken Bucket.” In year two, the editor was George Pope Morris — author, playwright, and lyricist, who was also the publisher. Issued weekly, the magazine includes tales, essays, reviews, “anecdotes,” poetry (most of whose authors were pseudonymous until 1837), drama reviews, a weekly record of the New York theater, literary notices, occasional music, and questions posed to the readership with solutions submitted by them. The primary focus was on American contributions, examples of which are “Whig and Tory,” “A Tale of the Revolution” (serialized), as well as reviews of “Wilderness” and “The Pioneers.” Other content includes “Recollections of the Island of Trinidad” and “The Uneducated Wife.” Some of the material was taken from other magazines. The contributors in poetry were known to include William Cullen Bryant, Fitz-Greene Halleck, and Charles Sprague, and in literature William Leggett, Sarah J. Hale, Emma Embury, G. C. Verplanck, and Harriet Muzzy. By 1827, illustrations were introduced — both engravings and woodcuts.

New York Review and Athenum Magazine

New York (vol. 1, 1825–vol. 2, 1826, complete)

Edited by Robert Charles Sands and William Cullen Bryant, this was a successor to the original *Atlantic Magazine*. There are long book reviews and essays on newly published works of all subjects, including travel books, novels by Cooper, poems by Byron, Schoolcraft's *Travels*, "A Treatise on Rail-Roads," and government documents. The magazine published a somewhat contentious dialogue with printer/publisher Matthew Carey regarding a late edition of Alexander Hamilton's *Report on Manufactures*. Notably, there is an article about Georgia and the Creek Indians that supports the Creeks and is very critical of those who seek to displace them. Among original contributions were new poems by Bryant ("Death of the Flowers" and "Hymn to Death") and works by Longfellow and Fitz-Greene Halleck ("Marco Bozzaris"). The eclectic subject matter covered in this publication also included reviews of Supreme Court decisions, a narrative of a voyage to the South Pole, and Italian opera in New York.

United States Review and Literary Gazette

New York (vol. 1, 1826–vol. 2, 1827, complete)

This magazine was the product of the merger of the *United States Literary Gazette* and the *New-York Review and Athenum*. One of its editors was William Cullen Bryant. It is composed primarily of book reviews and also contains some original and mostly unsigned works of fiction, exposition, and poetry; "intelligence" or short descriptions of worldwide incidents; and vignettes. The magazine regularly published a list of new publications, and among those cited is "*Tamerlane and Other Poems*" by a Bostonian, which was the first notice of Edgar Allan Poe as a writer. The breadth of reviews are quite eclectic, ranging from the political ("Orations by Joseph Story" and "Eulogies of Adams and Jefferson") to medical ("Physiologie du Gout") to Amelia Opie's "Illustrations of Lying in All Its Branches," from the first London edition. Also included is "Diplomacy of the United States — Sketch of the United States by a Russian."

The Crystal Hunter

New York (1826–1827, complete)

The magazine published original tales, poems, and brief extracts of previously published material, as well as a list of what was playing at New York City theaters, in each issue. It also published short biographies, such as of Henry IV of France and the Marquis de Lafayette. The back page has a list of "Masonic Officers" in the city of New York.

American Quarterly Review

Philadelphia (vol. 1, 1827–vol. 22, 1837, complete)

As the name states, this periodical is composed completely of reviews, either of single books or groups of books on a single topic. Typical of the wide span of subject matter are reviews of: "American Biography"; "Trigonometry"; "Eulogies on Jefferson and Adams"; "Fossil Remains"; "Secret Journals of the Old Congress"; "Kent on American Law"; "*The Political System of America*" (Thomas Cooper); "*Memoirs of Aaron Burr*" (Matthew Davis); "*Life and Writings of Charles Lamb*"; and "The Military Academy at West Point." Other contributors included James K. Paulding, James Renwick, Peter S. Du Ponceau, Caleb Cushing, and E. F. Ellet. In a review titled "Miss Martineau on America" (whose account was generally not well received in the United States), the reviewer states, "the book is published, and we must put up with the many libels it contains, 'drunken ladies' and all." In fact, the *American Quarterly Review* was generally ridiculed for its harsh reviews, uncritical national pride, and general dullness. However, despite its shortcomings, it is also considered one of the significant periodicals of its era. For more information on the contributors to this magazine, see "Contributors to the *American Quarterly Review*, 1827–1833" by Ralph M. Aderman in *Studies in Bibliography* (vol. 14, 1961; pp. 163–176).

Museum of Foreign Literature, Science and Art

**Philadelphia (vol. 11, 1827–vol. 44, 1842,
some volumes lacking)**

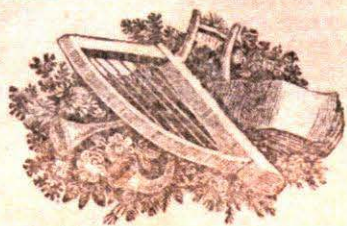
This monthly was edited by Eliakim Littell, and all of the reviews, tales, and poems are condensed from previously published works reprinted from other, mostly foreign, magazines. Among the contents are reviews of Todd's edition of Milton and Ellis's original letters, as well as *Two years in New South Wales*; *Sketches of Hayti*; *Death of the Queen of Scots* (with an engraving); *My Last Night's Dream*; *Halliburton's Nova Scotia*; *Mr. Dickson's Narrative* (about Mexican Banditti); and a review of French literature. Later in its tenure, the magazine devoted a large part of its space to serial fiction by Dickens, Reade, Bulwer-Lytton, and Thackeray, among others. Illustrations were introduced in 1827 and became a regular feature of the magazine in 1830.

Harvard Register

**Cambridge, Massachusetts
(1827–1828; vol. 1, 1880–vol. 3, 1881)**

The early edition was edited by Harvard undergraduates and contained literature by Washington Irving as well as biographies and poems. Most contributions were unattributed, though many of the attributed works were by female authors. The later editions had a formal list of authors and articles by faculty of Harvard and other universities. Other content includes notices of new books by Harvard graduates, a list of Harvard men occupying prominent government positions since the founding of the United States, the annual report of the college, and obituaries.

THE RECESS OF THE MUSES.



CHARMANT RUISSEAU.

As sung by M. Armand of the Theatre Francais, Paris.
(Translated from the French.)

Thy banks, charming river, no longer shall prove,
The throne which my heart once devoted to love;
For now, as thy waters flow plaintively by,
Each morning and evening, thou hearest my sigh!

Charming River.

Thou hast witness'd how fondly my Eleanor loved,
But oh! I will teach ye how faithless she proved:
More wayward and false was the heart she gave,
Than the varying course of your sparkling wave,
Charming River.

On thy banks she confess'd that she loved me alone,

The Bower of Taste

Boston (1828)

The Bower of Taste, "a periodical devoted to tasteful literature," was edited by Katherine Augusta Ware. Contributors included Albert Pike, Thomas Edwards, and Margaret Snow. Among its light editorials was the following: "Thanks given that present modes have little tendency to disguise the human form; like artists, people of taste wish to preserve the outline of nature as distinctly as possible 'with due reference to delicacy.'" There is a fascinating (and apparently true) contemporary account of a duel aboard a boat on the Mississippi River. It published poetry, including translations of "L'Imitation" from a Paris paper, "Le Diable Boiteux," "Cupid and Venus," and "To Sarah on a Faded Rose in a Volume of Anacreon." Representative of its theater reviews was one of an 1828 production of *King Lear* at Boston's newly established Tremont Theatre, starring Junius Brutus Booth (brother of John Wilkes Booth). "This gentleman is a true disciple of nature's school in every part he assumes. In those scenes where the noble energies of the mind seemed struggling with infirmities of age, he was inimitable. ... We regret that Mrs. Parker should have been appointed to sustain the part of Goneril. She is a pretty woman, but wholly unequal to that task." Ware commissioned engraved illustrations for some issues. "We have at considerable additional expense, presented in our last volume, four plates, all expressly designed and executed for our paper, and the encouragement offered by the public, the same number will be furnished for the ensuing year." Typical of the plates in this magazine are the "Insane Hospital" drawn by Snow and "The Pirates" drawn by Edwards. Lithographs by Snow were praised for the "peculiar softness in her style, a smoothness in the gradations of light and shadow, that give her prints the appearance of finished engravings." Some literary historians have seen *The Bower of Taste* as editorially conservative and lacking in innovation. "The little periodical was, apparently, too delicately sensitive for a workaday world and soon left the field to more robust adventurers," ceasing publication in 1830.

The Critic

New York

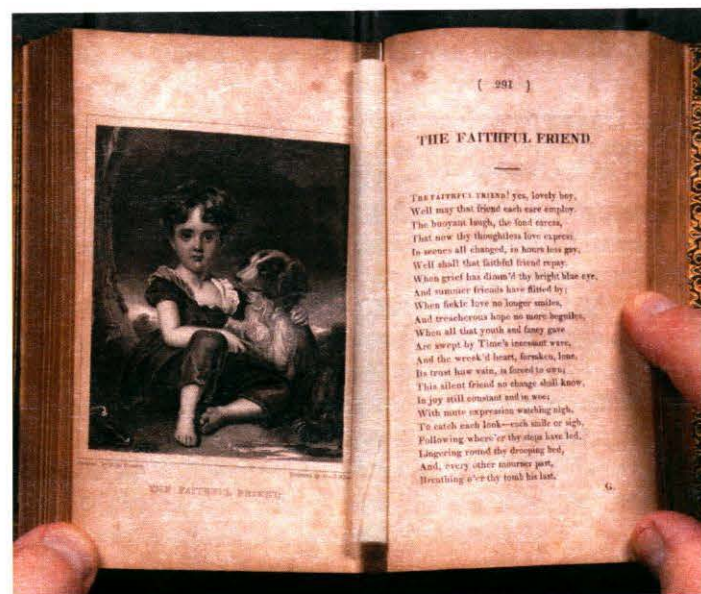
(vol. 1, 1828–vol. 2, 1829, issues lacking)

The Critic was a weekly review of literature, fine arts, and drama with an index of all reviews. The magazine contains lengthy reviews but also original fiction — primarily American and British — as well as original poetry, sketches, biographies, and tales. Reviews of new art exhibitions and theatrical performances are also a lesser part of the magazine. There are also reviews of other contemporary magazines, as well as reviews of *their* reviews of other works! A particularly prescient entry is a review of *Fanshawe*, Hawthorne's anonymously published first novel: "The mind that produced this little interesting volume is capable of making great and rich additions to our native literature and it will, or we shall be sadly mistaken." Many of the comprehensive and intensive reviews had rather lengthy extracts. The editors clearly did not think highly of the works they had to review: "Novels, novels, novels! The press groans with them and we, whose duty imposes on us the task of perusing current literature of the day, are oftentimes forced to groan too, as we plod our weary way through the tedious prolixity and slipshod prattle which characterizes about nine-tenths of these production" [March 28, 1829, p. 302].

The Atlantic Souvenir

Philadelphia (1828–1830)

This high-quality "Christmas and New Year's Offering" began annual publication in 1826 and was the first annual gift book published in the United States. "Both the embellishments and contributions, with a single exception, the plan at first adopted of making the work exclusively American, has been strictly observed." Writers included Henry Wadsworth Longfellow, N. P. Willis, James G. Percival, James M'Henry [the Watkinson has his copy of *The Federalist Papers*], J. K. Paulding, and Washington Irving, among many others. The annual includes 13 high-quality plates — engravings by Asher B. Durand, James B. Longacre, Peter Maverick, and George B. Ellis, and a lithograph by Pendleton.



New England Weekly Review

Hartford (vol. 1, 1828–vol. 2, 1830)

New England Weekly Review was published as a broadsheet weekly with some characteristics of a newspaper and edited by George D. Prentice from 1828–29 and the youthful John Greenleaf Whittier in 1830–31, during his brief residence in Hartford. This journal published reprinted works, in whole or in part, mostly literature, history, and politics. It also had a strong political bent that was pro-Clay and anti-Jackson. The editors condemned Jackson for his unwillingness to contain his emotions, or in their words, “to quell the fierce spirit of his passions.” “Intemperance and Jackson go hand in hand — an unclean pair of lubberly giants, who rely on each other for support.” There is a fascinating series on the election of 1828. Articles included “Magician’s Visitor” by Henry Neele, the “Talisman of Truth,” “The Capture of Andre,” and various biographies. The editors stated that “novels are read by those who read nothing else,” suggesting that they aimed toward a different readership, but they did publish tales and poetry (much of which was by Whittier), as well as notices and reviews of new works and magazines.

The Southern Review

**Charleston, South Carolina
(vol. 1, 1828–vol. 8, 1832, complete)**

“It shall be among our first objects to ... arrest, if possible, the current which has been directed so steadily against our country generally, and the South in particular; and to offer to our fellow citizens one Journal which they may read without finding themselves the objects of perpetual sarcasm, or of affected commiseration.” The first two years of issues were edited by Charleston banker Stephen Elliott, who died in 1830. The quarterly ultimately passed into the hands of Hugh Legaré, the Charleston lawyer and politician. It was unapologetically scholarly in tone and scope and contained lengthy essays on published works through an entire range of intellectual interest: classics, agriculture, history, geometry and calculus, science and medicine, biography, geology, and slavery. It includes “Recollections of the Last Ten Years Passed in Occasional Residences and Journeyings in the Valley of the Mississippi” by Timothy Flint, “American Naval History” by Thomas Clark (and others), and a review of articles concerning the renewal of the charter of the Bank of the United States. It also includes a review of books on Jeremy Bentham and the Utilitarians, French novels, the theory of association in matters of taste, smallpox, varioloid diseases, and vaccine. The Southern political viewpoint is unvaryingly present in all things, especially those political and social, but essays are thoughtful and intelligent. *The Review* was the South’s first attempt at a weighty quarterly. One historian of the magazine said it was “the most perfect example America afforded of ... scholarly contempt for popular demand.”

The Quizzing-Glass

Hartford (no. 1, 1829–no. 16, 1830, complete)

“The promising object of the paper will be to put the lash of satire upon the backs of those who deserve it.” Further, “political articles we do not want. Any reflections upon true religion or pure morality will be treated with that contempt which the man fool enough to pen them deserves, but the puling hypocrites who under the guise of sanctity are found fleecing the industrious poor will be held up to public scorn in their naked deformity.” The magazine containing poems, prose, parodies, and criticism was written for a local Connecticut audience. “The Oath of Revenge — a Western Tale” was one of the original articles published.

