# THE EDITORIAL ONTOLOGY OF THE PERIODICAL TEXT

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In their capacious introduction to the 2013 *Cambridge Companion to Textual Scholarship*, Neil Fraistat and Julia Flanders outline a wide range of «textual modalities» under the current purview of editorial theory and practice, including «books, oral texts, manuscripts, images, and digital inscriptions».[1] Later, Fraistat and Flanders acknowledge the potential limits of the volume's already expansive scope, turning from the field's present "center of gravity" to consider types of texts that may well become less peripheral. This list includes «the editing of performance» and «performative textual forms such as sign language»; «time-based media such as audio, video, and film»; «material artifacts such as statues, buildings, or complex built spaces like towns or archaeological digs»; and «[v]irtual environments and digital games».[2] Nowhere in this varied list of textual forms is the magazine. That omission may well reflect, at least in part, the diminishing presence of (printed) periodicals in our daily lives, given Fraistat and Flanders's future orientation, but I suspect the additional and more likely cause is the general cordoning off of magazines from editorial interest, except insofar as the careers of individual authors are concerned. While a number of editorial projects have thoughtfully represented particular authors' publications in magazines – James L.W. West's print edition of Fitzgerald's *Esquire* stories, say, or *Whitman's Poems in Periodicals*, a section of the *Walt Whitman*

[1] N. Fraistat, J. Flanders, «Introduction: Textual scholarship in the age of media consciousness», in *The Cambridge Companion to Textual Scholarship*, edited by N. Fraistat, J. Flanders, Cambridge, Cambridge University Press, 2013, pp. 1-14: 3.

[2] Fraistat, Flanders, «Introduction», p. 14.

*Archive* edited by Susan Belasco and Elizabeth Lorang – editorial theory and practice has largely neglected the periodical as a text in itself. At the same time, periodical studies has become its own established field and has drawn from editorial theory through such concepts as "periodical codes," most notably in the study of modernist "little" magazines (and, increasingly, those of other sizes as well), but more broadly in scholarship on later 19th- and 20th- / 21st-century literatures.[3] This essay seeks to redress that balance, by pointing out the often knotty ontological problems emerging from periodical texts, especially in relation to later book versions, and by arguing for the periodical text as a sufficiently significant stage of publication to warrant further editorial attention.

Let me offer two brief examples from recent American fiction, for authors whose works have not yet been the subject of scholarly editions, but presumably will be eventually. The *Safari* chapter of Jennifer Egan's 2010 novel *A Visit from the Goon Squad* contains a rather remarkable moment of prolepsis:

> The warrior smiles at Charlie. He's nineteen, only five years older than she is, and has lived away from his village since he was ten. But he's sung for enough American tourists to recognize that in her world, Charlie is a child. Thirty-five years from now, in 2008, this warrior will be caught in the tribal violence between the Kikuyu and the Luo and will die in a fire. He'll have had four wives and sixty-three grandchildren by then, one of whom, a boy named Joe, will inherit his *lalema*: the iron hunting dagger in a leather scabbard now hanging at his side. Joe will go to college at Columbia and study engineering, becoming an expert in visual robotic technology that detects the slightest hint of irregular movement (the legacy of a childhood spent scanning the grass for lions). He'll marry an American named Lulu and remain in New York, where he'll invent a scanning device that becomes standard issue for crowd security. He and Lulu will buy a loft in Tribeca, where his grandfather's hunting dagger will be displayed inside a cube of Plexiglass, directly under a skylight.[4]

But when that chapter appeared in the January 11, 2010, issue of *The New Yorker*, the paragraph read simply: «The warrior smiles at Charlie. He's nineteen, and has lived away from his village since he was ten. But he has sung for enough American tourists to recognize that, in her world,

[3] For a useful counterpoint to the longstanding scholarly emphasis on "little" magazines, especially in a European context, see M. Philpotts, «Through Thick and Thin: On the Typology and Agency of Literary Journals», *International Journal of the Book*, VII (2010), pp. 55-64.

[4] J. Egan, *A Visit from the Goon Squad*, New York, Anchor Books, 2011, pp. 61-62.

Charlie is a child».[5] When Egan submitted *Safari* to the *New Yorker*, she presumably had either not yet finished writing *Goon Squad*, and so retroactively inserted an earlier proleptic intrusion once the character of Joe had made his way into Lulu's story and would figure in the book's later chapters, or chose to keep the magazine's story, as a separately published text, within a tighter temporal focus. In the absence of Egan's drafts or other pre-publication materials, we could let the magazine story stand in as a kind of proxy for this chapter's *avant-texte*, inferring the kinds of revisions made between magazine and book.

Tim O'Brien's story in the January 1992 *Atlantic*, *The People We Marry*, which constitutes, in revised form, the seventh chapter of his 1994 novel *In the Lake of the Woods*, there retitled *The Nature of Marriage*, offers another case of different narrative dynamics between magazine and book. While the novel turns on John Wade, its protagonist, having concealed his presence at the My Lai massacre from everyone, including his wife, in the magazine story Wade serves in a different Army unit, a change which may at first glance seem to remove him from complicity in My Lai (though Bravo Company, Wade's magazine unit, engaged in the killing of unarmed civilians as well). Some minor characters, other soldiers in Wade's unit who die, appear with different names in the magazine version, so that, in one case, a fictional reference in the *Atlantic* version becomes an historical reference in the novel, to William Calley's radio operator, whose death was a catalyst for the massacre.[6] While the O'Brien papers at the University of Texas do include various pre-publication versions of *In the Lake of the Woods*, the drafts for the *Atlantic* story have been lost.

We find a similar kind of change in some of the stories Don Lee published periodically in the several years before his 2001 story collection *Yellow*, which surveys a range of Asian-American characters in the California town of Rosarita Bay. In *The Lone Night Cantina*, the protagonist, Annie, searches for love following her divorce, spending more time than her sister thinks is wise in the cowboy bar of the title. The most significant revision to the story in *Yellow*, versus its appearance fourteen years earlier in *Ploughshares*, is in Annie's last name – Wells in the magazine story and Yung in the book, where she becomes part of the broader array of characters circulating in and out of the ongoing narrative. (Her sister Evelyn, for

[5] J. Egan, «Safari», *The New Yorker*, 11 Jan. 2010, pp. 66-73: 69.

