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Hours: Wed. 4-6 and by appt.

ENGLIT 2325: Modernism, Periodicals, and Literary History [25116]

“Modernism began in the magazines,” critics have claimed. In this course, we will seek to understand international modernism through the media in which the movement was launched: “little” magazines like *The Egoist*, *Poetry*, and *The Little Review*, elite periodicals like *The Criterion* and *Blast*, mass-market journals like *Scribner’s* and *Smart Set*, and more. Drawing on the rich new resources available through collaborative efforts such as the Modernist Journals Project and the Modernist Magazines Project, we will explore a field presently undergoing large-scale shifts in conception and focus. We will use modernist magazines as means of approaching several interrelated questions: Through what material forms has the literary history of modernism been written, and why? How does the blend of commerce and aesthetics in periodicals reshape our notions of modernist praxis? What alternative narratives of the development of modernism, its canon, or its elements of gender, nationality, race, and worldliness might be suggested by a periodical archive? And what scholarly work remains to be done at the intersection of the fields of modernist criticism and the burgeoning periodical studies?

This course will proceed a bit differently than most. Each week, I’ll ask you to bring your laptop if you have one. We’ll do presentations, and prior to class, you’ll point your classmates to the issues on which you’ll focus in any particular journal. None of us will be able to read every magazine issue assigned on the syllabus in full, nor master the complete content of this course. Periodicals necessitate a different approach, and working out new methodologies, in a collaborative manner, will be one of our chief aims. I will also encourage you to explore your own interests—even selfishly—in this course, as most anything that you might be working on will surface in our archives in some form.

This course does not proceed chronologically, nor along the lines of national or literary affiliation. In the final weeks, we will shift from studying a single magazine or set of magazines, and instead will sample a cross-section of materials from certain “moments” in modernist history—famous or unknown.

Requirements: short contributions to CourseWeb site and annotations to our wiki, one or two presentations (depending on enrollment), regular participation, and a final paper (15-18 pp.) due via email by April 29

Required texts:

Robert Scholes and Clifford Wulfman, *Modernism and the Magazines: An Introduction* (Yale, 2010)

Mark Morrisson, *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920* (Wisconsin, 2000)

Jayne Marek, *Women Editing Modernism: "Little" Magazines and Literary History* (Kentucky, 1995)

F. Scott Fitzgerald, *The Great Gatsby* (Scribner's, 1925)

Michael North, *Reading 1922* (Oxford, 2001)

An extensive list of recommended texts, references, and internet resources is posted on our CourseWeb site. We will add to this constantly during the semester.

Week 1: Introduction and overview

Week 2: Modernist Periodicals

Sean Latham and Robert Scholes, "The Rise of Periodical Studies," *PMLA* 121:2 (March 2006): 517-31

Scholes and Wulfman, "How to Study a Modern Magazine," in *Modernism in the Magazines*

MJP, [How to Read a Magazine](#)

Week 3: *Poetry* (Issues 1.1-2.2, 4.6, 6.3, 8.3, 13.6), from MJP website

Scholes and Wulfman, "Modernism's Others: The Art of Advertising," in *Modernism in the Magazines*

Marek, "Beginning in Chicago: Harriet Monroe, Alice Corbin Henderson, and *Poetry*," in *Women Editing Modernism*

John Timberman Newcomb, "*Poetry's* Opening Door: Harriet Monroe and American Modernism," *American Periodicals* 15:1 (2005): 6-22

Week 4: *The Freewoman* (Issues 1.1-1.2) / *The New Freewoman* (Issues 1.1-1.5) / *The Egoist* (Issues 1.1-1.3, 1.16, 6.4, 6.5) (MJP)

Morrison, Introduction, in *Public Face*

Suzanne Churchill and Adam McKible, "Little Magazines and Modernism: An Introduction," *American Periodicals* 15:1 (2005): 1-5

*Jean-Michel Rabaté, "The *Freewoman*, the *New Freewoman*, and the *Egoist*," from Brooker/Thacker Vol. 1