American Monthly Magazine

Boston (vol. 1, 1829–vol. 2, 1831)

The primary focus of the magazine was literature, and the authors were uncompensated. Edited by N. P. Willis (then 23 years old), who wrote, “Then we have no writers for a living; the respectable talent goes where it is better paid — into professions.” For the most part, the magazine relied upon contributions by clergymen, lawyers, statesmen, and especially Willis. It features poems (some by Lydia Sigourney), literary criticism, humor, and more, including writings on Shakespeare, travel in Germany, Goethe, “The Disowned” by Bulwer-Lytton, and Henry Neele’s “Literary Remains.” The magazine also reviewed novels and poems. Although generally well regarded for its easy readability and entertainment value, it was criticized by Joseph T. Buckingham for its “affectation, its praise of champagne and its conceited airs.”

The Amateur — A Journal of Literature and the Fine Arts

Boston (1830)

Edited by Frederic S. Hill, one of the editors of the *Boston Daily Advertiser*, this magazine contains short stories, poems, reviews of art exhibitions and music, and occasional full-page lithographs. Typical of the articles are “Adventures and Confessions of an Emigrant,” “Col. Dyer or the Frog Invasion,” “A Journey up the Mississippi,” and a review of “Hernani,” with dialogue in French.

Monthly Traveller, or Spirit of the Periodical Press

Boston (vol. 1, 1830–vol. 3, 1832)

This periodical contained “popular selections from the best Foreign and American Publications together with original notices of the current literature of the times.” A combination of literature, poems, and short stories, all unattributed and presumably taken from other sources.

TITLES ESTABLISHED BETWEEN 1831–1840

The Bouquet

Hartford (vol. 1, 1831–vol. 3, 1833)

Edited by Melzar Gardner, this magazine contains “flowers of polite literature” consisting of original and selected tales, legends, essays, traveling and historical sketches, American biography, and poetry. It also published music for the pianoforte. All of the works were reprinted and represented some of the most prominent authors of the day, including J. G. Whittier, Timothy Flint, James K. Paulding, N. P. Willis, William L. Stone, H. A. Allen, James Fenimore Cooper, Sarah J. Hale, John Neal, and George D. Prentice.

Greenbank’s Periodical Library

Philadelphia (vol. 1–vol. 3, 1833, complete)

This periodical was published as a weekly, “Containing in the cheapest possible form a republication of new and standard works — voyages, travels, history, biography, popular science, personal adventures, moral tales and approved poems.” Many of the republications were of foreign works and include “Life and Trials of Henry Pestalozzi” by E. Bieber, “History of Peter the Great” by Count Philip de Segian, “Notes of a Journey through France and Italy” by William Hazlitt, “Life of Carl Theodor Körner” by his father, “Martial and Miscellaneous Poems” and prose tales by Korner, and various works by John Malcom, including “A Young Poet,” “Helen Waters,” and “The Brothers.” Further items of interest include “Critical sketches of genius & writings of Sir Walter Scott and Lord Byron,” “Journal of officer employed on expedition under command of Captain Owens on Western Coast of Africa,” “Notes of tour in Albania,” “Sketch of Sir James Mackintosh,” “Oceanides” by Fletcher, “Sketch of genius of William Wordsworth,” “Nine months residence in New Zealand,” “History of the Ottoman, Turkish Empire,” and “Domestic manners of white, colored and Negroes of West Indies.” Engravings illustrate some of the works.

Waldie’s Select Circulating Library

Philadelphia (1833–1837; 1841)

“Containing the best popular literature including memoirs, biography, novels, tales, travels and voyages etc.” Each issue offered one substantial reprint, sometimes serialized, such as “Lafayette and Louis Phillippe” by Bernard Sarrans, “The Gentle Recruit” by George Gleig, “Lives of Banditti and Robbers” by C. MacFarlane, “Memoirs of Hortense Beaumarchais” translated from French, “Wacousta, or Prophecy – A Tale of Detroit” and “Michillimackinac,” both by John Richardson, Canada’s first novelist.

The Knickerbocker: or New York Monthly Magazine

New York (vol. 1, 1833–vol. 64, 1864)

This magazine of important original literary contributions, including short stories, novels, and poetry, was founded by Charles Fenno Hoffman. Its long-term editor and publisher was Lewis Gaylord Clark, whose “Editor’s Table” column was a staple of the magazine. The name was a tribute to Washington Irving, who was a regular contributor for two years at a salary of \$2,000 a year. *The Knickerbocker* was one of the earliest publications of its type to pay its contributing writers. The circle of writers who contributed to the magazine and populated its cultural milieu are often known as the “Knickerbocker Group” and included authors such as William Cullen Bryant, James Kirke Paulding, Gulian C. Verplanck, Fitz-Greene Halleck, Joseph Rodman Drake, Robert Charles Sands, Lydia M. Child, Nathaniel Parker Willis, and Epes Sargent. Other writers associated with the group include Henry Wadsworth Longfellow, Oliver Wendell Holmes, James Russell Lowell, Bayard Taylor, George William Curtis, Richard Henry Stoddard, Elizabeth Clementine Stedman, John Greenleaf Whittier, Horace Greeley, James Fenimore Cooper, Fitz Hugh Ludlow, and Frederick S. Cozzens. According to environmental historian Roderick Nash, *The Knickerbocker* was one of the earliest literary vehicles for communication about the United States’ “vanishing wilderness,” including serialized articles by Thomas Cole (“Sicilian Scenery and Antiquities”) and “The Oregon Trail” by Francis Parkman — an 1846 story of exploring the West published in 21 installments. As such, *The Knickerbocker* may be considered one of the earliest proto-environmental magazines in the United States. Humor was an important part of the magazine. In May 1839, the magazine published “Mocha Dick: Or the White Whale of the Pacific,” Jeremiah Reynolds’s account of Mocha Dick, a white sperm whale off Chile that bedeviled a generation of whalers for 30 years before succumbing to the hunt. This story became one of the models for Melville’s *Moby Dick* (1851). Although the magazine deteriorated in its later years, it is considered one of the most important mid-19th century American literary periodicals.

Republic of Letters

New York (vol. 1, 1834–vol. 3, 1835)

This magazine billed itself as “a weekly republication of standard literature,” stating “no work will be published in this journal without having previously received the sanction of gentlemen eminent in literature.” The title was taken from a community in the late 17th and 18th centuries in Europe and America that comprised the intellectuals of the Enlightenment. Examples of republished works include *The Man of Feeling* by Henry MacKenzie, *The Vicar of Wakefield* by Oliver Goldsmith [of which the Watkinson holds more than 120 editions], “Tales of the Hall” by the Rev. George Crabbe, “Letters of Lady Montague,” “Life and Essays of Dr. Franklin,” and *Adventures of Gil Blas* by Lesage, translated by Tobias Smollet.

Southern Literary Messenger

Richmond, Virginia

(vol. 1, 1834–vol. 29, 1859; 1860–1864)

This periodical was published in Richmond, Virginia, from August 1834 until June 1864. Each issue carried a subtitle, “Devoted to Every Department of Literature and the Fine Arts” or some variation. It was founded by Thomas Willis White, who served as publisher and occasional editor until his death in 1843. White stated that his aim was “to stimulate the pride and genius of the south, and awaken from its long slumber the literary exertion of this portion of our country.” White hired Edgar Allan Poe in 1835, then unknown and impoverished, as a staff writer and critic. While working for the *Messenger*, Poe published 37 reviews of American and foreign books and periodicals. In his “Letter to B—,” an early statement of his critical philosophy, Poe insists that poets can be the best critics of poetry and that American authors suffer from the preference given by their countrymen to books imported from “London, Paris, or Genoa.” Beyond this, by arguing that “a poem [has] for its immediate object, pleasure, not truth,” Poe rejects an idea he would come to associate with Boston writers, most notably with Longfellow: that literature should be instructive and morally uplifting. “He who pleases,” Poe insisted, “is of more importance to his fellow-men than he who instructs.” Poe’s reviews were sometimes critical of writings by American authors in a way that most American publications, being protective of native writers, had avoided until that time. Besides criticism, Poe published many first printings of his now famous works in the *Messenger*, including the controversial “Berenice,” “Morella,” and, in installments, parts of his only novel, *The Narrative of Arthur Gordon Pym of Nantucket*. As a result, this journal is critical to reading and understanding Poe’s contribution as a critic as well as author. Others involved with the periodical included Matthew Fontaine Maury and Maury’s kinsman Benjamin Blake Minor. The magazine features poems, fiction, nonfiction, translations, reviews, legal articles, and Virginia historical notes. James E. Heath, the first editor, wrote: “From our Northern and Eastern friends we have received more complimentary notices than from any of our Southern brethren without the limits of our own State. We say this not in a reproachful spirit, but in a somewhat sad conviction of mind, that we who live on the sunny side of Mason and Dixon’s line are not yet sufficiently inspired with a sense of importance of maintaining our just rights, or rather our proper representation in the Republic of Letters.” However, as issues related to slavery flared during the 1850s, the journal’s content increasingly veered toward issues of states’ rights, defenses of slavery, and polemics against abolitionism. When it declared in favor of secession, it lost most of its Northern readers and suffered severe financial distress. It ceased publication in June 1864 in part due to Richmond’s involvement in the Civil War.

Every Body’s Album

Philadelphia (vol. 1, 1836–vol. 2, 1837, complete)

This periodical, self-described as “a humorous collection of tales, quips, quirks, anecdotes and facetiae,” was one of a number of short-lived humor periodicals issued during the Era

of Expansion. The editor states that “our object ... is principally entertainment ... we wish to make all men laugh rather than weep.” It includes stories, poems, many woodcut cartoons including caricatures, short vignettes, and parodies. The title likely was taken from the English humor magazine *Every Body’s Album and Caricature Magazine*, which ran from 1834 to 1835.

Yale Literary Magazine

New Haven, Connecticut

(vol. 1, 1836 – vol. 93, 1928; vol. 100, 1936)

“Conducted by students of Yale College” and containing original reviews, poems, and essays, this periodical’s goal is “to foster a literary spirit and to furnish a medium for its exercise; to rescue from utter waste the many thoughts and musings of a student’s leisure hours; and to afford some opportunity to train ourselves for the strife and collision of mind which we must expect in after life ... such and similar motives have urged us to this undertaking.” Early editions contained articles without attribution, but by the 20th century, the editors and authors were named. The centennial edition (1936) includes contributions from Yale alumni, including Sinclair Lewis, Waldo Frank, William Lyon Phelps, Lucius Beebe, Thomas Beer, Brenden Gill, Thornton Wilder, Philip Barry, Cyril Hume, Stephen Vincent Benét, Archibald MacLeish, and others. Although having undergone many changes, the magazine continues to be published and is the oldest extant literary magazine in the country.

Waldie’s Literary Omnibus

Philadelphia (1837)

The editors state that the magazine, issued weekly, will include “books — the newest and best that can be procured,” including novels, travels, memoirs, tales, sketches, notices, and literary reviews, as well as “information from the world of letters.” This magazine was one of many in various cities to engage primarily in pirating foreign works and their reviews. Among the works republished or reviewed herein include: “Confessions of an Elderly Gentleman” by Countess of Blessington; “The Escape — a narrative” from the German of August von Kotzebue; “The Rambler in Mexico” by Charles S. Latrobe; “The French Emigrants” by Agnes S. Taylor; “Henrietta Temple — a love story” by the author of “Vivian Grey” (Benjamin Disraeli); *Abel Allnutt*, a novel by the author of *Hajji Baba* (James Morier); “Who and What has not Failed” by C. M. Sedgwick; and “Ill Will — an acting charade” by Captain Marryat; and some poems, such as “Song of the Wild Bee” by Allan Cunningham. Of particular note is that this volume was published during the Panic of 1837, the most severe financial reversal in the United States up to that time, from which the nation did not fully recover until the California Gold Rush a decade later. The editors comment, “In the present gloomy state of the times, we witness what has often occurred, the result of overtrading and speculation, combined with other natural and unnatural causes. There is no fear, however, that it will work its own cure — that brighter days are in store; the prosperity and onward course of the country will not be materially impeded, though great individual suffering is the undoubted result.” They

documented the collapse of cotton prices, the suspension of specie payments by banks, and a lack of small change among the population. It was remarkably optimistic and prescient regarding an economic pattern that was to be repeated throughout the 19th, 20th, and early 21st centuries.

New York Review

New York (vol. 1, 1837–vol. 10, 1842, complete)

New York Review was edited by Francis Lister Hawks and Caleb S. Henry, both of whom were Episcopal clergymen. The magazine primarily published lengthy book reviews, among them: a very negative review of the “Life of Thomas Jefferson,” “Morals and Legislation” by Jeremy Bentham, “Religious Opinions of Washington,” “The Rocky Mountains” by Bonneville, Poetical Works by George Crabbe, Combe’s “Moral Philosophy,” and “Expedition to the Rocky Mountains” by Washington Irving. Hawks befriended John Lloyd Stephens while both were in London. Stephens had just returned from an expedition to the Middle East, and Hawks encouraged him to publish what became *Incidents of Travel in Egypt, Arabia Petrea, and the Holy Land*, which was subsequently reviewed in the magazine by Poe. Another fascinating entry is a lengthy review of *Principes de l’étude comparative des Langues* by the French diplomat Baron de Merian and published posthumously in 1828. In it, the author attempts to trace the origin of all known languages to a common root. Although parts of this work were eventually proven to be inaccurate, the book was pathbreaking in its day, and the review was important for an educated American audience. Most of the reviews were unsigned, although writers include, in addition to Poe, E. A. Duyckinck, Hugh S. Legaré, and Cornelius Mathews. The magazine had a wide but shallow circulation, and its relatively high price of \$1.25 per issue ultimately led to its demise.

American Museum of Literature and the Arts

Baltimore (vol. 1, 1838–vol. 2, 1839, complete)

This monthly was edited by N. C. Brooks and was best known for first publishing works by Edgar Allan Poe, including the short stories “Ligera,” “A Predicament,” and “The Haunted Place.” Another serialized work, “The Atlantis,” published under the pseudonym Peter Prospero, is felt by some to also be by Poe, though more likely written by Brooks. Other works include “Ancient Monuments of North and South America” by Rafinesque; “The Merchant’s Daughter,” a play by W. H. Carpenter; and contributions by H. G. Tuckerman, W. B. Tappan, Lydia Sigourney, Emma Embury, and others. The magazine published substantial book reviews and shorter notices. There is a wonderful lengthy contemporary review of *Democracy in America* by de Tocqueville as translated by Henry Reeve. The magazine also published literary biographies (e.g., Washington Irving) and much poetry. A contemporary review in another magazine thought the *American Museum* useful but “the poetry too much by half.” Although the magazine was defunct after only two volumes, its contribution was disproportionate to the length of its run.