[6] For an extended discussion of this example, see J. Young, *How to Revise a True War Story: Tim O'Brien's Process of Textual Production*, Iowa City, University of Iowa Press, 2017, pp. 148-150.

example, also figures in the story *Casual Water*). At the time *Ploughshares* published *The Lone Night Cantina*, Lee had not yet developed the idea for what would become *Yellow*. When the story *El Niño* appeared in *GQ* two years later, the biographical note read: «Don Lee is working on a collection of Rosarita Bay stories called *The Plumb Line*».[7] When that story became *Widowers* in *Yellow*, there were similar transformations in characterization, as the white Emily Ross is now Emily Viera Ross, «an Asian of indeterminate origin», and her white lover, Dale Burkman, is now the Japanese American character Alan Fujitani.[8] The "cowboy myth" pursued by Annie Wells, who readers take to be white, as Toni Morrison would put it, because nobody says so,[9] takes on a different valency for Annie Yung, as does the rootedness in the Rosarita Bay community for Alan Fujitani, as in the book chapter he mentions a beachfront house that has been in his family for four generations, «excepting the three years they were interned at Manzanar»[10], a so-called "War Relocation Center" opened after Pearl Harbor. Reading these stories of fraught love in *Ploughshares* or *GQ* is a fundamentally different experience from reading them in a collection that foregrounds the racialized elements of the Rosarita Bay community, especially given Lee's use of the title *Yellow* rather than *The Plumb Line* or simply *Rosarita Bay*, which would have aligned this narrative, as Kun Jong Lee notes, with earlier collective community portraits like James Joyce's *Dubliners*, Sherwood Anderson's *Winesburg, Ohio*, or *Yokohama, California*, by the Japanese American writer Toshio Mori.[11]

From an editorial standpoint, Egan's, O'Brien's, and Lee's revisions likely would be considered "horizontal", in G. Thomas Tanselle's sense, as they are local changes that do not alter the underlying conception of the work, in contrast to what Tanselle considers "vertical" revision, though this is perhaps less clearly the case for O'Brien's or Lee's stories, depending on how much, in an editor's aesthetic judgment, John Wade's presence at My Lai or the racial identification of Lee's characters «aims at altering the purpose, direction, or character of a work».[12] This approach to revi-

[7] K.J. Lee, «The Making of an Asian American Short-Story Cycle: Don Lee's *Yellow: Stories*», *Journal of American Studies*, XLIX (2015), pp. 593-613: 595.

[8] D. Lee, *Yellow: Stories*, New York, W.W. Norton, 2001, p. 79.

[9] T. Morrison, *Playing in the Dark: Whiteness in the Literary Imagination*, New York, Vintage Books, 1993, p. 72.

[10] D. Lee, *Yellow*, p. 82.

[11] Lee, «The Making», pp. 594-595.

[12] G.T. Tanselle, «The Problem of Final Authorial Intention», in *Textual Criticism and Scholarly Editing*, Charlottesville, University Press of Virginia, 1990, p. 53. For a critique

sion is only coherent, of course, within a corresponding sense as both magazine and book versions inhering within the rubric of the work, not in relation to the original stories in the context of their magazine production and reception – not, in other words, in relation to their original reception performance, or reading.

Another way of making this point would be to say that editors and editorial theorists have tended to think of the pages of a magazine or newspaper comprising the periodical text as subsumed by a work by the same author, whether a book from which the periodical text is drawn (or will be drawn), or as a work constituted by that poem, story, or essay on its own. As Geert Lernout puts it in a discussion of Joyce, «even what may appear to be endpoints such as the periodical and booklet publications of sections and chapters of *Finnegans Wake* are for Joyce mere stations on the way to the final form of the text. The printed versions simply became the base for more overlay in the next document in the genetic history of the final text».[13] This is an entirely reasonable position, which I myself have followed in some of my previous scholarship.[14] But here, I will be arguing that such documents should also be understood in relation to a very different kind of work, the work of the periodical. The fourteen installments of Conrad's *Lord Jim* published serially, for instance, would eventually constitute a part of the work by that name, but were originally contributing, in my view, to *Blackwood's Magazine* as a work as well, whether conceived in its entirety or across the spectrum of those particular issues. An approach to the periodical text as part of the book-based work motivates Peter Shillingsburg's discussion, in *Text as Matter, Concept, and Action*, of the version in relation to the work: «[...] like the term *work*, *version* does not designate an object; it, too, is a means of classifying objects. In the same way that the work *Dombey and Son* is not *Moby Dick*, so too a first version is not a second, or a magazine version is not a chapter in a book, or a printed version is not a version for oral presentation. The term *version* in these formulations is a means of classifying copies of a work according to one or more concepts that help account for the variant texts or variant formats that characterize them».[15]

of this account of revision, see J. Bryant, *The Fluid Text: A Theory of Revision and Editing for Book and Screen*, Ann Arbor, University of Michigan Press, 2002, pp. 86-87.

[13] G. Lernout, «The Dimension of the Text», *Variants*, IV (2005), pp. 197-210: 207.

[14] See, for instance, J. Young, «Pynchon in Popular Magazines», *Critique*, XLIV (2003), pp. 389-404; and Id., *How to Revise*, pp. 26-29 and chapter seven.

[15] P. Shillingsburg, *Resisting Texts: Authority and Submission in Constructions of Meaning*, Ann Arbor, University of Michigan Press, 1997, p. 68.

What distinguishes the magazine version from the chapter in a book, for Shillingsburg, is variation, in their linguistic texts and/or in their material formats, while what connects them is their status as copies of the larger work of which they are parts. Understanding periodical texts in this way, I will conclude, while useful for author- and book-based conceptions of works, also abstracts them too far from their original circumstances of production, displacing their ontological origins in magazines with their retrospective perception as pieces of books. To cite another brief example, O'Brien published two stories called *Speaking of Courage*, one in the Summer 1976 issue of the *Massachusetts Review*, about a veteran named Paul Berlin who has returned to Minnesota from the American war in Viet Nam, and the other in the Winter 1989 issue of *Granta*, about a veteran named Norman Bowker who has returned to Minnesota from the American war in Viet Nam. O'Brien originally conceived of the 1976 *Speaking of Courage* as part of his 1978 novel *Going After Cacciato*, but eventually dropped that chapter from the book, while the 1989 *Speaking of Courage* did appear, in revised form, in O'Brien's 1990 collection *The Things They Carried*. I have explored the various questions arising from this publication history elsewhere, but would now say that, in doing so, I focused too narrowly on the magazine publications in relation to the works of which they later were and were not a part, and insufficiently on their place within *Massachusetts Review* and *Granta* as works, in the editorial sense, in their own right.[16] I return to the idea of the periodical as a particular kind of work in this essay's conclusion.