Week 5: *The Little Review* (Issues 1.1-1.3, 1.6, 3.1, 3.6, 4.11, 4.12, 7.2, 9.2) (MJP)

Alan Golding, "*The Dial*, *The Little Review*, and the Dialogics of Modernism," *American Periodicals* 15:1 (2005): 42-55

Morrison, "Youth in Public: The *Little Review* and Commercial Culture in Chicago," in *Public Face*

Marek, "Making Their Ways: Women Editors of 'Little' Magazines," from *Women Editing Modernism*

Week 6: *The New Age* (Issues 1.1, 1.5, 15.14, 24.2), *English Review* (Issues 1.1, 1.2, 2.8+supplement, 4.15)

Sean Latham, [Introduction to Vol. I of *The New Age*](#)

Ann L. Ardis, "The Dialogics of Modernism(s) in the *New Age*," *Modernism/modernity* 14:3 (Sept. 2007): 407-34

Morrison, "The Myth of the Whole and Ford's *English Review*," from *Public Face*

Week 7: *Scribner's* (Issues tbd by presenter in consultation with me) (MJP)

Loren Glass, "#\$%^&!?: Modernism and Dirty Words," *Modernism/modernity* 14:2 (April 2007): 209-23

Timothy Galow, "Literary Modernism in the Age of Celebrity," *Modernism/modernity* 17:2 (April 2010): 313-29

Scholes, ["Afterword: Small Magazines, Large Ones, and Those In-Between"](#)

Week 8: *Crisis* (Issues 1.1-1.6, 5.1, 8.4, 8.5) (MJP)

Russ Castronovo, "Beauty along the Color Line: Lynching, Aesthetics, and the *Crisis*," *PMLA* 121 (October 2006): 1443-55

Anne E. Carroll, "Protest and Affirmation: Composite Texts in the *Crisis*," *American Literature* 76:1 (March 2004): 89-116

Week 9: *Rhythm* (Issues 1.1, 1.2, 2.5, 2.13,) / *Blue Review* (1.1), *BLAST* (1 & 2), *Tyro* (1) (MJP)

Carey Snyder, "Katherine Mansfield and the *New Age* School of Satire," *Journal of Modern Periodical Studies* 1:2 (2010): 125-58

Morrison, "Marketing British Modernism," from *Public Face*

Paul Peppis, "'Surrounded by a Multitude of Other Blasts': Vorticism and the Great War" *Modernism/modernity* 4:2 (April 1997): 39-66

Week 10: The 1910 Collection (MJP)

[This week's presenter will choose the critical readings with me based on her/his interests]

Week 11: 1922: *Criterion* (1.1, 1.2) and *Dial* (Oct. & Nov. 1922)

*Eliot, "The Idea of a Literary Review"

Michael North, Introduction to *Reading 1922*

Marek, "The Ironic 'Editorial We': Marianne Moore at the *Dial*," from *Women Editing Modernism*

Week 13: *Joyce, "Nausikaa," from *Little Review* and from *Ulysses*

*Paul Vanderham, from *James Joyce and Censorship*

North, "Tourists in the Age of the World Picture," from *Reading 1922*

Week 14: Fitzgerald, *The Great Gatsby*

The [1925 Virtual Newsstand](#)

*Sharon Hamilton, "The New York Gossip Magazine in *The Great Gatsby*," *F. Scott Fitzgerald Review* 8:1 (Sept. 2010): 34-56

North, "Across the Great Divide," from *Reading 1922*

Week 15: The Problem of World Literature, through Periodicals

*Eric Bulson, "Little Magazines, World Form," from the *Oxford Handbook of Global Modernisms*

Franco Moretti, "Conjectures on World Literature," *New Left Review* 1 (Jan.-Feb. 2000)

Pascale Casanova, "Literature as a World," *New Left Review* 31 (2005): 71-90

Presentation on Andrade and modern week in Brazil