Burton’s Gentleman’s Magazine and American Monthly Review

Philadelphia (vol. 2, 1838–vol. 6, 1840)

Its founder was William Evans Burton, an English-born immigrant to the United States who also managed a theater and was a minor actor. The magazine’s most famous contributor and onetime editor was Edgar Allan Poe in 1839. The June 1839 issue of *Burton’s* included the notice that its owner had “made arrangements with Edgar A. Poe, Esq., late Editor of the *Southern Literary Messenger*, to devote his abilities and experience to a portion of the Editorial duties of the *Gentlemen’s Magazine*.” Poe agreed to provide about 11 pages of original material per month and was paid \$10 a week; his name was added next to Burton’s on the masthead. In *Burton’s*, Poe published now well-known tales including “The Man That Was Used Up,” “The Fall of the House of Usher,” “William Wilson,” “Morella,” and others. Other works include “Day on Lake Erie” by Burton; “Edith, or Woman’s Trials,” a poem by Miss C. H. Waterman; “The Natural History of Texas”; “The Physician’s Fee” by Charles Ilsley; and “Henry Pulteney” (serialized) by Horace Binney Wallace. In addition to literature, tales, romances, and poetry, the magazine published relatively short reviews of new books.

Littell’s Spirit of the Magazines and Annuals

Philadelphia (vol. 2, 1838–vol. 4, 1840)

This periodical provided excerpts and fully republished works from other magazines, including biographies, tales, poetry, travels, and book reviews. Notable among them were complete reprints of Dickens’ *Oliver Twist* from *Bentley’s Magazine* (first published 1837) and *Nicholas Nickleby* (originally issued in parts in 1838) as well as *Fardorougha, the Miser*, the first novel by William Carleton (Ireland, 1839). Other republished works include “The Keepsake,” “Life in the East,” “The Chiffonier of Paris,” and “The Backwoods of America.” “Codes of Manners and Etiquette” is a fascinating piece that contrasts English and French manners with those of the United States.

Literary Geminae

Worcester, Massachusetts (1839–1840, complete)

This periodical, edited by Elihu Burritt, was a unique attempt to appeal to readers of French and those who studied French in the United States. Published half in English and half in French, it focused exclusively on literature. Most of the works were taken from other publications and languages, including German and Spanish, although some were original to this publication, especially the poems. Poets who contributed include Mary Howitt, H. W. Rockwell, George Prentiss, Lydia Sigourney, and H. W. Longfellow.

The Evergreen

New York (1840)

"A monthly magazine of new and popular tales and poetry." The magazine published original literature on a variety of topics and by a wide variety of authors. Many of the stories were written by Mary Russell Mitford. Others were "Scenes from an Unpublished Play — A College Sketch" by O. W. Holmes; "The Buccaneer," a long narrative poem by Richard Henry Dana; and "Master Humphrey's Clock," serialized by Charles Dickens. Further interesting items include "Falsehood and Truth" by Princess Amelia of Saxony (translated from German); "Pic-Nic on the Hudson" by the author of "Gentleman in the Claret-colored Coat"; and "Public Calamities — a Discourse, Delivered on the occasion of the loss of the Lexington, January 13, 1840."

Arcturus, a Journal of Books and Opinion

New York (vol. 1, 1840–vol. 3, 1842, complete)

This periodical was edited by Cornelius Mathews and Evert Augustus Duyckinck and written in an oddly modern personal style. It contains lengthy book reviews (of *Two Years Before the Mast* as well as books by Cooper, Emerson, and Hawthorne) and commentary in addition to reviews of fine arts and poetry. William A. Jones was reportedly one of the best *Arcturus* reviewers. "Next to poetry, of all the fine arts, we would prefer to see painting truly loved in this country." Among the art reviews was one of "[Thomas] Cole's pictures of four voyages of life," which the author did not like all that much. Essays on presidential elections titled "Every Fourth Year" sound amazingly modern. The magazine also recounted the first death of a president while in office (William Henry Harrison) in 1840. It published original stories by Hawthorne ("The Old Maid in the Winding Sheet," "The Man of Adamant," and "The Canterbury Pilgrims"), some of which were previously published in other magazines, as well as sonnets by Lowell. The magazine was considered "a civilizing and cultural influence in America during its short life."

The Dial

Boston (vol. 1, 1840–vol. 4, 1844, complete)

The Dial was established as a transcendentalist magazine, edited by Margaret Fuller and Ralph Waldo Emerson, with significant contributions by Emerson, William Henry Channing, and Nathaniel Hawthorne. In the first issue, Emerson wrote, "And so with diligent hands and good intent we set down our Dial on the earth. We wish it may resemble that instrument in its celebrated happiness, that of measuring no hours but those of sunshine. Let it be one cheerful rational voice amidst the din of mourners and polemics. Or to abide by our chosen image, let it be such a Dial, not as the dead face of a clock, hardly even such as the Gnomon in a garden, but rather such a Dial as is the Garden itself, in whose leaves and flowers the suddenly awakened sleeper is instantly apprised not what part of dead time, but what state of life and growth is now arrived and arriving." It published literary criticism, original

works — some with a religious slant — and original poetry. There is an essay on critics, and on O. A. Brownson's writings (which were religious), as well as "A record of impressions produced by the exhibit of Mrs. Allston's pictures in the summer of 1839," "Orphic Sayings" by A. Bronson Alcott, "The Unitarian Movement in New England," and a review of two works on Shelley. All reviews are lengthy. *The Dial* was heavily criticized, even by transcendentalists. George Ripley, the managing editor, said, "They had expected hoofs and horns while it proved as gentle as any sucking dove." The journal was never financially stable. In 1843, Elizabeth Peabody, acting as business manager, noted that the journal's income was not covering the cost of printing and that subscriptions totaled just over 200. Emerson ended up financing the magazine himself to the tune of hundreds of dollars, and it finally ceased publication in April 1844. Horace Greeley, in the May 25 issue of the *New-York Weekly Tribune*, reported it as the end of the "most original and thoughtful periodical ever published in this country." According to Mott, "it [*The Dial*] has probably received more attention from the literary historian than any other periodical published in this country."

TITLES ESTABLISHED BETWEEN 1841–1850

The Dollar Magazine

New York (vol. 1, 1841–vol. 2, 1842, complete)

In this periodical, edited by N. P. Willis and H. Hastings Weld, virtually all content was reprinted from European journals. There is some original material with attribution, such as "The Innkeeper's Daughter — a romance" by Emeline S. Smith. In addition to novels and short stories, the magazine published poems and music. Each issue contained one black and white fashion plate and one sheet of music in addition to literature.

The Iris, or Literary Messenger

New York (1841–1842, complete)

Although this magazine, edited by George H. Moore, had some original contributions, it contained mostly classic works and translations from foreign literature. Most pieces were unattributed, however among those for whom the author is known, "A Tale of Damascus" by Haroun Abulafia is of interest. Other unattributed works include "Metaphysical Fragments," "Orphic Hymns with their Greek originals," "Sketch of Mrs. John Adams," "Biography of William Burnett," "A Study of the Heavens," "The Irish Pedlar," and "Poetry of the Ancient Latins." There were also "Literary Notices" (book reviews).

The Patriarch; or Family Library Magazine

New York (vol. 1, 1841–vol. 2, 1842, complete)

Edited by the Rev. R. W. Bailey, this magazine published a combination of original literature, poems, and moral and religious advice with one engraved illustration in each issue. It aimed to provide exemplars of moral and character modes, such as George Washington. There is much discussion about traditional family roles, with a series titled “The Patriarch in His Family” and “The Relationship Between Husband, Wife and Children.” “Mental Cultivation of the Young” was addressed, and the magazine expressed a hierarchical view of education, with “Family Schools” the most important, then secondarily “schools that receive children immediately from the family circle.” Contributors included Elihu Burritt, N. P. Willis, Lydia Sigourney, and William Cutter, who was primarily an author of religious works.

Robert’s Semi-Monthly Magazine for Town and Country

Boston (vol. 1. 1841–vol. 2, 1842, complete)

Billing itself as the “cheapest periodical in the world” and publishing 24 issues of 48 pages each for \$2 per year, this magazine entirely consisted of reprinted (i.e., pirated) material. Among them were novels, tales, poems, and illustrations. It reprinted the “best articles of the *Boston Nation*” as well as other popular British and American magazines, such as *Blackwood*, *Frazer*, *Tait*, *Coburn’s New Monthly*, as well as the *Southern Literary Messenger*, *Knickerbocker*, *Ladies’ Companion*, *The Dial*, etc. Among the authors whose work was republished were Cooper and Marryat.

Graham’s Lady’s and Gentleman’s Magazine

**Philadelphia
(vol. 18, 1841–vol. 40, 1852, issues lacking)**

This periodical was established by George Rex Graham, who intended his new magazine to be popular among both men and women. He hoped to appeal both to mainstream audiences and those with more refined tastes. Graham was not a writer himself, other than a section at the back of each issue called “Graham’s Small Talk.” He relied heavily on contributors and so made sure it was popular among writers as a well-paying journal; the \$5 standard became known as a “Graham page.” Other journals at the time were paying a standard rate of \$1 per page. His attempt at attracting the best authors worked. Contributors to the magazine included William Cullen Bryant, Nathaniel Hawthorne, James Russell Lowell, Christopher Pearse Cranch, Fitz-Greene Halleck, George D. Prentice, Horace Binney Wallace, and Phoebe Cary. Not all writers, however, were paid. A notice in the May 1841 issue read: “Writers who send articles to this Magazine for publication, must state distinctly at the time of sending them, whether they expect pay. We cannot allow compensation unless by special contract before publication. This rule will hereafter be rigidly enforced.” James Fenimore Cooper was reportedly the

highest-paid contributor to *Graham’s*, receiving \$1,600 for the serial “The Islets of the Gulf, or Rose-Budd,” later published as “Jack Tier, or The Florida Reefs.” He received another \$1,000 for a series of biographies on distinguished naval commanders. *Graham’s* at one point was advertised as having the most distinctive list of contributors ever achieved by any American magazine. Graham boasted that many issues of his magazine cost \$1,500 for “authorship” alone. He hired Edgar Allan Poe as a critic and editor in February 1841 at an annual salary of \$800. Poe suspended his plans to start his own journal, *The Penn*, to work for Graham, who promised to help subsidize Poe’s entrepreneurial endeavor within a year, though he never did. Poe complained about the content of *Graham’s*; he particularly disliked “the contemptible pictures, fashion-plates, music and love tales” for which the magazine was known. Graham, however, was aware of Poe’s status as an author and critic and knew he would increase the magazine’s popularity. He introduced his new editor in the pages of the magazine: “Mr. POE is too well known in the literary world to require a word of commendation.” Poe had an assistant editor who aided in corresponding with contributors, allowing him enough free time to write his own stories. The magazine was the first to publish “The Murders in the Rue Morgue,” “A Descent into the Maelström,” “The Island of the Fay,” “The Mask of the Red Death: A Fantasy,” and others. He also reviewed Charles Dickens’s “The Old Curiosity Shop,” Nathaniel Hawthorne’s “Twice-Told Tales,” and works by Henry Wadsworth Longfellow, Washington Irving, and many others. Poe further built up his reputation as a harsh literary critic, causing James Russell Lowell to suggest that he sometimes mistook “his phial of prussic acid for his inkstand.” With *Graham’s*, Poe also launched his “Literati of New York” series, which purportedly analyzes the signatures of well-known figures in the New York scene but which featured Poe taking potshots at their personalities. *The Philadelphia Inquirer* in October 1841 called Poe’s article “the most singular, and at the same time, the most interesting article” in the magazine. Poe left *Graham’s* in April 1842 but still made occasional contributions. *Graham’s* may have been the first magazine in America to copyright each issue. By March 1842, *Graham’s Magazine* was issuing 40,000 copies. This boom was reflective of a changing market in American readership. John Sartain believed its success was due to the appeal of the engravings he provided for each issue — typical engravings in *Graham’s* include bridges, happy maids, and scenes that focus on peaceful domestic life and promote marriage. The editorial staff grew to include “two lady editors,” Ann S. Stephens and Emma Catherine Embury. *Graham’s Magazine* demonstrated that adequate and even liberal payment for contributions may actually be profitable and as a result published some important works by the best American writers of its time.

Boston Miscellany of Literature and Fashion

Boston (vol. 1, 1842–vol. 3, 1843, complete)

Edited by Nathan Hale and H. T. Tuckerman, this periodical was primarily devoted to literature, tales, and poems, with a page of music and a colored plate of Paris fashions in each issue. Examples include “American Sculptors in Italy” by

Edward Everett; "Silent Love: or Leah for Rachel" from the German of Caroline Pickler (probably translated by Sarah Hale); "A Tale of a Salamander"; "A Virtuoso's Collection" by Nathaniel Hawthorne; "A Walk to Wachusett" by H. D. Thoreau (and for which he was never paid); and other works by Duyckinck, N. P. Willis, Clavers, and J. H. Ingraham. Most of the tales are signed, but poems are not.

Southern Quarterly Review

New Orleans, Louisiana, and Charleston, South Carolina (vol. 1, 1842–vol. 30, 1856)

Daniel K. Whitaker, an adopted southerner of 20 years and firmly committed to "the cause" of the South, began publication after the demise of his previous monthly 10 years earlier. The magazine was committed to the defense of slavery, opposition to British aggression, and advocacy of states' rights and free trade. Much material was taken from other publications, including magazines, government publications, and reviews. Some of the original material includes very lengthy book reviews, sometimes taken to extreme (e.g., a 102-page "remarks" on the French Revolution). The quality of the original material was judged to be highly variable. Book reviews include Hillhouse's "Haddad," Stephen's "Incidents of Travel in the Yucatan and Central America," "Mormonism Exposed" (a very critical history and appraisal of Mormonism only 12 years after its founding), and a very negative review of Stowe's *Uncle Tom's Cabin* in 1852. It also reviewed magazines, including a rather negative review of *The Dial* when it first appeared in 1842, and a piece on "Northern Periodicals Against the South," which bashed *Harper's New Monthly* in 1854. Overall, while not considered an entertaining magazine, it strikingly and faithfully reflected the thought and feeling of the South from 1842 to its termination in 1857.