By a "periodical text" I mean something less than the magazine or newspaper as a whole, whether at the level of an individual issue or the full run of a publication, and more than a singular attention to a specific entry in a particular periodical, often read outside of a much larger and more complex periodical network. While periodical studies often swings more in the former direction, seeking to displace the author or the text as the *locus* of inquiry in favor of the periodical itself as a medium and material object, editorial theory and practice has remained relatively book- and thus author-centric. Jerome McGann's recent call for a new way of conceptualizing digital representations of texts, for example, takes as its model «the ecology of the book» as an «autopoietic network of social objects».[17] I am not arguing here 'against' this way of think-

[16] See Young, *How to Revise*, chapter four.

[17] J.J. McGann, *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction*, Cambridge, Harvard University Press, 2014 p. 124.

ing about books and their digital renderings, but pointing out that this kind of editorial approach leaves an inherent, magazine-shaped hole. If, as McGann puts it, «all textual works are works in process and they record that process at their documentary level»,[18] it's worth remembering that part of that process, for many texts, is to pass through a periodical, either on the way to a book version or on its own, and that a periodical-based mode of reading works in importantly different ways from a book-based model. As Sean Latham observes, «the pedagogical and interpretive habits of serial reading routinized by the book are of little use when we encounter a magazine».[19] The kind of middle ground I will be arguing for here is both rooted in practice and in theory. Periodical audiences, after all, rarely read the entirety of a given issue, and virtually never a full run. To read part or parts of a magazine, whether because one recognizes an author in the table of contents or because a page catches the eye visually, is an entirely ordinary way of reading a magazine, one the magazine's form itself encourages. So, to edit periodical texts in relative isolation reflects, at least to some degree, standard reading practice; at the same time, to do so without a sufficient eye to this publishing context risks dislodging the periodical text too far outside its historical origins, and thus importantly misreading its original audiences and production history.

Taking an individual author's career as the point of entry to a periodical text, then, does not allow sufficient room to edit and interpret the bibliographic and cultural scope of that periodical publication on its own terms. Editors have most often accounted for periodical texts, whether published as stand-alone works or as an interim stage on the way to book (re)publication, in terms of linguistic variants, especially in terms of changes between an author's manuscript and the magazine version, whether because of censorship, house style, or error; or as a record of authorial revision between magazine and book versions. There are important exceptions to this statement, most notably McGann's own study of modernist works in *Black Riders* and George Bornstein's investigations of Yeats's and other modernists' publishing practices, especially in *Material Modernism*, but even these projects are largely oriented around situating a particular author's appearances in the context

[18] McGann, *Republic*, p. 123.

[19] S. Latham, «Unpacking My Digital Library: Programs, Modernisms, Magazines», in *Making Canada New: Editing, Modernism, and New Media*, edited by D. Irvine, V. Lent, B. Vautour, Toronto, University of Toronto Press, 2017, pp. 31-60: 38.

of a particular periodical.[20] To take a more recent example, Paul Eggert's edition of Henry Lawson's *While the Billy Boils* proceeds from a decision «to privilege Lawson's newspaper and magazine texts, and to record the changes made for the book forms of the stories and sketches at foot of page», while Eggert stops short of what he sees as the «disadvantages» of «the claim that whole periodicals can be treated as single texts to be studied».[21] I return to this debate in the conclusion, but should note here the potential risks, from a periodicals-studies perspective, of focusing too narrowly on periodical texts without fully acknowledging «the ways that a single text is part of a wider, more complicated media and communications network of literary, and often visual, texts».[22] Eggert's editorial principles, in my view, lead in the right practical direction in the arrangement of the Lawson edition, but do not follow all the way to the logical, if perhaps unsettling, conclusion that periodicals can indeed be thought of as texts, and even works.

[20] For a range of American and British literary scholars attending to periodical texts beyond an author-centered focus on linguistic variations with book versions, see T. Amlong, «Periodicals as Primary Texts: Reading Nineteenth-Century Periodicals in the American Literature Classroom», *Teaching American Literature*, V (2012) pp. 1-14; E. Barnett, «Destroyed by *Poetry*: Alice Corbin and the Little Magazine Effect», *Modernism/modernity*, XXIV (2017) pp. 667-693; V. Bazin, «Hysterical Virgins and Little Magazines: Marianne Moore's Editorship of *The Dial*», *Journal of Modern Periodical Studies*, IV (2013), pp. 55-75; G. Dawson, «Stranger Than Fiction: Spiritualism, Intertextuality, and William Makepeace Thackeray's Editorship of the *Cornhill Magazine*, 1860-1862», *Journal of Victorian Culture*, VII (2002), pp. 220-238; M.J. Homestead, «Edith Lewis as Editor, *Every Week* Magazine, and the Contexts of Cather's Fiction», *Cather Studies*, VIII (2010), pp. 325-352; K. Leick, «Popular Modernism: Little Magazines and the American Daily Press», *PMLA*, CXXIII (2008), pp. 125-139; J.T. Newcomb, «Poetry's Opening Door: Harriet Monroe and American Modernism», *American Periodicals*, XV (2005), pp. 6-22; P. Ohler, «Digital Resources and the Magazine Contexts of Edith Wharton's Short Stories», *Edith Wharton Review*, XXXI (2015), pp. 57-73; M.D. Smith, «Soup Cans and Love Slaves: National Politics and Cultural Authority in the Editing and Authorship of Canadian Pulp Magazines», *Book History*, IX (2006), pp. 261-289; S.B. Smith, «Serialization and the Nature of *Uncle Tom's Cabin*», in *Periodical Literature in Nineteenth-Century America*, edited by K.M. Price, S. Belasco Smith, Charlottesville, University Press of Virginia, 1995, pp. 69-89; S. Whitehead, «Breaking the Frame: How Edith Wharton's Short Stories Subvert Their Magazine Context», *European Journal of American Culture*, XXVII (2008), pp. 43-56; G.K. Wolfe, «Science Fiction and Its Editors», in *The Cambridge Companion to Science Fiction*, edited by E. James, F. Mendlesohn, Cambridge, Cambridge University Press, 2003, pp. 97-102.

[21] P. Eggert, *Biography of a Book: Henry Lawson's While the Billy Boils*, University Park, Pennsylvania State University Press, 2013, pp. 349, 350.

[22] M.W. Turner, «Time, Periodicals, and Literary Studies», *Victorian Periodicals Review*, XXXIX (2006), pp. 309-316: 310.