New Hampshire Magazine

Manchester, New Hampshire (1843–1844, complete)

Edited by E. D. Boylston and devoted to literature, education, moral, and religious readings, this magazine published short stories, vignettes, and poems by the likes of Sarah J. Hale, James Russell Lowell, and Lydia Sigourney ("The Anniversary of the Battle of Bunker Hill"). Literary pieces included "Martha Washington" by Sigourney and "On Novel Reading" by Richard Boylston. The magazine published full-page woodcuts of New Hampshire scenes. *New Hampshire Magazine* had a brief life, and upon ending its run noted, "Our pledge is fulfilled, the experiment has been tried and proved a most perfect failure, so far as liberal support is concerned — otherwise, each will judge for himself."

New Mirror of Literature, Amusement and Instruction

New York (vol. 1, 1843–vol. 3, 1844)

This periodical, edited by George P. Morris and Nathaniel P. Willis and illustrated by J. G. Chapman, contained "original papers: tales of romance; sketches of society, manners and everyday life; domestic and foreign correspondence; wit and humor; fashion and gossip; the fine arts and literary, musical

and dramatic criticism; extracts from new works; poetry original and selected; the spirit of public journals." Much of the material, including observations, columns, and humor, was by Willis himself. He published many serialized novels as well as a biography of Tyrone Power and engravings each month by J. Bostock, T. Warrington, W. H. Bartlett, and others.

The Rover

New York (vol. 1, 1843–vol. 2, 1844)

Edited by Seba Smith and Lawrence Labree, *The Rover* was "a weekly magazine of tales, poetry and engravings, original and selected." Notably, the magazine did not include book reviews as did so many others of the time. Examples of material include "Washington's Escape — a tale of the Revolution"; "Claude Gueux" by Victor Hugo; "The Ghost" by J. K. Paulding; "Harriet Bruce" by Lydia Maria Child; "Mirabel the Beauty" (with engravings) by Jonas B. Phillips; "The Widow's Grace" by Edward Woolf; "The Mother's Warning" by Lawrence Labree; and "Egypt" by Seba Smith.

Columbian Lady's and Gentleman's Magazine

New York (vol. 1, 1844–vol. 9, 1848, some lacking)

The Columbian was designed as a competitor of *Graham's Magazine* (see above), and it was modeled upon it in format and content. It even drew many of the same contributors. Volume 1 contains "Eris; A Spirit Record" and "Dumb Kate—An Early Death," both by Walt Whitman and among his earliest published works. Also the poem "To —," by Poe was published for the first time in the March 1848 issue. There were many contributions by Lydia Sigourney, among them "The Sister's Intercession," "The Feline Friend," "The Cyclamen Persicum," and "The Rock and the Flower." Among the many other contributions by female writers are "Oh, Tell Me Not" by D. Ellen Goodman, "Sweet Annie Fay" by Anna Saltus, "The Destiny" by Isabel Jocelyn, "The Chamber of Death" by Lilla Herbert, "The Lay of the Lady Alice" and "To the Artist" by Anna Blackwell, "They Warned Him to Shun Her" by Mary L. Lawson, "The Mohawk's Death-Song" by Sarah L. Cahoone, "To Blanche" by Fanny Forrester, "The Violet by the Spring" by Mary N. McDonald, "The Phantom Bride" by Mary Gardiner, and "The Lost Lily" by Mrs. F. S. Osgood. Steel engravings such as "The Bridal Prayer — a Mezzotint" and "General Warren taking leave of his wife" appeared in most issues; colored fashion plates appeared in the early issues, but fashions were discontinued in 1846.

Littell's Living Age

Boston (vol. 1, 1844–vol. 203, 1898; new series vol. 1, 1898–vol. 9, 1900)

This moderately priced weekly magazine was designed to appeal to the general reader and was edited and published by Eliakim Littell. Littell prided himself on repackaging selected articles from British quarterlies such as the *Whig Edinburgh Review*, the *Tory Quarterly Review*, and the reform-minded *Westminster Review*, along with essays from less prestigious

monthly publications, reviews of published works, and original poetry. The strategy was pursued to avoid royalties, at least in the early years. Nearly all the comment of British periodicals on American affairs appeared in the magazine. New England poets were important contributors in the early years, including Emerson, Bryant, Longfellow, and Fitz-Greene Halleck. The magazine continued to publish until 1941.

Literary Emporium

New York (vol. 1, 1845–vol. 4, 1846, complete)

The Literary Emporium was published by the Rev. J. K. Wellman, a Methodist minister who seems to have had a taste for the literary field. The magazine billed itself as “A compendium of religious, literary and philosophical knowledge.” The first year of the *Literary Emporium* features five hand-colored botanicals (of low quality), six steel engravings, and a host of literary miscellany, the most noteworthy of which is the very last entry, Poe’s “The Raven,” which fills the final few pages of the November issue (and was published sometime in October). This constitutes the second periodical appearance of “The Raven,” the first being in the January 1845 issue of the *American Whig Review*. There is debate about whether it was an authorized or unauthorized edition. [See “Discarding the Literary Emporium: An Unauthorized Reprint of The Raven” in *Edgar Allan Poe Review*, Vol. 14, No. 1, 2013]. Other authors include Emma C. Embury and E. C. Cogswell, as well as an interesting piece on “The Scriptures as a specimen of Literature.” Poems include “Song of the Heavenly Hosts” by Klopstock translated by Elihu Burritt, “Ballad of Cassandra Southwick, 1659” by R. G. Whittier, “Lines on the Death of an Infant” by Anne C. Lynch, “An Idea of the Universe” by the Rev. Thomas Dick, and others by Mrs. Edward Thomas and Lydia Sigourney.

New York Illustrated Magazine of Literature and Art

New York (vol. 2, 1846–vol. 3, 1847, some lacking)

This periodical contains novels, short stories (including some by John Howard Payne), book reviews, and many fine engravings. Stories include “The Mercer’s Wife,” “The Fatal Wish” (by the editor), “The Maroon — A Legend of the Caribbean” by the author of “The Yemassee” (William Gilmore Simms), and stories and poems by Frances S. Osgood.

Nonpareil

Hartford and Randolph, Vermont (1847–1848, complete)

This magazine, edited by D. W. Bartlett, was “A monthly journal of thoughts, fancies, facts and opinions.” It contained numerous short essays, tales, and poems, many written by women, including Martha Russell, Elizabeth G. Barber, and Anne W. Maylin, and poems by Elizabeth M. Sargent and Lillie Mora. Other works were written by William H. Burleigh, Henry B. Tracy, and D. W. Bartlett.

American Literary Magazine

Hartford and Albany, New York (vol. 1, 1847–vol. 4, 1849)

This magazine primarily published excerpts from literary and historical works as well as short stories and “literary notices” with one engraving in each issue. “We are happy to number among our contributors some of the best female writers of the day,” including Emma Willard on the “Political Position of Women,” Ann S. Stephens with a biography and story, “The Old Deacon,” poems by Lydia Sigourney, and works by Mrs. S. W. Perry, Goddard, and Elizabeth G. Barber. Male authors include Alfred B. Street, Abraham Messler, M. W. Lamoureaux, C. A. Goodrich, and Robert Southey. After the magazine moved to Hartford, Yale professors were frequent contributors. Literary notices included “Writings of George Washington” by Jared Sparks and “Washington’s Generals” by Headley.

Literary World

New York (vol. 1, 1847–vol. 13, 1853, several lacking)

“A Gazette for Authors, Readers and Publishers,” begun in 1847 by Osgood and Company, the *Literary World* was the first important American weekly to be devoted chiefly to the discussion of current books — the *New York Review of Books* of its day. Evert A. Duyckinck was editor for the first few months, followed by Charles Fenno Hoffman, who remained for a year and a half. Book reviews were the chief staple, and there were departments of fine arts, drama, music, and “literary intelligence.” When the Duyckinck brothers became editors in October 1848, they introduced greater variety, adding travel sketches, portrayals of manners and amusements in New York, discussions of political and social matters in “The Colonel’s Club,” a few woodcuts, and some translations. Copious quotations from the more attractive books were printed; examples include poems by William Cullen Bryant, “Jacques” by George Sand, “The Battle of Life” by Charles Dickens, *Godey’s Lady’s Book*, Audubon’s *Quadrupeds of North America*, and reviews of various medical journals. In fact, the magazine published a rather detailed critique of contemporary medical training in the guise of a book review. Opera and art were also reviewed. The contemporary advertising is also of interest. In general, the magazine tilted toward New York and away from New England, and the transcendentalists were harshly treated. Overall, however, the 13 volumes published contain valuable material on the development of American literature during the period.

Massachusetts Quarterly Review

Boston (vol. 1, 1848–vol. 3, 1850, complete)

This periodical was edited by Thomas Parker. Ralph Waldo Emerson was originally urged to take editorship, but he declined. However, he did contribute the magazine’s opening “Address,” which stressed the material greatness of America but the sterility of her genius. He proposed a journal with “a courage and power sufficient to solve the problems which the great groping society around us, stupid with perplexity, is dumbly exploring.” The magazine chiefly contains long essays on topics that were based upon books and reviews of

books. "The Mexican War" by Parker himself criticizes the administration for beginning the war, the purpose of which, he affirmed, was to promote the growth of slavery. Although most of the articles were unsigned, the attributions are known or strongly assumed for many of them. "The Condition and Prospects of Greece" was probably by Samuel G. Howe. Others include the "Life and Writings of Agassiz"; "Has Slavery in the United States a Legal Basis?"; "Causes and Prevention of Idiocy"; Thoreau's Week on the *Concord and Merrimack* reviewed by James Russell Lowell; and "The Scarlet Letter and Transcendentalism" by George B. Loring, who saw Hawthorne's work as imbued with many of the characteristics advanced by transcendentalists.

Holden's Dollar Magazine

New York (vol. 1, 1848–vol. 8, 1851, complete)

Charles F. Briggs brought to the magazine's editorial post his considerable reputation as a popular journalist and satirist, serving from the premiere issue until succeeded by Henry Fowler and William H. Dietz (1848–1850). The magazine was part of the movement for cheap literature that was most noticeable among the weeklies. That the journal's design and price afforded "the basis of the broadest popularity" was one reason George L. Duyckinck and his brother Evert took over editing and publishing the journal in April 1851, for a tenure that would last only nine months. There are many interesting full-page wood engravings and articles of Western American interest, including "A View of Oregon City," "The Gold Region in Upper California," "The Port of Honolulu in the Sandwich Islands," "Pyramid Lake, Oregon," "Monterey, Upper California," and "View on the Erie Canal Near Little Falls." Other illustrated features of interest include profiles of Horace Greeley, Ralph Waldo Emerson, and Louis Napoleon; features titled "The Witch of New Haven" and "Recollections of Andrew Jackson"; and original poems and unattributed short stories. "A Mirror for Authors by Motley Manners, Esq." (A. J. H. Duganne) lampoons various authors, including Poe, who is portrayed in silhouette as a Native American with raised tomahawk. Beneath the silhouette is the verse: "With tomahawk upraised for deadly blow, Behold our literary Mohawk, Poe!" The other Poe feature is a discussion in the December number of the death of "that melancholy man" and an impending biography. Melville had observed Hawthorne's growing celebrity most specifically in conjunction with *Holden's Dollar Magazine*. "By the way," he wrote Hawthorne, "in the last 'Dollar Magazine' I read 'The Unpardonable Sin' ... I have no doubt you are by this time responsible for many a shake and tremor of the tribe of 'general readers.'" [For more on Melville's love-hate relationship with popular literary magazines, *Holden's* in particular, see "Calculations for Popularity: Melville's *Pierre* and *Holden's Dollar Magazine*" by Charlene Avallone in *Nineteenth-Century Literature*, Vol. 43, No. 1 (June 1988), pp. 82–110.]

TITLES ESTABLISHED BETWEEN 1851–1860

North American Miscellany

Boston (1851)

North American Miscellany contains excerpts from other works and publications, especially English and French. Tales include "The Brother's Montgolfier" (on Ballooning); "The Earl of Carlisle in America"; "Hungarian Military Sketches"; excerpts of *Lavengro* by George Borrow (with critical comments); "The World's Fair" by Mrs. C. M. Kirkland, taken from Sartain's *Union Magazine*; and many excerpts from *Household Words*, an English magazine edited by Charles Dickens. Poems include "The Old Man's Marvel" by Eliza Cook and others by Elizabeth Barrett Browning. Most interesting are the book reviews, among which is one of Hawthorne's *House of the Seven Gables*, which is felt by the reviewer to be not as good as *The Scarlet Letter*.

Literary Gem: Van Court's New Monthly Magazine

Philadelphia (1851) [Published 1854]

This magazine lifted all of its material from other publications. Even the engravings state they were engraved for *Godey's Magazine*. Of note was a reappraisal of Aaron Burr taken from Wheeler's *Southern Monthly Magazine*, "Josephine at Malmaison" and "Burgoyne's Surrender."

To-Day, a Boston Literary Journal

Boston (1852)

Edited by Charles Hale "for general reading — entirely original," this magazine published excellent book reviews; notes on music, drama, and fine arts; and essays on literary and artistic topics, many of which were written by the editor. Its criticisms were observed by *Putnam's* to be admirable, "unsparing yet kind and judicious." The magazine is notable for a generally negative review of *Moby Dick* "in comparison with *Typee*, his [Melville's] first and best book." The reviewer suggests that the book could have been edited down from its "ugly and uncouth size — 635 pages makes an ugly volume." Articles such as "Midnight at the Atheneum — Boston," "Everett's Memoir of Daniel Webster," "Old Man's Vision" (a poem by William Sydney Thayer), and much commentary and wit round out the volume.

Diogenes; hys lantern

New York (1852–1853)

This weekly humor magazine, edited by the comic actor John Brougham, was characterized by brief tales, vignettes, comments, parodies, political commentary, and satire. It was one of only six of the period to publish for more than a year. George G. Foster and Thomas Dunn English were leading contributors, along with Fitz-James O'Brien and Charles Seymour. There are many woodcuts in the text, most of which

are cartoons. It contained much on contemporary relations between men and women. One authority called it "the best comic paper ever published in America," though it lasted for only 18 months.

The Pioneer; or a California Monthly Magazine **San Francisco (vol. 1, 1854–vol. 4, 1855)**

Edited by F. C. Ewer, who was also a founder of the San Francisco Mercantile Library Association around the same time, *The Pioneer* was the first attempt "to establish, in California, a periodical of purely literary character." Among the material is "The Limantour Claim" (serialized), "Reminiscences of San Francisco in 1850" by Francesca, "The Pearl Diver" by E. Gould Buffum, and "Poetry of California." Poems include "The Falcon: A Ballad" by Edward Pollock, "Lovest thou Me?" by Mary Howitt, and "Songs and Poems of Barry Cornwall" [Bryan Waller Procter]. The magazine also contains some local theater reviews and literary notices of books and periodicals.

The New York Ledger **New York (vol. 11, 1855–vol. 58, 1904)**

The *Ledger* was a broadsheet weekly "devoted to choice literature, Romance, the news and Commerce." Content includes short stories, vignettes, and reports taken from other publications, poems, wit, and humor. It also contains many interesting advertisements for a wide variety of goods. Its longer contributions were serialized, such as "Four Carmen, their Heartless Wives — A story of domestic trials" by Robert Bonner, who was also the editor of the magazine. Other pieces include "The Wife's Plot by Blue-eyed Kate"; "A Girl's Story" translated from French and in a form of literary pyramiding; "The Outcast Heir — a tale of love and war" by the author of "Woman and Her Master"; followed by "Fred Graham, the Adopted Son — a story of the heart." Perhaps the most important contributor was Fanny Fern (Sara Willis), daughter of publisher Nathaniel Willis and by 1855 the highest-paid columnist in the United States, commanding \$100 per week for her column. During her 16-year relationship with the *Ledger*, she firmly cemented her place as a celebrity author while at the same time helping to establish the legitimacy of authorship as a profession in the United States. In fact, in a 2010 issue of *American Periodicals*, one writer claimed that "perhaps more than any other individuals in the nineteenth century, Fanny Fern and Robert Bonner are responsible for making professional authorship not only a viable profession but even a lucrative one." It was during Fern's association with the paper that the *Ledger* became the most widely circulated periodical in the United States — 400,000 at its peak. Among the other contributors were Ethel Lynn Beers (poems), Sylvanus Cobb, Jr. (who contributed 89,544 large pages of manuscript over 31 years!), William H. Peck, and Emma Southworth, who published "The Hidden Hand" in serial form. Southworth's novels were so successful that she gave up teaching and wrote exclusively for magazines, particularly the *Ledger*. In 1859, "Hunted Down," written for the *Ledger*, would be the only

Dickens story to be published in the United States before being published in Britain. Although criticized for having content with "innocuous romance, innocuous adventure, innocuous sentiment," and padded with the work of second- and third-rate contributors, the formula worked for almost 50 years.

Mrs. Stephens' Illustrated New Monthly **New York (vol. 1, 1856–vol. 4, 1858, complete)**

Edited by Ann S. Stephens, one of the most widely read 19th-century American writers, this magazine was composed almost entirely of fiction, including novels, stories, literary notices, poems, and brief reviews. Typical of the works published are "Lost Jewels" in serial, "Love in '76 — An Incident of the Revolution" by the author of "Blanche Dearwood," "The Falls of Minnehaha," and shorter, random thoughts, such as "A Ramble in Weehawken Heights" and "A Walk Up Broadway." Works were infrequently attributed, with the exception of those written by Stephens.



Nick Nax for All Creation **New York (1857–1860; 1866)**

This monthly humor magazine of 30 pages focused largely on urban life and emphasized local color rather than politics, with short stories, brief vignettes, poems, and lots of cartoons. The title appears to have been taken from a Thomas Nast cartoon published in 1851 that depicted stereotypical youths from 12 nations. The magazine contains considerable ethnic humor, including dialect cartoons. It positioned itself as a direct competitor of another humor magazine, *Yankee Notions*, which began publishing three years earlier.

The Atlantic Monthly

Boston (vol. 1, 1857–vol. 86, 1900)

Post-1900 volumes are in the main library. This “magazine of literature, art and politics” published fiction and nonfiction, literary notices, and poetry. The magazine’s initiator and founder was Francis H. Underwood, an assistant to the publisher, who received less recognition than his partners because he was “neither a ‘humbug’ nor a Harvard man.” The other founding sponsors were prominent writers, including Ralph Waldo Emerson; Oliver Wendell Holmes, Sr.; Henry Wadsworth Longfellow; Harriet Beecher Stowe; John Greenleaf Whittier; and James Russell Lowell, who served as its first editor. Although criticized for its early focus on publishing New England writers, *The Atlantic* was the first to publish pieces by the abolitionists Julia Ward Howe (“Battle Hymn of the Republic” on February 1, 1862), and William Parker’s slave narrative, “The Freedman’s Story” (in February and March 1866). It also published Charles W. Eliot’s “The New Education,” a call for practical reform that led to his appointment to the presidency of Harvard University in 1869; works by Charles Chesnutt before he collected them in *The Conjure Woman* (1899); and poetry and short stories, helping launch many national literary careers. For example, Emily Dickinson, after reading an article in *The Atlantic* by Thomas Wentworth Higginson, asked him to become her mentor. Most of the published works were of substantial length: “The Autocrat of the Breakfast Table — every man his own Boswell”; “Pendlam: a Modern Reformer”; “Florentine Mosaics”; “Akin by Marriage”; “Agassiz’ Natural History”; “Cretins and Idiots”; “Amours de Voyage” (a poetic dialogue); and two political works, “Aaron Burr” and “Mr. Buchanan’s Administration.” At first, works were published without attribution; in later years, authorship was noted. Perhaps the biggest hit of its 19th-century life was Aldrich’s “Marjorie Daw,” printed under the editorship of William Dean Howells, and such a tremendous popular success that the publishers advertised it as having “taken the edge off the panic” of 1873. In 1900, a fascinating article on “Ill-gotten Gifts to Colleges” states, “all over the country a tide of criticism is rising against the acceptance of churches, charities and colleges, of wealth won by methods which the moral sense of the community is beginning to distrust.” The magazine is one of the small number survivors that began in the 19th century and continues to publish in the 21st. Its reputation has remained high over its 150-plus years. [For an excellent survey of the magazine’s history, see Mott, v. 2 p. 493-515.]

The Great Republic Monthly

New York (1859, complete)

In January 1859, Oakes Smith and her husband purchased *Emerson’s United States Magazine* and *Putnam’s Monthly*, merged them, and renamed the combination *The Great Republic Monthly*. It contains original pieces on the history of the great republic, as well as poems, music, and book notices, almost all of which were unattributed but many of which were by Seba Smith. Titles include “The Rag Pickers of New York”; “Life and Travel in the Southern States,” illustrated by woodcuts; “Betrayed — a Soldier’s Story”; and “Seven Years in ye Western Land” (in parts). It was published in small quarto with inferior paper and presswork and expired after 11 months.

TITLES ESTABLISHED BETWEEN 1861–1870

Philobiblion

New York (vol. 1, 1861–vol. 3, 1863, complete)

“A monthly Bibliographical Journal containing critical notices of and extracts from rare, curious and valuable old books.” Its editor was P. G. Philes, who had graduated from shoemaking into bookselling and then into criticism and editorship. The name for the magazine was taken from the title of a collection of essays concerning the acquisition, preservation, and organization of books written by the mediaeval bibliophile Richard de Bury. The first American periodical for book collectors, it contains book reviews with extensive excerpts, much on continental and classical literature and little on American literature. Regular departments include lists of books for sale, library sales, notes and queries, and articles such as “Walpole’s Manuscript Notes on Boyle,” “Genuine particulars concerning Mr. Pope,” and “Neglected Biography of Booksellers and Book-collectors.” One of the articles reprints the celebrated “Fortsas hoax” sale catalog in its entirety.

Continental Monthly

New York (vol. 1, 1862–vol. 6, 1864)

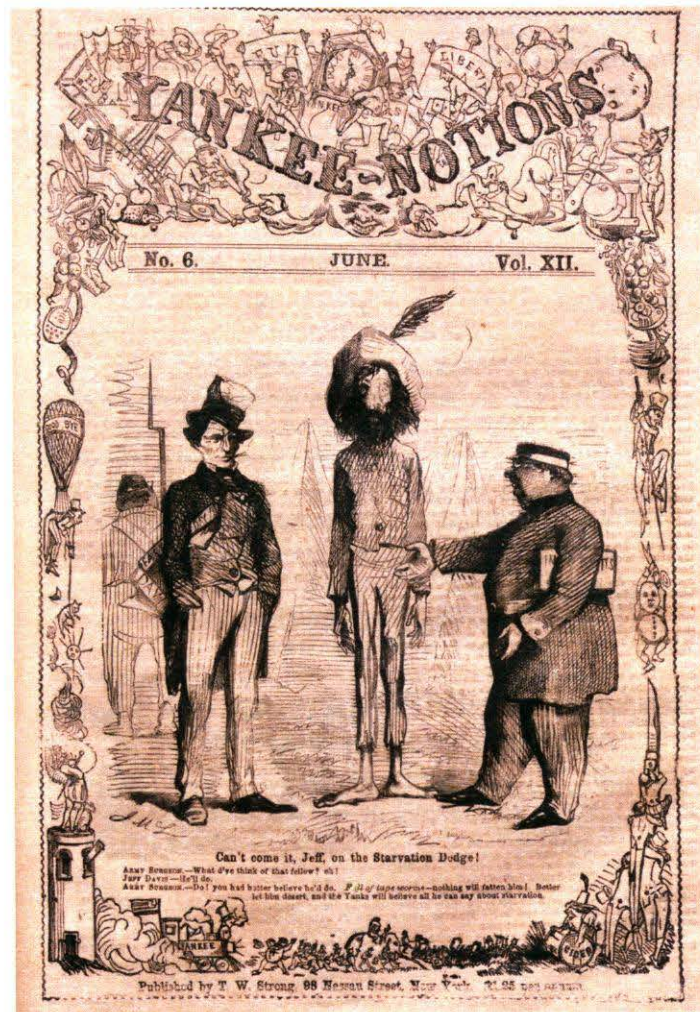
Under the editorship of Charles Godfrey Leland, a talented journalist and a staunch Republican, the magazine was “devoted to literature and National Policy,” and the mostly unattributed literary content leaned toward political issues. With the backing of the publisher, James Roberts Gilmore (a wealthy businessman), Leland announced that *Continental Monthly* would support the controversial issue of emancipation as a war measure an entire year before Lincoln issued the Emancipation Proclamation. As with other magazines of its era, it contained essays, poems, tales, “books received,” and literary notices. Examples include “The Green Corn Dance” by John Howard Payne, the poem “Rosin the Bow — A Fantasia,” “Among the Pines,” “The Actress Wife,” “Tints and Tones in Paris,” “The War in Missouri,” “Roanoke Island,” and biographies of Ralph Waldo Emerson and James Russell Lowell, among others. Contributors included Horace Greeley, H. C. Lea, and Henry Tuckerman. One of the reviews was of

The Maine Woods by Thoreau. *Continental Monthly* examined a multitude of issues pertaining to the Civil War and published articles on the factors that led to the war, including slavery, states' rights, and secession. At the same time, the New York periodical featured articles on battles, the Confederacy, and emancipation.

The National Quarterly Review

New York (vol. 5, 1862–vol. 36, 1878, some lacking)

This journal contains lengthy, even scholarly, reviews of books, many of which were recent, some older. Typically, only three to four publications are reviewed in each issue. Reviews are often presented with an evident point of view (e.g., “The Quackery of Insurance Companies”). Other titles include “The Comedies of Moliere,” “The Chinese Language and Literature,” “Madame de Maintenon and Her Times,” and “Sacred Poetry of the Middle Ages.”



Yankee Notions

New York (vol. 12, 1863–vol. 13, 1864)

Begun in 1852, *Yankee Notions* was the longest running American satire magazine of the Civil War period. It lasted until 1875. It was edited and published by Thomas Strong, who modeled it after the comic almanacs that had been popular with American audiences for a generation. Each issue includes short stories, vignettes, many cartoons in text, and considerable

topical, racial, and ethnic humor of the times. Strong preferred everyday humor to politics but sprinkled in some political cartoons and prose, especially during the Civil War. His heightened interest in current events seemed to be due more to his appreciation of Lincoln as America's leading comic. While many publications heaped scorn on Lincoln for his reliance on humor to get through the day, Strong celebrated it. *Yankee Notions* regularly reprinted humorous stories attributed to the president and even announced in 1863 that “Honest Old Abe” had signed on as a contributor. Although *Yankee Notions* had its fun with Lincoln, it always depicted him sympathetically. It provides an excellent example of how humor evolves across generations, as much of the material would not be considered funny today but rather crude and often offensive to modern taste.

American Literary Gazette and Publisher's Circular

Philadelphia (vol. 1, 1863–vol. 18, 1872)

In 1855, George W. Childs of Philadelphia bought what had previously been *Norton's Literary Gazette and Publishers' Circular* and converted it to the *American Publishers' Circular and Literary Gazette*, which was used as an advertising medium by publishers and was designed primarily for booksellers. In 1863, the *Circular* became more a journal of literary notes, changing its title to *American Literary Gazette and Publishers' Circular*. Issued bimonthly, the *Gazette* published extensive and voluminous book news for the United States, England, and the continent. It contains notes on books and booksellers (and their obituaries), book notices, and list of books recently published in the United States and Britain. It also has notices of forthcoming books sales and auctions as well as book advertisements.

The Northern Monthly

Portland, Maine (1864, complete)

“A magazine of original literature and military affairs.” The very first article, titled “Masquerading,” is about cross-dressing and blending of sexual characteristics, traits etc. Cross-dressing, particularly for women disguised as men, was not uncommon during the Civil War (and prior). Other content includes sketches of military figures, “The reciprocity treaty with Great Britain 1854–1865” primarily related to relations with Canada, vital statistics, the military academy, and military appointments at leadership rank. A major article, “The Object and the Incident,” explores why the Civil War started and is being fought. “The destruction of slavery as an object of the war was a constitutional impossibility” since it was protected by the constitution. “Whether the Negro, who through folly and injustice, has been our weakness and curse shall become through our humanity and Christian wisdom, an element of strength in the re-establishment of government” remained to be seen. There was a review of Whittier's war poems, “In War Time and Other Poems,” and an original story, “The Quadroon's Daughter — A story of life in Virginia.” There is considerable content on the state of Maine and its soldiers in the Civil War.