Author-based editions aside, magazines are being edited, or at least digitally curated – most notably at the Modernist Journals Project, but also at the Modernist Magazines Project and the Pulp Magazines Project, to name but a few of many such sites. The MJP allows users access to digital images of all its magazines, along with a wealth of contextual information, and a broad range of pedagogical tools, among numerous other features. The focus of such projects is, naturally, the magazine itself, which, I will suggest below, provides an important model for how editors might approach a middle ground between projects oriented toward an individual author's publications in one or several magazines and projects taking the full run of a periodical as their conceptual parameters. Considered as an independent editorial object, the periodical text falls between these two poles, in ways that draw on both sets of editorial and philosophical principles, while remaining its own discrete ontological entity. What Mark W. Turner thinks of as «the periodical-ness of periodicals»[23] constitutes a key component of this approach to reading and editing magazines, sustained attention to the multiple ways in which the periodical as a form works in significantly different ways from codex books. As James Wald observes, «the periodical is not a book *manqué*, but a nonlinear assemblage of parcels of text, the unity of which derives from a common program implemented through repetition».[24]

Periodicals present themselves in a deep engagement between their linguistic and bibliographic codes, in McGann's terms, to an extent that arguably generates an independent kind of textual process, what Peter Booker and Andrew Thacker have termed a "periodical code". Their explanation merits quoting at some length:

> We can also make McGann's bibliographic codes more precise by discussing a particular subset, the *periodical codes* at play in any magazine, analysing a whole range of features including page layout, typefaces, price, size of volume (not all 'little' magazines are little in size), periodicity of publication (weekly, monthly, quarterly, irregular), use of illustrations (colour or monochrome), the forms

[23] Ivi, p. 310.

[24] J. Wald, «Periodicals and Periodicity», in *A Companion to the History of the Book*, edited by S. Eliot, J. Rose, Oxford, Blackwell, 2007, pp. 421-433: 422.

[25] P. Brooker, A. Thacker, *General Introduction to The Oxford Critical and Cultural History of Modern Magazines*, I, Oxford, Oxford University Press, 2009, pp. 1-26: 6. Matthew Philpotts refines the idea of the periodical code into a further set of codes that «highlight the different dimensions through which a periodical functions». See M. Philpotts, «Defining the Thick Journal: Periodical Codes and Common Habitus», https://seeeps.princeton.edu/wp-content/uploads/sites/243/2015/03/mla2013_philpotts.pdf, pp. 2-4.

of reproductive technology employed, use and placement of advertisements, quality of paper and binding, networks of distribution and sales, modes of financial support, payment practices towards contributors, editorial arrangements, or the type of material published (poetry, reviews, manifestoes, editorials, illustrations, social and political comment, etc.). We can also distinguish between periodical codes internal to the design of a magazine (paper, typeface, layout, etc.) and those that constitute its external relations (distribution in a bookshop, support from patrons). However, it is often the *relationship* between internal and external periodical codes that is most significant. Advertisements, for example, constitute both internal and external codes, indicating, on the one hand, an external relationship to an imagined readership and a relationship to the world of commerce and commodities, while operating, on the other hand, in their placement on the page or position in the magazine as a whole, as part of the magazine's internal code.[25]

Drawing on this way of thinking through a periodical's range of expressive textual features, Eric Bulson approaches the "little" magazine in terms of its form, which he defines as a way to «to emphasize the little magazine's status both as a *medium*, with a structure and design in the individual issues and full runs, and as a *material object*, constructed out of paper and ink and through printing processes before it could move nationally and transnationally».[26] Similarly, Latham, one of the MJP's founders, thinks of magazines as ergodic objects: «this deep connection between text and its physical substrate constitutes the ergodic quality of the magazine; editing such things thus requires methods that can describe, encode, and simulate this structure».[27] While sites like the MJP enable users to read magazines in digitally scanned forms as they might with paper periodicals, either by proceeding from start to finish or browsing through an issue's contents, they are, by design, not author-based but oriented around the locus of the magazine itself. While Fitzgerald's original readers may well have picked up a copy of *Esquire* in order to read his new story there (or at least the magazine's editor clearly hoped so), new writers have often been discovered by readers 'because' of the magazines in which they were published, while contemporary editors and scholars typically return to those sources from the opposite direction, because of an author's later reputation. If we think of an edition, as Eggert puts it, «as the embodiment of an argument, not something

[26] E. Bulson, *Little Magazine, World Form*, New York, Columbia University Press, 2017, p. 21.

[27] Latham, «Unpacking», p. 53.

that unproblematically stands in for the work in a newly purified or clarified form», then the arguments of such editorial projects implicitly rely on author- or publisher-centric models.[28] The editorial argument I am pursuing here, in turn, claims a middle ground between such orientations, enabling readers and/or users to encounter a text from the starting point of either a particular author or a particular periodical, and then to ask, in a fully historicist manner, what it might have meant to have read 'this' text in 'this' magazine in 'this' time.[29]

My thoughts on this topic have grown out of several scholarly projects that have run up against a range of questions generated by the publishing practices of 20th and 21st-century writers, as they have intersected with a variety of types of periodicals, both "little" and large, niche and commercial. These include Jean Toomer's appearances in a range of modernist magazines before he collected those pieces for the book production of *Cane* (1923); the publication of Toni Morrison's *Song of Solomon* as the *Redbook novel* in September 1977, alongside Knopf issuing the same title as a book; and the magazine versions of several of O'Brien's stories, most of which eventually became chapters in his novels, even if he did not always initially conceive of them as such. Each of these examples entail variations in both linguistic and bibliographic, not to mention periodical, codes, but I am interested in working through these differences with an awareness that a reading of any individual periodical text has originally occurred within a larger structure that «openly offers readers the chance to construct their own text», as Margaret Beetham writes, necessitating an editorial understanding of the periodical text's particular and, relative to books, peculiar ontology.[30] While the specifics of non-American magazine networks would yield differences in detail, the brief examples I draw on in the following discussion should hold generally true for periodical texts across cultural contexts.

[28] P. Eggert, «Writing in a Language Not Your Own: Editions as Argument About the Work: D.H. Lawrence, Joseph Conrad and Henry Lawson», *Variants*, IX (2012), pp. 163-183: 173.

[29] I have addressed instances of this dynamic in «Pynchon in Popular Magazines», *Critique*, LXIV, 4, (June 2003), pp. 389-404, which examines, in part, Thomas Pynchon's publication in the now obscure magazine *Cavalier*; «The Roots of *Cane*: Jean Toomer in *The Double Dealer* and Modernist Networks», in *Race, Ethnicity, and Publishing in America*, edited by C. Cottenet, London, Palgrave Macmillan, 2014, pp. 171-192; «Midwest Modernism: Reading Jean Toomer in *Prairie*», forthcoming.

[30] M. Beetham, «Open and Closed: The Periodical as a Publishing Genre», *Victorian Periodicals Review*, XXII (1989), pp. 96-100: 98.