Beadle's Monthly: A Magazine of Today

New York (vol. 1, 1866-vol. 3, 1867)

This magazine contains contemporary fiction and nonfiction literature, travels, poems, and commentary. An important piece was *The Dead Letter*, published in parts and authored by Seeley Register, one of the pen names of Metta Victoria Fuller Victor, an important writer of the period. This novel is considered the first full-length American work of crime fiction written by a woman. Further works by Victor published herein include "Under a Shadow. A Story" and "First and Last, a Love Story" by Rose Kennedy [pseud]. Other works first published in the magazine include "A Story of a Night" by Catherine A. Warfield, "A Flight into the Sky" by Alfred B. Street, "Bummers in Sherman's Army" by Henry O. Dwight, and "My Luck in a Tunnel" by H. C. Williston. Others by well-known authors of the time include Harriet E. Spofford, Nathan D. Urner, Orville J. Victor, Kate Field, James Franklin Fitts, Frank R. Stockton, and Margaret E. Wilmer, as well as poets Alice Gary, John Neal, E. C. Riggs, and A. J. H. Duganne.

Every Saturday

Boston (1866-1873, multiple series)

This "journal of choice reading selected from foreign current literature" was edited by Thomas Bailey Aldrich and published weekly; it contains a wide array of nonfiction articles, stories, and poems crammed into two columns with just enough space for the title of each piece that follows it. Most of the works are unattributed as to author, but the table of contents includes the name of the journal from which each article was reprinted. Many of those journals were British, and some were French. Among the few attributed works were "The Tragedy in the Palazzo Bardello" by Amelia B. Edwards, "In London, March 1866" by Robert Buchanan, "The Coming of the "Mermaiden" by Jean Ingelow, and "Father Giles of Ballymoy" by Anthony Trollope. Even the illustrations used in the magazine in 1870-71 were printed from electrotypes made from wood blocks that had been cut for the new *London Graphic*, with a lot of the material based upon the Franco-Prussian War, which was presumably of less interest to American readers. Some of the American artists were F. O. C. Darley, Winslow Homer and A. R. Eytinge.

New Eclectic Magazine

Baltimore (vol. 1, 1868-vol. 15, 1874)

"A monthly magazine of select literature." It contains articles, stories, and poems largely reprinted from British publications, though occasionally from those in the United States. Typical content includes "Women in the Middle Ages," "On Culture," "A Great Philosopher" (Michael Faraday), "Phineas Finn, the Irish Member," and "Dukesborough Tales" by Richard Malcom Johnson, as well as book reviews and occasional lithographic portraits.

Atlantic Almanac

Boston (1868-1882)

This illustrated magazine was edited by Oliver Wendell Holmes and Donald G. Mitchell. While containing basic information typical in almanacs, it also published many works by famous authors, including Emerson, Hawthorne, Dickens, Beecher, Tennyson, Thackeray, Bryant, Lewis Carroll, and Edward Everett Hale, as well as lesser lights. In 1871, in addition to the standard western calendar, the almanac published both the Jewish and Muslim calendars.

Once A Month

Philadelphia (vol. 1-2, 1869)

This periodical was composed of original material and reprints of stories, novels, poems, and biographies. Examples are "Major Parriker" taken from "The Argosy"; "Mills of Tuxbury" by Virginia F. Townsend; "Legends of the Black Forest"; a chapter of *The Gates Ajar* by Elizabeth S. Phelps, which was one of the most popular religious novels of the 19th century; "Islands in a Sea of Reading"; "Rossini" by John B. Duffy; and "My Three Mysteries" by Rosella Rice and Fidelio Auber Forrestier.

American Bibliopolist

New York (vol. 1, 1869-vol. 9, 1877, complete)

This "literary register and monthly catalogue of old and new books, and repository of notes and queries" was published by Joseph Sabin, the noted book dealer, cataloger, and Americanist. Sabin used the magazine partly to advertise his own stock and also as an opinionated pulpit from which to critique the book trade and its dealers and note the bibliographic doings of his era. He reprinted excerpts from old books and published articles on various American libraries. His editorial voice is often humorous and sarcastic. Since Sabin attended so many of the auctions, most accounts of them are in the first person. He purchased Eliot's Indian Bible for \$1,130, which was at that time the highest amount for a single book at an auction in America, and recounted in a blow-by-blow story of the sale as well as a more extensive article on the book. The magazine contained lists of recently published books and advertisements from various other book dealers, as well as a very interesting 16-page "Dictionary of Terms" concerning bookbinding, printing, bibliography, and literary matters. The magazine also contained reprints of articles previously published elsewhere as well as occasional illustrations.

Punchinello

New York (1870, complete)

Punchinello was a short-lived humor magazine with considerable topical satire inspired by the English publication *Punch*. Interestingly, it was financed with \$5,000 each from financiers Jay Gould and Jim Fiske, as well as Tammany bosses William Tweed and Peter B. Sweeny. The magazine's main illustrator was Henry Louis Stephens, who, along with Frank Bellew, George B. Bowlend, F. T. Merrill, and others, produced a full-page cartoon every week as well as six or eight smaller cuts illustrating social or political satires. Other sections include theater reviews; letters (real or fictional) from Philadelphia, Boston, and Chicago; and essays on foreign affairs. It ran a department purporting to condense the proceedings of Congress. There is a serial comic zoology and another series on Mother Goose characters. It also contains poems, songs, and short stories, most of which are political. Much of the material requires a knowledge of the contemporary local and national political scene to be fully appreciated. Its satire was mild and apparently not widely appreciated, as it died after only one year of publication.

***Century Illustrated Monthly Magazine* (Began as Scribner's Monthly)**

New York (vol. 1, 1870–vol. 120, 1930, complete)

The tone and content of *The Century* changed over its long history. It began as an evangelical Christian publication when known as *Scribner's Monthly* but over time targeted a more general educated audience as it developed into the periodical with the largest circulation in the country. It published original literature, nonfiction, and poetry, much of which was illustrated and many of which were serialized over a period of years. In the 19th century, it was most notably known for a series of articles about the American Civil War, which ran for three years during the 1880s. It included reminiscences of 230 participants from all ranks of the service on both sides of the conflict. According to an author writing in *The New York Times*, the publication of *The Century* "made New-York, instead of London, the centre of the illustrated periodicals published in the English language ..." The magazine was also a notable publisher of fiction, presenting excerpts of Mark Twain's *The Adventures of Huckleberry Finn* in 1884 and 1885 and Henry James's *The Bostonians*. Theodore Roosevelt was a regular contributor to the magazine over three decades, including an article he submitted while serving as president. *The Century* acquired the rights to publish excerpts from the manuscript of a biography of President Abraham Lincoln written by his former secretaries John Hay and John G. Nicolay. The result was a series titled "Abraham Lincoln: A History," which ran over three years. Women contributed a significant percentage of the original works. The magazine is of great importance in the development of American literature and thus for the study of American life and culture during its active period. At its peak, the magazine had more than 200,000 subscribers, although by the time it ceased publication in 1930, it had less than 20,000.

TITLES ESTABLISHED BETWEEN 1871–1900

The Western: A Journal of Literature, Education and Art

St. Louis (1872–1880, some lacking)

The magazine "aims to represent the various intellectual interests of St. Louis ..." and served in part as a vehicle for the publication of local authors. Examples include "Cupid and Psyche," a poem by F. E. Cook; and "Thoughts on the Carnival" by W. T. Harris. Also published were articles on Rousseau, Dante, and the "oriental philosophy of the Bhagavad Gita." Book reviews are mostly of reference and educational works. It published proceedings of various regional intellectual and professional societies, such as the Historical Society, the Bar Association, the Academy of Science, the Art Society, the Kant Club, and the Aristotle Club. Its readership included a substantial number of educators and contains advertisements for schoolbooks and magazines and reviews of schoolbooks. An interesting article by H. H. Morgan titled "The necessity for the specialist and the nature of his complementary education" reflected on the need for academic specialization in an increasingly complex world.

Puck

New York (vol. 1, 1876–vol. 28, 1890; vol. 40, 1896/97)

Originally published as an American satirical magazine in German, the English language edition began the next year, and the Watkinson has both. It contains commentary, short stories, satire, and vignettes, along with political cartoons — most by Joseph Keppler, an important Austrian-born American political cartoonist who was one of the magazine's founders, along with Sydney Rosenfeld and Henry C. Bunner. Initially Keppler drew all the *Puck* cartoons, but when his workload became too great, he used other artists, including Frederick Oppen, Livingston Hopkins, Eugene Zimmerman, Louis Glackens, Frank Nankivell, and Rose O'Neill. Class differences were fodder for many of the cartoons. By 1879, the cartoons, initially lithographs backed by tint blocks, were printed by full-color chromolithography and became a hallmark of the magazine. Although a good deal of its satire was directed at politicians of the day, it also focused on religion — considering the Catholic Church (i.e., the papacy) as a threat to democracy in the United States and also criticizing Mormonism and polygamy. In fact, there was little of national notice that escaped its satirical wrath. *Puck* had a circulation of 125,000 during the 1884 presidential campaign, which made its circulation among the highest of magazines of the time. Its cartoon series "The Tattooed Man," which held the Republican candidate James G. Blaine up to scorn, is one of the greatest political cartoon series of all time. Since Blaine lost New York state by only a few thousand votes and hence the election, many attributed the loss to *Puck's* cartoons (including Grover Cleveland!). Some of the literary content included "Thompson of Angels" by Bret Harte, "Romance of a Boarding House" by Mark Inslee, and "My Mad Tenant" by Alfred R. Phillips. In

the late 19th century, the magazine was considered a national institution and a factor in politics and social life and was hailed for its boldness, comedic flair, and literary and artistic values. Although the Watkinson's holdings stop in the 1890s, the magazine continued to publish until 1918 under different ownership (Hearst) and political point of view (conservative).

The Dial

Chicago (vol. 1, 1880–vol. 86, 1929, complete)

This version of the magazine was founded by Francis Fisher Browne in Chicago, who claimed it to be a legitimate offspring of Emerson and Fuller's *Dial* of 1840 (page 14). Brown would serve as its editor for more than three decades. He envisioned his new literary journal in the genteel tradition of its predecessor, containing book reviews and articles about current trends in the sciences, humanities, and politics, as well as long lists of current book titles with their publisher and price. *The Dial* attained national prominence, absorbing *The Chap-Book* in 1898. It was, however, in many respects a magazine that excellently reflected the conservative style and standards of the Victorian era, quite different from the modernist journal it was to become in the next 30 years. In that earlier era, it believed the New England group of writers to be the most remarkable in the history of literature, while declaring that "most unvitiated stomachs reject with involuntary but decided symptoms of disapproval the mixture of wine and bilge water, nectar and guano" which Walt Whitman had compounded in *Leaves of Grass*. It considered Holmes to be the greatest living American novelist, while commenting that Crane's *The Red Badge of Courage* is "a book and an author utterly without merit."

Francis Browne died in 1913, having elevated the magazine to its unswerving standard in design and content. Control shifted to his siblings, and the magazine lost prominence because they lacked his editing and managing abilities. In 1916, the Browne family sold *The Dial* to Martyn Johnson, who "set the magazine on a liberal, even increasingly radical course in politics and the arts as well as in literature." Johnson decided to move to New York in 1918 because many of the magazine's new editors had connections there. Johnson's *Dial* soon encountered financial problems, but Scofield Thayer, heir to a New England wool fortune, invested when he met Randolph Bourne, a contributing editor to *The Dial*. Bourne's steadfast pacifism and aesthetic views of art inspired Thayer, and after sinking large sums of money into the company, Thayer hoped for some editorial control of the magazine. Johnson, however, would not yield any responsibilities, causing Thayer to leave the magazine in 1918.

During the latter stages of World War I, Bourne's followers at *The Dial* became opponents of John Dewey, who advocated absolute violence as the sole means of ending the war. This, coupled with increasing financial problems, nearly ended the magazine. These internal conflicts over ideology and finances caused Johnson to put the magazine up for sale in 1919. Thayer teamed with a friend from Harvard, James Sibley Watson, Jr., to buy *The Dial* late in 1919.

In 1920, the pair re-established *The Dial* as a literary magazine, and it is this incarnation that was most successful — publishing remarkably influential artwork, poetry, and

fiction, including William Butler Yeats's "The Second Coming" and the first U.S. publication of T. S. Eliot's *The Waste Land* on Ezra Pound's recommendation. The first year alone saw contributions by Sherwood Anderson, Djuna Barnes, Kenneth Burke, William Carlos Williams, Hart Crane, e. e. Cummings, Charles Demuth, Kahlil Gibran, Gaston Lachaise, Amy Lowell, Marianne Moore, Ezra Pound, Odilon Redon, Bertrand Russell, Carl Sandburg, and Van Wyck Brooks. *The Dial* published art as well as poetry and essays, with artists ranging from Vincent van Gogh, Pierre-Auguste Renoir, Henri Matisse, and Odilon Redon, through Oskar Kokoschka, Constantin Brâncuși, and Edvard Munch, Georgia O'Keeffe, and Joseph Stella. The magazine also reported on the cultural life of European capitals — T. S. Eliot from London, John Eglinton from Dublin, Ezra Pound from Paris, Thomas Mann from Germany, and Hugo von Hofmannsthal from Vienna.

The Critic

New York (vol. 1, 1881–vol. 3, 1883; n.s. vol. 2, 1884–vol. 22, 1894)

This "fortnight review of literature, science, the fine arts, music and drama" was edited by pioneering journalist, author, and literary agent Jeannette Leonard Gilder and her brother Joseph Benson Gilder. It was composed primarily of reviews often taken from other American and British periodicals as well as originals written for the magazine. One was "Henry James and the Modern Novel," in which the review considered James inferior to Hawthorne, Scott, Dickens, etc. "We can read him by the hour and be fascinated by not strong touches." Others included a lecture by Oscar Wilde; "The Autobiography of Frederick Douglass"; "The Biography of Noah Webster"; works by Bret Harte, John Stuart Mill, and Lord Byron. Walt Whitman was a primarily a contributor of prose late in life, writing "On Emerson's Grave – May 6, 1882" and commentary on other poets as well as "Walt Whitman in Camden" (signed "George Selwyn"). Other contributors included Emma Lazarus, Sydney Howard Gay, Charles DeKay, and Joel Chandler Harris. The magazine devoted considerable attention to novels and novelists of wide popular interest and even fad, such as Kipling and the "Trilby" rage (George du Maurier), during which it maintained a department of "Trilbyana," and Amelie Rives's "The Quick and the Dead," which *The Critic* considered a *succes du scandale*. There also were reviews of music, theater, and new architecture on Fifth Avenue in New York.