### *1. The Aesthetic Ontology of the Periodical Text*

More so than the individual texts contained within them, I would argue, literary (and artistic) periodicals operate as emergent wholes, in the philosophical sense. That is, when considered collectively, as the sum of their parts, they take on properties that would not adhere to individual components. Referring to works of art generally, Harold Osborne explains, «once an aesthetic whole has emerged its aesthetic properties are reflected back on its contained parts and the elements of its parts in such fashion that so long as they are elements of just this whole they display aesthetic characteristics which they do not manifest in isolation or as elements of any other whole».[31] From an editorial viewpoint, it's important to note that such emergence occurs within and through a material form, rather than on only an ideal or abstract plane. Matthew Rowe, for example, suggests that «articulation in a medium might be a requirement of artwork *ontology* – so that such articulation is woven into the very nature of being a poem or a musical composition, just as it is for being a painting».[32] Jerrold Levinson, similarly, maintains that «musical and literary works cannot be pure or eternal structures, but must rather be considered instead as impure, historically conditioned, temporally anchored structures».[33]

The particularities of periodicals as «historically conditioned, temporally anchored structures» derive from the material circumstances of their production and consumption. While the uniqueness of periodicals is easily overstated – many books are ergodic objects as well, after all, even occasionally including advertisements among their non-linguistic matter, as in the case of a reprint of Morrison's *The Bluest Eye* that included a tipped-in cigarette ad or the original publication of Edgar Wallace's *The Four Just Men*, which replaced the last chapter with a pro-

[31] H. Osborne, «Aesthetic and Other Forms of Order», *British Journal of Aesthetics*, XXII (1982), pp. 3-16: 13. The foundational reference here is Joseph Margolis, «Works of Art as Physically Embodied and Culturally Emergent Entities», *British Journal of Aesthetics*, XIV (1974), pp. 187-196. Margolis returns to this topic in *Selves and Other Texts: The Case for Cultural Realism*, University Park, Pennsylvania State University Press, 2001, chapter five.

[32] M. Rowe, «Artwork Indication and the Standard of Neglect», *Proceedings of the European Society for Aesthetics*, IV (2012), pp. 433-444: 443.

[33] J. Levinson, «Indication, Abstraction, and Individuation», *Tropos*, IV (2011), pp. 49-61: 50.

motion encouraging readers to submit the "correct" ending for a cash prize – periodicals do present importantly distinct reading experiences from books, both as material objects and in their relationship to time.[34] Generally speaking – and there are notable exceptions to all of the following claims, both from the magazine and book ends of the spectrum – periodicals are designed to be more temporary, ephemeral, disposable than books, while asking readers both to encounter an individual issue and to consider that specific object in the wake of a much larger, and usually unfinished, whole.[35] J. Steven Murphy finds that the «ephemerality of the magazine – its commitment to the present, its periodic publication of numbered and dated issues, even its relatively (in comparison to the book) low production values – both defines the form and seemingly damns it to obscurity in the academy».[36] Similarly, Patrick Collier observes that periodicals' «material design – selections of paper, font, layout, etc. – emphasizes the reader's ease of consumption. Combined with their relative disposability, their openness to consumption made periodicals seem like commodities through and through».[37] For Beetham, the periodical's temporary status, combined with the often serialized nature of its fictions, produces a countervailing effect for readers. On the one hand, the magazine «resists closure because it comes out over time and is, in that respect, serial rather than end-stopped», while, simultaneously, «[e]ach number of the periodical is a self-contained text and will contain subtexts which are end-stopped or marked by closure».[38] A periodical's orig-

[34] See P. Collins, «Smoke This Book», *New York Times Book Review*, 2 December 2007, p. 779; on Wallace, see D. Glover's introduction to *The Four Just Men*, Oxford, Oxford University Press, 1995, pp. xv-xvi.

[35] For an especially thoughtful approach to conceptualizing the periodical as an object of study, see M. Philpotts, «Dimension: Fractal Form and Periodical Texture», *Victorian Periodicals Review*, XLVIII (2015), pp. 403-427. For analyses of particular magazine audiences, see as examples: S.K. Cieply, «The Uncommon Man: *Esquire* and the Problem of the North American Male Consumer, 1957-63», *Gender & History*, XXII (2010), pp. 151-168; S.S. Lanser, «A Prince for All Seasons, with Notes Toward the Delineation of a *New Yorker* Narratee», *Narrative*, XXII (2014), pp. 289-297; J.J. Letter, «Reading the *New Yorker*: Serialized Texts and the Performative Present in the Writing Classroom», *Pedagogy*, XI (2011), pp. 325-348.

[36] J.S. Murphy, «The Serial Reading Project», *Journal of Modern Periodical Studies*, I (2010) pp. 182-192: 182-183.

[37] P. Collier, *Modern Print Artefacts: Textual Materiality and Literary Value in British Print Culture, 1890-1930s*, Edinburgh, Edinburgh University Press, 2017, p. 15.

[38] M. Beetham, «Towards a Theory of the Periodical as a Publishing Genre», in *Investigating Victorian Journalism*, edited by L. Brake, A. Jones, L. Madden, New York, St. Martin's Press, 1990, pp. 19-32: 29.

inal audiences also approach the reading experience within the time of its distribution, so that «the time between installments/issues, the pause, matters».[39] «These gaps», Beetham observes, «whether days, weeks, or months, offer different periods of pause and recollection, but all in their differing ways construct time both as serial and as punctuated by the 'now' of the publication, a succession of 'present moments'».[40]

In these respects, both periodicals themselves, within individual issues or across a larger span of time, and the periodical texts within them, operate as emergent wholes, in ways that can be significantly more multiple and complex than for other kinds of artworks. This is the case both ontologically and pragmatically. Any given issue of a periodical is at once similar to and different from other issues, of that particular journal or related ones. As James Mussell suggests, «[e]ach successive issue must assert its difference from its predecessor, introducing enough singularity to disrupt the rhythm but not enough to break it entirely».[41] To isolate a given installment of a periodical, then, is to arrest its natural flow while also, if such a study is to develop in response to the emergent nature of the periodical, to perceive a given issue within a broader spectrum. The magazine or newspaper also remains open to multiple possible readings, for, as Beetham notes, «[m]ost readers will not only construct their own order, they will select and read only some of the text».[42] At this practical level, then, any reading of a particular periodical text will operate within one of multiple possible fields, as an individual reader, or editor, will position the periodical text against a particular emphasis on some aspects of the larger periodical field, but in terms of that single issue and its broader run, while other such orientations and readings would be inherently possible. Editing a periodical text should be especially amenable to Eggert's view of any scholarly edition as an argument about a way of presenting a text, once the periodical text is removed from the silo of linguistic variants and reconsidered within the wider and more multiple field of the periodical as an emergent whole. In the next section, I aim to elucidate these general remarks through two examples of editorial projects approaching periodical texts from somewhat different directions.

[39] Turner, «Time, Periodicals», p. 311.

[40] M. Beetham, «Time: Periodicals and the Time of the Now», *Victorian Periodicals Review*, XLVIII (2015), pp. 323-342: 327. On this point see also J. Mussell, «Repetition: Or, 'In Our Last'», ivi, pp. 343-358.

[41] Mussell, «Repetition», p. 351.

[42] Beetham, «Open», p. 98.

## *2. Print and Digital Models for Texts in Periodicals*

West's print edition of Fitzgerald's *Esquire* stories, *The Lost Decade*, and the *Whitman Archive*'s digital edition of the poet's forays into newspapers and magazines, *Whitman's Poems in Periodicals*, are both the fruits of admirable editorial labor, and both implicitly make eloquent editorial arguments about their modes of representing the works in question. But that editorial mode tends, in each case, to obscure a full sense of the periodical context within which Fitzgerald's and Whitman's original readers encountered these texts. West's edition of Fitzgerald's stories published in *Esquire* from 1936-1941, in the Cambridge Edition of the Works of F. Scott Fitzgerald, represents a phase of Fitzgerald's late career, when his longtime association with the *Saturday Evening Post* had fallen off, his Hollywood writing was meeting with mixed results, and he continued to need a steady stream of income. Of the thirty-five Fitzgerald stories that appeared in *Esquire* during this period, West's edition includes thirty, reserving two (*The Fiend* and *The Night Before Chancellorsville*) for the 2014 Cambridge edition of Fitzgerald's collection *Taps at Reveille*, where they appeared during Fitzgerald's lifetime, and omitting three others because Fitzgerald's daughter «judged them to be unworthy of reprinting».[43] As it seems likely that West would have included this second batch of stories absent the wishes of Fitzgerald's estate (he notes that «[t]exts of the stories can be acquired through the interlibrary loan services available at most academic and public libraries»,[44] my interest is in West's decision to set aside the two *Taps* stories – or rather, the two stories we would identify as the "*Taps* stories" on the same principle that justifies their exclusion from the *Esquire* volume, that their later inclusion in a book takes priority over their original appearance in a magazine. No doubt with a view to the Cambridge edition in its entirety, West sought not to include the same stories in two different volumes. This textual history also offers the only opportunity to consider authorial revisions; as West explains of the remaining *Esquire* stories, «there are no collected texts against which to collate the serial versions in search of authorial variants».[45] West's edition of *Taps*

[43] F.S. Fitzgerald, *The Lost Decade: Stories from* Esquire*, 1936-1941*, edited by J.L.W. West, Cambridge, Cambridge University Press, 2008, p. xviii.

[44] Ivi, p. xviii n. 16.

[45] Ivi, p. xxi. The one exception is «Design in Plaster», which appeared in *The Best Short Stories 1940*. «Collation of this text with the *Esquire* version», West notes, «has revealed

*at Reveille* in turn notes «heavy authorial revision between the *Esquire* text and the TAR text» for *The Night at Chancellorsville* (which appears with an altered title in *Taps*) with «only a scattering of variants between the serial and collected versions» of *The Fiend*.[46]

In prioritizing the book versions of these stories versus their earlier magazine publications, West is making the same decision that many editors would. At the same time, for a volume expressly premised around representing Fitzgerald's status as an "*Esquire* author", the allocation of these two stories to the *Taps* edition reframes that portion of Fitzgerald's career as an *Esquire* author, in fact pushing that career phase forward by a year, as the two stories in question appeared in both magazine and book form in 1935. Indeed, West speculates that Fitzgerald chose these two stories for the *Taps* collection in part as «a kind of reward» to *Esquire* editor Arnold Gingrich, while cutting a story that had first appeared in the *Saturday Evening Post*, when that magazine had since forsaken Fitzgerald.[47] Cordoning off *The Fiend* and *The Night Before Chancellorsville*, that is, effectively misrepresents the extent of Fitzgerald's association with *Esquire*, preventing readers of *The Lost Decade* from following the magazine stories in the sequence in which they originally appeared. This more book-oriented approach is, to a lesser degree, reflected as well in West's decision to organize the volume into two main sections, *Esquire Stories, 1936-1941* and *The Pat Hobby Series, 1940-1941*. This is, again, an entirely defensible structure, as the second section is linked by a common protagonist (and the first thus linked by Pat Hobby's absence), but this scheme also places the stories out of their sequential order, as the final three stories in the opening section – *On an Ocean Wave* (February 1941), *The Woman from '21'* (June 1941), and *Three Hours between Planes* (July 1941) – were all published when the Pat Hobby stories were nearly complete, with the last of those, *Pat Hobby's College Days*, running in the May 1941 issue.[48]

Finally, readers encountering these stories in *Taps* engage with what George Bornstein terms the «contextual code» of that volume, the effect

only minor copy-editing of punctuation and word-division but no substantive revisions» (p. xxi n21).

[46] F.S. Fitzgerald, *Taps at Reveille*, edited by J.L.W. West, Cambridge, Cambridge University Press, 2014, pp. 346, 349.

[47] Ivi, p. xiii.

[48] Interestingly, West's edition of *Taps* does not follow Fitzgerald's original table of contents, as the Cambridge edition had already included several stories first collected there in the 2009 Cambridge volume *The Basil, Josephine, and Gwen Stories*. See Fitzgerald, *Taps*, p. xiv.

of a text's placement within a collection[49]. *The Night of Chancellorsville* is the third entry in *Taps*, and *The Fiend* appears in the penultimate position, just before *Babylon Revisited* (and before a group of nine other otherwise uncollected stories from the late 1920s and early '30s, in addition to a list of variants, notes, illustrations, and appendices). Reading these stories in this editorial context obviously abstracts them from their original publication context, though West's edition of the *Esquire* stories arrives at something of the same result. While West's introduction situates the role of *Esquire* in Fitzgerald's late career, listing other well-known authors recruited for its pages by Gingrich, describing the magazine's physical style and range of advertisements, and noting its rising sales figures during this period, it does not enable readers to see how these stories would have looked in the magazine, either via reproductions or in relation to other contents in the issues in question.[50] The book's back matter does include an image of the May 1936 cover, where Fitzgerald appears among a wide range of contributors, including (in descending order in a right-hand column) Ernest Hemingway, Clarence Darrow, George Antheil, John Dos Passos, Langston Hughes, and William Saroyan, among many others, but this illustration does not allow readers to see which texts the magazine ran from these authors, what else appeared on those pages, or any of the other elements of *Esquire*'s periodical code. The closing page for *Chancellorsville* in *Esquire*, for example, positions the story's ending above the continuation of *The Greatest Invention*, by Walter Scott Meriwether, with a cartoon to the left (in which an irate woman asks her husband if he «has been cracking walnuts in the doors again», as these are off their hinges) and an ad to the right for *Beach Apparel* from F.R. Trippler and Co., *Outfitters to Gentlemen*.[51] The second page for *The Fiend* also runs up against a Trippler ad, this time for clothes for *Formal Occasions*, while the story's final section is bracketed by ads for Union Pacific's Los Angeles Limited line and for Scotch whiskey. To be sure, recovering this kind of publishing context would be a project better suited to a digital Fitzgerald edition rather than the print Cambridge volumes. The affordances of West's edition include a reader's ability to consider a large group of Fitzgerald's

[49] G. Bornstein, «What Is the Text of a Poem by Yeats?», in *Palimpsest: Editorial Theory in the Humanities*, edited by G. Bornstein, R.G. Williams, University of Michigan Press, 1993, p. 179.