Library Magazine of Select Foreign Literature

New York (1883–1887, some lacking)

This periodical contains excerpts from many foreign publications, both fiction and nonfiction, including travel, biography, history, philosophy etc. There are no commentaries or letters to the editor, just primary material reprinted with very brief citations at the end of each entry.

Shakespeariana

New York (vol. 1, 1883–vol. 10, 1893, complete)

This magazine about all things Shakespeare was supported by the New York Shakespeare Society. It contains essays on Shakespeare's works and various aspects of them, such as his use of words and their meanings (many of which are now archaic), as well as essays on Shakespearian characters and portraits of Shakespeare. Actors, original poems, letters to the editor, reviews of reviews, and mention and notes of Shakespearian clubs and societies are also part of the magazine. Anything remotely concerning the Bard was fair game.

Literary News

New York (vol. 5, 1884–vol. 25, 1904)

This "monthly journal of current literature" was edited by Frederick Leypoldt (a bookseller and bibliographer) and aimed at the general reader. The magazine contains brief literary reviews, most of which are reprinted from other publications, and covers a wide range of topics. The magazine also covers news of various books, lists of new publications, critical comments, and sketches and anecdotes about the authors. Poems also were published. Each issue had monthly reader contents and "Prize Questions" for which readers were encouraged to submit answers and a supplement titled "Literature for the Young," aimed at students, parents, educators, and librarians. Numerous small illustrations were printed in the text.

Southern Bivouac

Louisville, Kentucky (1885–1886)

This "monthly literary and historical magazine" was published by the Southern Historical Association of Louisville, Kentucky, and was written by several former Confederate army officers; it contains original stories and excerpts, poems, portraits, and battle plans especially focused on the Civil War. The magazine is said to have grown out of a department in a local newspaper called the "Bivouac." Among the works are reviews of Civil War literature; "Wild Life in the 'Seventies — A Story of Florida" by Will Wallace Harney; "Our Last Hunting Grounds"; "The Ku Klux Klan: An Apology"; "Bragg's Campaign in Kentucky" and "Antebellum Charleston" (both serialized); "The Cotton-Gin — Its Invention and Effects"; and "Bass Fishing in the Shenandoah." In publishing historical literature, Southern Bivouac attempted to reframe the heroic Southern view of the war.

A Club Corner

Hartford (vol. 1, 1891–vol. 2, 1893)

A Club Corner was published by the Saturday Morning Club of Hartford and edited and staffed by women. Content includes poems, notes, and accounts of lectures presented at the club; correspondence; and articles on "Ranch Life in Colorado," "A Plea for Humor," and "Arms of Elizabethan and of the Modern Drama."

Worthington's Illustrated Magazine and Literary Treasure

Hartford (vol. 1, 1893–vol. 3, 1894, complete)

The magazine asserted that it published "the best stories of the best authors," which were original articles and stories with photos. Included are Mary A. Livermore's recollections, departments by Charlotte Perkins Stetson and Lilian Whiting, and a variety of contributions by Junius Henri Browne, Albert Bigelow Paine, Olive Thorne Miller, Kate Sanborn, and others. Works include "In ole Virginny — Fifty Years Ago," "The Story of the Tile Fish" by Rene Bache, poems by William Francis Barnard, "The Diet of Children — What they should eat," and "Bettie the Sexton" by June C. Hunt.

Book Reviews

New York (vol. 1, 1893–vol. 9, 1901, complete)

This was a "monthly publication devoted to new and current publications" and published by Macmillan. Articles are eclectic and include a history of "American Bookplates" and "Town life in the fifteenth century." There are, of course, many book reviews (especially of Macmillan books), the majority of which are of substantial length, many from England. Also included are notes and announcements, lists of new books, and notable academic appointments at various institutions.

The Chap-Book

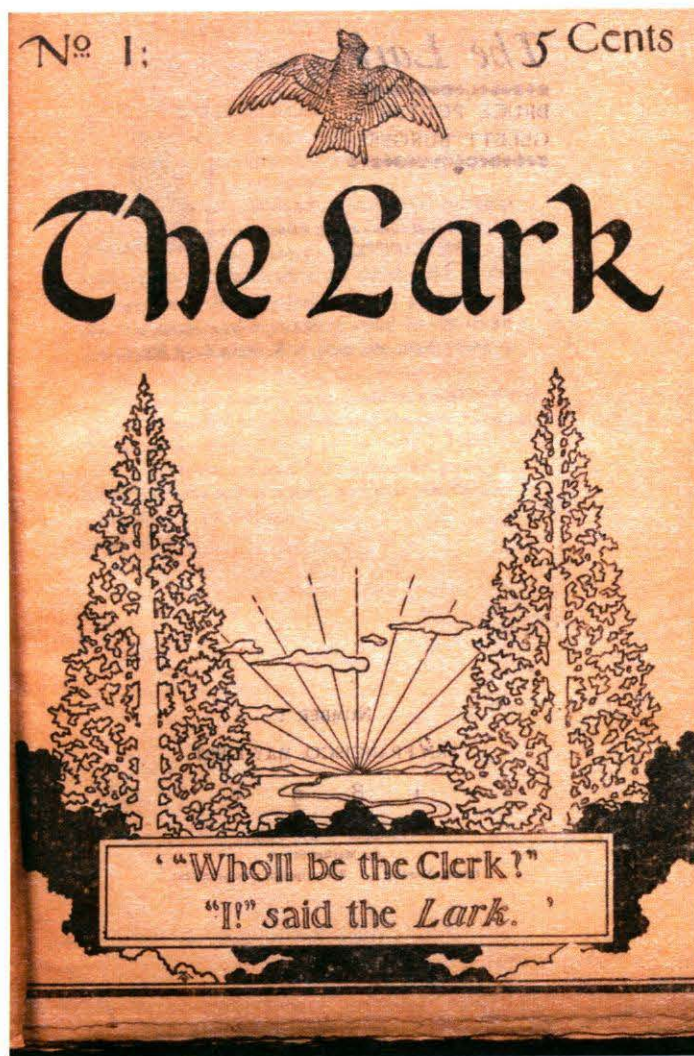
Chicago (vol. 1, 1894–vol. 9, 1898, some lacking)

Edited by Herbert Stuart Stone who began it while a senior at Harvard, this magazine gathered contributions from Henry James, Hamlin Garland, Eugene Field, Bliss Carman, Julian Hawthorne, Max Beerbohm, W. E. Henley, H. G. Wells, and many more. It was billed as "A Miscellany of Curious and Interesting Songs, Ballads and Histories ... composed by many celebrated writers." Devoted mostly to literature, both new and translated works, one scholar claims that there was more good poetry printed in this magazine in proportion to its size than in any other American periodical of its times. It also included cutting-edge literary criticism. Many short stories and poems were written by now obscure authors mainly from the Midwest who are perhaps worthy of rediscovery. Also, the magazine published art by John Sloan and Charles D. Gibson among others and was considered the earliest and probably the best of the many bibelot magazines printed in the late 19th and early 20th century.

The Fly Leaf

Boston (1895–1896)

The Fly Leaf was “a pamphlet periodical of the New – The New Man, New Woman, New Ideas, Whimsies and things,” conducted by Walter Blackburn Harte and containing various attributed short pieces, as well as poems attributed to others, including Claude Bragdon, Philip Becker Goetz, William Francis Barnard, and Waitman Barbe. Aimed at younger readers, it merged with *The Philistine* in 1896 and includes an advertisement for the “little magazines” of the time – *The Chap-Book*, *Lark*, *Bibelot*, *Philistine* – all of which are held by the Watkinson.



The Lark

San Francisco (1895–1897)

The Lark was edited by Frank Gelett Burgess, an artist, art critic, poet, author, and humorist. An important figure in the San Francisco Bay Area literary renaissance of the 1890s, he is best known as a writer of nonsense verse, such as “The Purple Cow,” and for introducing French modern art to the United States for the first time in an essay titled “The Wild Men of Paris.” He was the author of the popular *Goops* books, and he coined the word “blurb.” *The Lark* began as a lark, “with no more serious intention than to be gay – sing a song, to tell

a story,” but was more successful than its makers intended, eventually reaching a circulation of more than 3,000. Burgess was initially assisted by writer-artist Bruce Porter. The magazine soon attracted an eclectic group of contributors, who became known as *Les jeunes*. These included Porter Garnett (who also took on editorial responsibilities), Carolyn Wells, Willis Polk, Yone Noguchi, and others. Local artists, including Ernest Peixotto, Florence Lundborg, and Maynard Dixon, contributed illustrations and cover designs. Burgess was tormented by the success of “The Purple Cow” and was never able to write anything to exceed it.

The Bibelot

New York (vol. 1, 1895–vol. 21, 1914)

The Bibelot was edited by Thomas Bird Mosher, an American publisher from Portland, Maine. He is notable for his contributions to the private press movement in the United States and as a major exponent of the British Pre-Raphaelites and Aesthetes as well as other British Victorians. The magazine was described as “a reprint of poetry and prose for book lovers, chosen in part from scarce editions and sources not generally known.” Bruce Rogers, the noted American book designer, once referred to Mosher as “the Aldus of the nineteenth century” [referring to the great Renaissance printer, Aldus Manutius], and in a letter to Mosher now in the Houghton Library at Harvard University, wrote: “I did mean the reference to Aldus seriously – for you have (to the despair of us all) succeeded in doing just what he did 400 years ago, almost to a year, i.e., making beautiful little editions of the best writers in inexpensive form.”

“To bring together the posies of other men bound by a thread of one’s own choosing is the simple plan of the editor of *THE BIBELOT*. In this way those exotics of Literature that might not immediately find a way to wider reading, are here reprinted, and, so to speak, renown in fields their authors never knew. *THE BIBELOT* does not profess to exploit the new forces and ferment of *fin de siècle* writers; it offers the less accessible ‘things that perish never,’ – lyrics from Blake, Villon’s ballades, Latin Student songs – Literature once possessed not easily forgotten of men. Besides this, to more widely extend the love of exquisite literary form, it must be shown by example that choice typography and inexpensiveness need not lie far apart. That there is the most intimate connection between Literature and the printed pages is a truism. And yet nothing on the lines of *THE BIBELOT* has so far been attempted in a regular monthly issue. We are, however, at the turn of the tide; already there are signs of better appreciations. The success of a quarterly like *Modern Art*, the demand that has gone out for *The Chap-Book*, the publisher’s own experience with his BIBELOT SERIES, all favor the belief that such beautifully gotten up affairs have created a republic of their own. To the Republic of the book-lover *THE BIBELOT* is now come.”

The Bibelot featured the lesser-known works of writers such as Algernon Charles Swinburne, William Morris, Arthur Symonds, D. G. Rossetti, Austin Dobson, J. A. Symonds, Robert Louis Stevenson, Oscar Wilde, Fiona MacLeod Abercrombie, A. E. Beardsley, H. Belloc, A. C. Benson, L. Binyon, W. S. Blunt, G. Bottomley, R. Bridges, W. B. Yeats, L. Johnson, F. Thompson,

A. Douglas, Katharine Tynan, etc. Mosher was surrounded by accusations and scandals however, as he regularly published works that he had no rights to or paid a fraction of a stipend to their owners or artists. Charges of piracy were often levied against him, and Mosher paid court fines throughout his life, without seemingly ever being inclined to desist from his activity! Interestingly, however, some authors considered it an honor to have their work reprinted in this magazine, even without compensation. The poet Richard Le Gallienne wrote that for him personally, *The Bibelot* was "the most fascinating miscellany of lovely thought and expression ever compiled."

TITLES ESTABLISHED BETWEEN 1901–1963

New Shakespeariana

New York (vol. 1, 1901–vol. 9, 1910)

Each issue of this magazine contains feature articles on a Shakespearian topic as well as lengthy critical academic reviews, lists of books about Shakespeare and reviews of them, and quiz questions about content in the plays. Interestingly, it seemed to be particularly concerned with the relationship between Jews and Shakespeare. One article discusses recent Jewish interest in Shakespearian scholarship and implies that the interest is ultimately financial. Another, "The old and the new view of Shylock — which does the Jew himself prefer?" is a review of a Yiddish production of *The Merchant of Venice* with Shylock played by Joseph Adler. The frontispiece photo of that issue is of Adler in character. Apparently unfamiliar with Yiddish, the typographer set the *dramatis personae*, printed in Yiddish, upside down within the body of the text.

The Booklover's Magazine

Philadelphia (1903–1905, issues lacking)

Launched in Philadelphia in January 1903 by lending-library promoter Seymour Eaton (who also wrote the children's book series *The Roosevelt Bears*), *The Booklover's Magazine* was a 25-cent monthly miscellany that combined short essays by celebrities such as Amelia Barr, Henry Cabot Lodge, Theodore Dreiser, Hall Caine, Maxim Gorky, and Robert Barr with excerpts from other periodicals and illustrations, many in color. After absorbing *Book-Lover* in 1904, it was bought by New York publishers D. Appleton and Company, becoming *Appleton's Booklover's Magazine* in July 1905 and *Appleton's Magazine* in July 1906. The magazine folded in June 1909. Issues include fascinating book-related advertising, among which is a prominent ad for the newly published *History of the American People* by Woodrow Wilson, then president of Princeton. As an inducement to buy, if you paid for the multivolume set over time, you would also get a free subscription to *Harper's Magazine*. There is a series of biographies on the presidents of the Ivy League schools; "Personal glimpses of Emerson" with reproductions of manuscript letters, photos, and portraits; signed comments from prominent individuals about the epigram "Sound

education is religion and true religion is sound education"; and a major article on "American Art at Pittsburgh," including color reproductions of works by Childe Hassam and Leonard Ochtman, among others.

Putnam's Monthly & the Critic

New York (vol. 1, 1906–vol. 5, 1909)

Seen as a resumption of the original monthly that was suspended as a result of the panic of 1857, this periodical's primary focus was on American themes and writers, both fiction and nonfiction. The magazine contains extensive ads for current and forthcoming books. Articles include one on Benjamin Franklin's social life in France; "Shadow of a Great Rock" by W. R. Lighton; "Lafcadio Hearn" by George Gould; "Captain Zebulon M. Pike, Expansionist" by Charles M. Harvey; "A Key to Ibsen" by Jeanette Lee; "Arts and Crafts in America" including "Pottery as Fine Art" by Charles deKay; and a group of articles on Longfellow on the centennial of his birth.