[50] Fitzgerald, *Esquire Stories*, pp. xii-xiii.

[51] F.S. Fitzgerald, «The Night Before Chancellorsville», *Esquire*, February 1935, pp. 24, 165 (https://classic.esquire.com/article/1935/2/1/the-night-before-chancellorsville).

late stories together, and thus to pursue the kinds of thematic and narrative developments underway in this period, in keeping with the larger project of a multi-volume edition oriented around an author's career. But the nature of this edition makes it difficult for readers to access a full picture of Fitzgerald as an "*Esquire* author".

The *Poetry in Periodicals* section of the Whitman archive offers a useful example of how a digital, author-based editorial project can handle periodical texts. Given Whitman's extensive experience with newspapers and magazines, both as a contributor and an editor, representing his texts as they appeared in those publications constitutes a crucial element of his literary career, especially as a «foreground» for *Leaves of Grass*.[52] Users of the archive have access to about 160 of Whitman's poems, including those published in *Atlantic Monthly*, *Harper's Monthly Magazine*, the *New York Herald*, and various more obscure magazines and newspapers. The poems are organized both by title and by periodical, so that readers can search from either entry point. Clicking on a periodical title will «bring up a brief historical commentary about the periodical as well as a bibliographic list of any other poems Whitman published in that periodical». While Lorang notes that the «sporadically bound and microfilmed» contents of these periodicals often makes scans of complete issues difficult, she adds that the archive will eventually include as much of this contextual material as possible, in accordance with a shifting rationale for this aspect of the edition:

> Because so much valuable information can be gleaned from these pieces, we have decided to make available those items we do have and digitize others as possible. Similarly, as the project developed, we began scanning entire issues of the newspapers and magazines in which Whitman's poems appeared. Though most of these scans will not appear on the site, the issues have been electronically preserved for future use in this, or other, projects and research, including more detailed descriptions of the periodical issues in which Whitman's poems appeared.[53]

As Lorang goes on to explain, the process of scanning and transcribing even Whitman's periodical texts alone raises a series of pragmatic and conceptual questions, as the 19th-century newspaper practice of "stacked

[52] S. Belasco, «Walt Whitman's Poems in Periodicals», in *The Walt Whitman Archive* https://whitmanarchive.org/published/periodical/general_introduction/index.html.

[53] S. Lorang, «Editing Whitman's Poems in Periodicals», in *The Walt Whitman Archive* https://whitmanarchive.org/published/periodical/technical_introduction/index.html.

headlines" makes their precise connection to the text(s) below difficult to discern, and the physical layout of text on the page can yield uncertain relationships between Whitman's poems and surrounding blocks of type. More generally, the process of contextualizing Whitman's periodical texts leads to questions about the boundaries of the edition itself: «If a poem appeared on a page with other material, should we transcribe the entire page, and, if so, then why not the entire issue?».

This kind of debate has sprung up both within the workings of the *Whitman Archive* itself and in external critiques, such as Meredith McGill's objection: «periodicals are marshaled as important contexts for Whitman's texts, but they are not independent modes capable of launching a new investigation. The *Walt Whitman Archive* gestures toward the world outside Whitman's writing but zigs and zags mostly within itself».[54] As Belasco acknowledges in her contribution to *The American Literature Scholar in the Digital Age*, limiting access to entire periodical issues has been a «deliberate decision», but one that runs counter to the goal of representing the broader publishing context that could be made available (at least in some cases). «When we restrict ourselves to a single work isolated on a screen», Belasco writes, «we are violating the very nature of periodicals as collections of texts – not texts in isolation».[55] While the *Whitman Archive*'s representations of poems in periodicals takes advantage of its digital condition to represent much more of the original publication context than West's edition of Fitzgerald's *Esquire* stories, then, it has still run up against some limits of what and how to include in its editorial presentation, even if those practices may change

[54] M. McGill, «Remediating Whitman», *PMLA*, CXXII (2007), pp. 1592-1596: 1594. For a more extensive discussion of these internal debates as an asset to the Whitman Archive as a collaborative scholarly venture, see M. Cohen, «Design and Politics in Electronic American Literary Archives», in *The American Literature Scholar in the Digital Age*, edited by A.E. Earhart, A. Jewell, USA, University of Michigan Press-Ann Arbor, 2011 pp. 228-249. See also K.M. Price, «'Many Long Dumb Voices ... Clarified and Transfigured': The *Walt Whitman Archive* and the Scholarly Edition in the Digital Age», *Nuovi annali della Schuola Speciale per Achivisti e Bibliotecari*, XXVIII (2014), pp. 241-256. It's worth noting here that digital editions, in their typically more expansive and complicated patterns of collaborative scholarship, are perhaps less coherent «arguments», in Eggert's terms, than their print cousins, and instead become «sometimes [...] editions at odds with themselves« (M. Cohen, *Whitman's Drift: Imagining Literary Distribution*, Iowa City, University of Iowa Press, 2017, p. 207).

[55] S. Belasco, «*Whitman's Poems in Periodicals*: Prospects for Periodicals Scholarship in the Digital Age», in *The American Literature Scholar in the Digital Age*, edited by A.E. Earhart, A. Jewell, USA, University of Michigan Press-Ann Arbor, 2011, pp. 44-62: 59.

as the *Whitman Archive* continues to develop. Turning from these two models to a range of brief examples, I consider a kind of middle ground between the Fitzgerald and Whitman models, for scholars and editors interested in tracing a particular author's contributions to a periodical with as much historical and bibliographic context as possible or feasible.