Quarterly Notebook

Kansas City, Missouri

(June 1916–December 1916; April 1917)

Quarterly Notebook was edited by Alfred Fowler. It was one of the "little magazines" containing modernist literature of the period and another of the magazines in which Ezra Pound was involved — one of his contributions here is a review of a play by Ojinobu. Other pieces include "The Art of John Masefield," "The Art of Arnold Bennett," "Search in Spain" and "Russia the Invincible" by Arthur Symons, "Homage to Watteau," and "The Centenary of Charlotte Brontë." The magazine was suspended due to American entry into World War I and was not resumed.

Seven Arts

New York (November 1916–October 1917)

Seven Arts was yet another of the "little magazines" of the period, edited by James Oppenheim with Waldo Frank as associate editor. It published original works by a panoply of contemporary poets, including Robert Frost, Van Wyck Brooks, Louis Untermeyer, Amy Lowell, Kahlil Gibran, and Stephen Vincent Benét, and authors such as Sherwood Anderson, Theodore Dreiser, Leo Ornstein (writing on music), Marsden Hartley (on art), Leo Stern, Max Eastman, and D. H. Lawrence. The magazine also published the first short story by Eugene O'Neill and one of the first essays by 21-year-old John Dos Passos. Dreiser's writings on censorship are particularly important. The magazine folded in 1917, after just one year of publication, when its main patron took issue with the magazine's vocal opposition to the war and withdrew funding.

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The Little Review

Chicago, San Francisco,
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 (vol. 1, 1914–vol. 12, 1929)

These copies are very fragile and on cheap acid paper. Founded by Margaret Anderson in March 1914, *The Little Review* became, over the course of its 15-year existence, one of the chief periodicals in the English-speaking world for publishing experimental writing and publicizing international art. The American magazine is famous today for its many bold gestures on behalf of the avant-garde. *The Little Review* is also remembered for its multiple, cacophonous interests; according to Anderson, the magazine managed to represent 23 schools of art from 19 countries in its pages. Embracing tumultuous change firsthand, Anderson began editing *The Little Review* in Chicago, then moved the paper to New York in 1917 (after a short stint in San Francisco the year before), and later moved it overseas to Paris after 1922. Along the way, she was joined in 1916 by Jane Heap, as co-editor, and then by Ezra Pound, as foreign editor, in 1917, heralding a new phase of the magazine.

During its first three years, *The Little Review* was largely an anarchist publication that battled on behalf of imagism and published writers such as Richard Aldington, Sherwood Anderson, Maxwell Bodenheim, Ben Hecht, and Amy Lowell. Under Pound's influence, the magazine experienced a fresh infusion of international experimentalism and added contributions by the likes of Djuna Barnes, T. S. Eliot, Wyndham Lewis, Mina Loy, Francis Picabia, Dorothy Richardson, May Sinclair, Gertrude Stein, W. C. Williams, and W. B. Yeats. But even among this talented field, *The Little Review's* most lasting (and boldest) achievement was its serialization of Joyce's *Ulysses*, in 23 installments, from 1918 to 1920 — until the Society for the Suppression of Vice charged the magazine with obscenity, and Anderson and Heap, losing the court trial, were forced to discontinue the novel amid the "Oxen of the Sun" episode. This magazine is pivotal to understanding the evolution of modernist literature and poetry of the period.

Two Worlds

New York (vol. 1, 1925–vol. 3, 1927)

This "Literary Quarterly Devoted to the Increase of the Gaiety of Nations," edited by Samuel Roth, printed — for the first time in America and without Joyce's permission — five installments from *Finnegans Wake* under the title "An Unnamed Work." The excerpts had previously appeared in the European periodicals *Criterion*, *Contact*, *Collection of Contemporary Writers*, *Navire d'Argent*, *This Quarter*, and *Transatlantic Review*. The serialization stopped after five issues because there were no additional fragments available to reprint. Roth "borrowed" liberally from European publications for content, as copyright laws in the United States did not apply to works published abroad. He claimed Ezra Pound and Ford Madox Ford as "contributing editors" until they demanded their names be removed. In addition to the excerpts from *Finnegans Wake*, these issues contain writings by Arthur Symons, Louis Zukofsky, Max Beerbohm, D. H. Lawrence, Oscar Wilde, Anton Chekhov, and Thomas Hardy.

THE LITTLE REVIEW

A MAGAZINE OF THE ARTS

MAKING NO COMPROMISE WITH THE PUBLIC TASTE

Margaret C. Anderson
 Publisher

JUNE, 1917

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Contact — An American Quarterly Review

New York (vol. 1, nos. 1-3, 1932)

Contact was an American literary "little magazine" published during the early 1920s (not held) and again briefly in 1932. Following their introduction in 1920 by Marsden Hartley at a party hosted by Lola Ridge, William Carlos Williams and Robert McAlmon endeavored to create an outlet for works showcasing Williams's theory of "contact," centered on the belief that art should derive from an artist's direct experience and sense of place and should reject traditional notions of value. Williams desired to create a distinctly American form of art free of the literary tradition running throughout the work of T. S. Eliot, and in 1932 revived the earlier *Contact* under the name *Contact: An American Quarterly Review*. Williams chose Nathanael West to be his partner in running the magazine for the second run. Each of the three issues of this second run is approximately 130 pages in length. "Contact will attempt to cut a trail through the American Jungle without the use of a European Compass." It published poems by e. e. Cummings and Ben Hecht, literary contributions by Diego Rivera, S. J. Perelman, Nathaniel West (chapters of his novel *Miss Lonelyhearts*), Louis Zukofsky, Charles Reznikoff, and Erskine Caldwell. A list of works by *Contact*'s contributors or otherwise published by *Contact Editions* appears at the beginning of the magazine, which notably contains one of the first large bibliographies of contemporary little magazines. This bibliography, compiled by David Moss, was too large to publish in a single edition of *Contact* and therefore ran over the course of all three of the 1932 issues.

Evergreen Review

New York (vol. 1, 1957-vol. 17, 1973, complete)

This magazine, founded by Barney Rosset (publisher of Grove Press), who edited it with Donald Allen, exhibited a diversity exemplified in the March-April 1960 issue, which included work by Albert Camus, Lawrence Ferlinghetti, Bertolt Brecht, and LeRoi Jones, as well as Edward Albee's first play, *The Zoo Story*. The Camus piece was a reprint of "Reflections on the Guillotine," first published in English in the *Evergreen Review* in 1957 and reprinted on this occasion as the magazine's "contribution to the world-wide debate on the problem of capital punishment and, more specifically, the case of Caryl Chessman." *Evergreen Review* debuted pivotal works by Samuel Beckett, Jorge Luis Borges, Charles Bukowski, William S. Burroughs, Marguerite Duras, Jean Genet, Allen Ginsberg, Günter Grass, Jack Kerouac, Norman Mailer, Henry Miller, Pablo Neruda, Vladimir Nabokov, Frank O'Hara, Kenzaburō Ōe, Octavio Paz, Harold Pinter, James Purdy, Kenneth Rexroth, Mark Schorer, Susan Sontag, Tom Stoppard, Derek Walcott, and Malcolm X. U.S. Supreme Court Justice William O. Douglas wrote a controversial piece for the magazine in 1969. Kerouac and Ginsberg regularly had their writing published in the magazine. Publication increased from quarterly to bimonthly to monthly, and the format changed from trade paperback to a full-sized, glossy magazine attaining a subscription base of some 40,000 copies and a newsstand circulation of 100,000.

Noble Savage

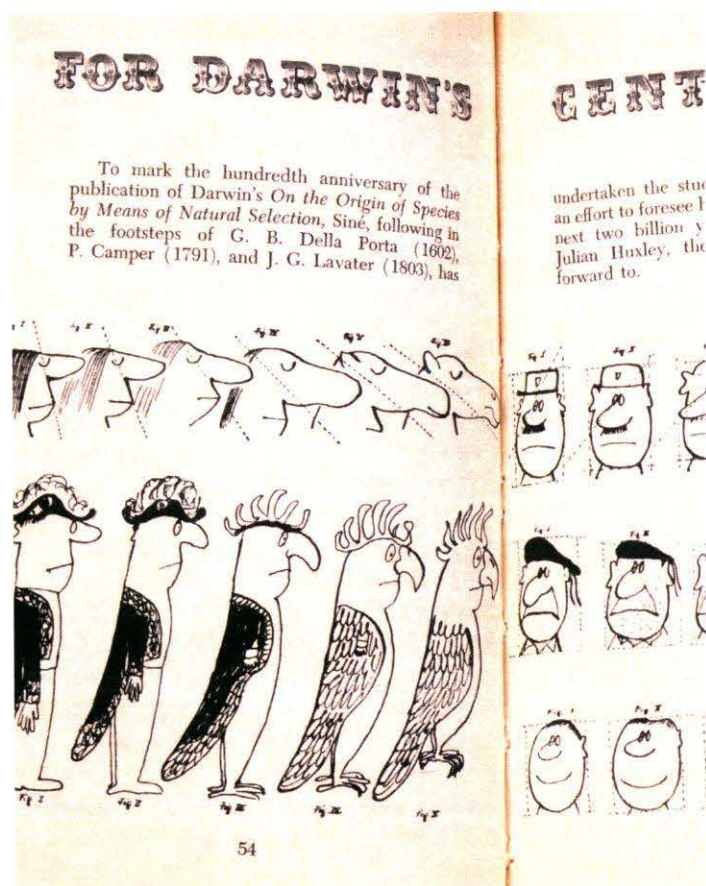
New York (no. 1, 1960-no. 3, 1961)

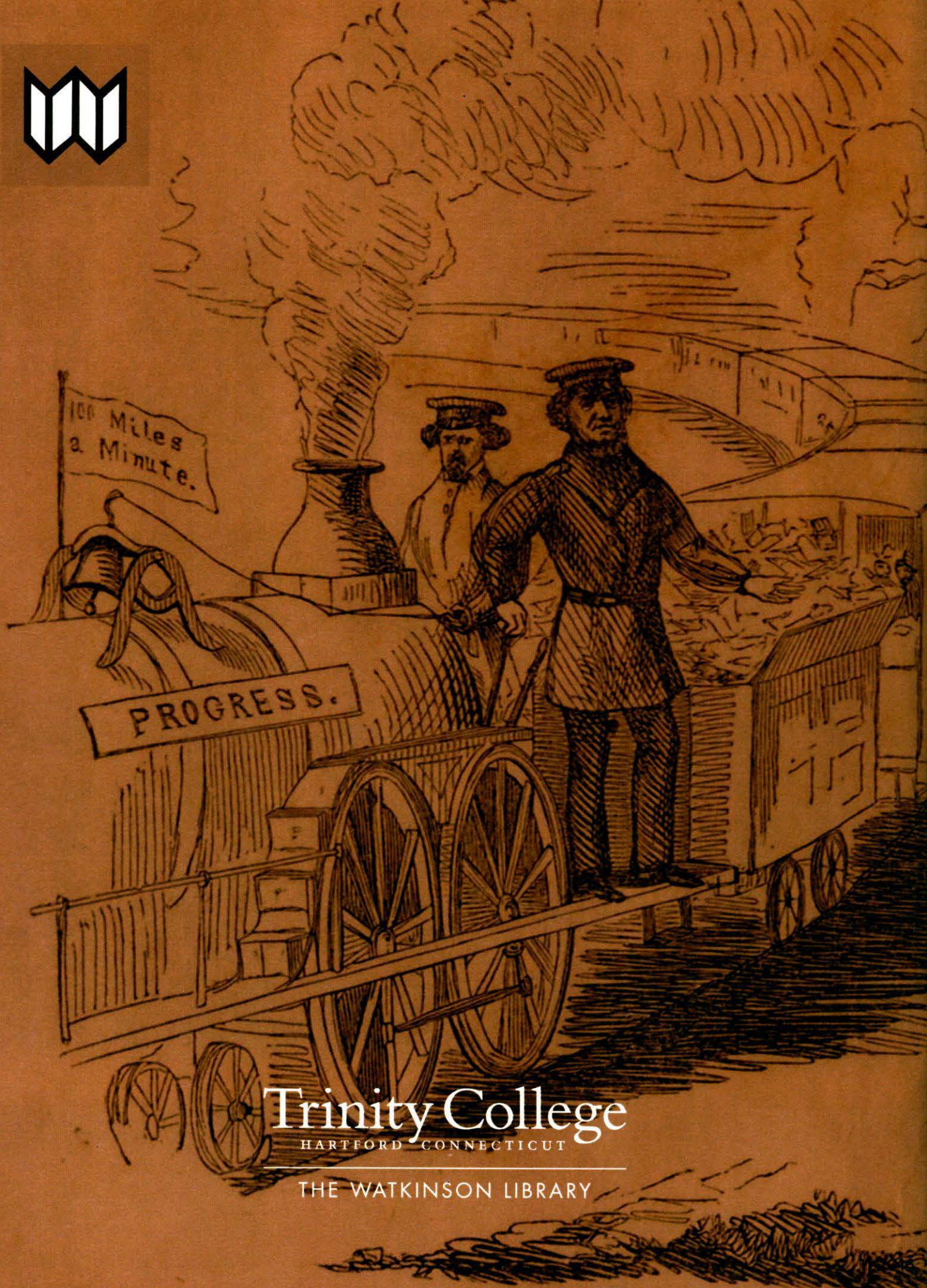
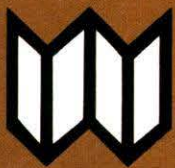
Noble Savage was edited by Saul Bellow. Original prose works included those by Ralph Ellison, Arthur Miller, and Herbert Gold; poetry by John Berryman and Howard Nemerov; and somewhat convoluted criticism by Harold Rosenberg "on middlebrows," among others. In a sense, *Noble Savage* was an updated version of the "little magazines" of the late 19th and early 20th century.

City Lights Journal

San Francisco (no. 1, 1963-no. 2, 1964)

City Lights Journal was edited by Lawrence Ferlinghetti, owner of City Lights Bookstore. It contains original works, mostly poetry, and often first printings, by William Carlos Williams, Allan Ginsberg, Richard Brautigan, Jack Kerouac, William Burroughs, Ed Sanders, Robert Scheer, Antonin Artaud, and Frank O'Hara.





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