### *3. Periodical Texts and the Contexts of Their Production*

In this section I propose a different kind of conceptual orientation to the editing of periodical texts, to enable interpretive schemes premised on an individual author's career, while more fully situating that author's works within their periodical contexts. While this approach is perhaps more easily aligned with digital editorial projects, I don't see it as dependent on such platforms. There is, after all, a now considerable body of print-based work in periodical studies that provides ample historical detail and illustrations, and some projects may still seem more naturally (or practically) suited to a print medium (and/or be more manageable or affordable in that venue).[56] I will rehearse a few different types of examples, in order to then draw some broader methodological and philosophical conclusions. While these cases are drawn from my own expertise in American literature, they should, in principle apply across cultural contexts, though I am mindful of the ways in which those contexts have shaped the production of magazines as cultural objects.[57]

Before Jean Toomer's *Cane* appeared from Boni & Liveright in 1923, several poems and stories had been published separately in a wide range of literary and political journals. These stretch from magazines expressly identified with political efforts to redress racial and class injustices (*The Crisis*, *The Liberator*), to the kinds of "little magazines" that have come to be closely associated with the production of a modernist aesthetic in the U.S. and Europe (*Broom*, *Little Review*, *Modern Review*, *S4N*), to a series of American regional journals that were both distinctly local in their production and outlook and engaged with hoped-for national and even international audiences (*The Double Dealer* in New Orleans, *Nomad* in Birmingham, Alabama, and *Prairie* in Milwaukee and

[56] For a lucid discussion of the potential advantages of print vs. digital editions, see McGann, *Republic*, chapter one.

[57] See Bulsom's introduction and M. Philpotts, *Through Thick and Thin*.

Chicago).[58] Beyond the magazine publications he secured in this period, Toomer was actively submitting his work to a broader range of modernist journals. As Eurie Dahn points out, while Toomer «was deeply entrenched in the periodical culture of the time. at the same time, it is important to note that Toomer's relationship to this culture was often tied to failure; his papers at the Beinecke Library testify to his many rejections from magazines ranging from *The Atlantic Monthly* to *The Dial* to *The Hound and the Horn*».[59] Toomer was himself involved in magazine production, serving on the *S4N* editorial board, and envisioning new journals of his own, though these plans never reached beyond the conceptual stage. Toomer was, nevertheless, keenly aware of the American periodical culture of the early 1920s and his multiple potential places within it.

With this background in mind, we might ask, for instance, what it would have been like to read Toomer's story *Carma*, about a Georgia woman whose jealous husband ends up on a chain gang after she fakes her suicide, not in the pages of *Cane*, nor in the *Fiction* section of Alain Locke's 1925 collection *The New Negro: An Interpretation*, but in the September 1922 issue of the Marxist magazine *The Liberator*, where Toomer's tale takes up part of a single page, alongside poems by Helen Frazee-Bower and Ralph Chaplin. In *Cane*, *Carma* is one of a number of portraits of Southern women, white, mixed, and African American, tied together by what Barbara Foley thinks of as the anonymous male narrator's «voyeuristic preoccupation» with their sexual histories.[60] (*Becky*, the story that precedes *Carma* in *Cane*, would appear, incidentally, in the next issue of *The Liberator*, October 1922.) But in its original publishing context, *Carma* is cut off from the book's «nodal relationships»,[61] instead taking up different textual and visual networks within the magazine space, and in the broader periodical environment engineered by *The Liberator* across the five years of its existence (of a total of seven, under this title) when Toomer's story appeared.

[58] See my «African American Magazine Modernism», in *African American Literature in Transition, 1920-1930*, edited by M. Thaggert, Cambridge, Cambridge University Press, forthcoming, and «The Roots of *Cane*».

[59] E. Dahn, «*Cane* in the Magazines: Race, Form, and Global Periodical Networks», *Journal of Modern Periodical Studies*, III (2012), pp. 119-135: 127.

[60] B. Foley, *Jean Toomer: Race, Repression, and Revolution*, Urbana, University of Illinois Press, 2014, p. 208.

[61] W. Beal, *Networks of Modernism: Reorganizing American Narrative*, Iowa City, University of Iowa Press, 2015, p. 55.

*The Liberator* emerged in 1918 from the ashes of *The Masses*, which saw its mailing rights revoked in the summer of 1917 under the Espionage Act, its final three issues sold only at newsstands.[62] With John Reed's dispatches from the new Soviet Union, followed by John Dos Passos's writings from Europe, the new magazine reached circulation heights of 50-60.000 subscribers for its monthly issues, also available for 20 cents at newsstands, though this subscription number fell following Reed's death in October 1920. Editor Max Eastman left the magazine a year later, with Claude McKay, a Jamaican poet who would play a key role in the New Negro Renaissance, and Michael Gold, a New York-born Jewish communist whose 1930 novel *Jews Without Money* would become a best-seller, assuming joint editorial control – rather briefly, and controversially – in January 1922. While clearly and avowedly Marxist in orientation, the magazine was one of the leading outlets for portrayals of African American life, thanks not only to McKay's presence but also to a broader interest in racial oppression as part of the more sweeping proletarian movement. In his autobiography, McKay recalls of the *Masses* a «special interest in its sympathetic and iconoclastic items about the Negro».[63] As George Hutchinson notes, a 1919 anti-war issue included the Stuart Davis illustration *The Return of the Soldier*, portraying a black veteran, in addition to works in other issues by such Harlem Renaissance figures as James Weldon Johnson, the playwright Mary Burrill, Fenton Johnson, Georgia Douglas Johnson, and Toomer, enough to make the journal "crucial" in the early intellectual development of Langston Hughes.[64] These writers shared space with white authors who were or would become well-known, such as Edmund Wilson, Maxwell Bodenheim, Siegfried Sassoon, Edna St. Vincent Millay, E.E. Cummings, and Ernest Hemingway[65] along with many who have been largely forgotten – and, more importantly, with extensive coverage of the American labor movement and the consolidated efforts to suppress it; unsparing visual

[62] B. Tadié, «The Masses Speak: *The Masses* (1911-17), *The Liberator* (1918-1924), *New Masses* (1926-48), and *Masses & Mainstream* (1948-63)», in *The Oxford Critical and Cultural History of Modernist Magazines*, II, *North American 1894-1960*, edited by P. Brooker, M. Thacker, Oxford, Oxford University Press, 2012, pp. 831-856: 841; M. Morrisson, *The Public Face of Modernism: Little Magazines, Audiences, and Reception, 1905-1920*, Madison, University of Wisconsin Press, 2001, p. 177.

[63] Quoted in Morrisson, *The Public Face*, p. 168.

[64] G. Hutchinson, *The Harlem Renaissance in Black and White*, Cambridge, Harvard University Press, 1995, p. 264.

[65] Tadié, «The Masses», p. 842 n. 44.

portrayals of daily proletarian life, often from the "Ashcan School"; editorial cartoons; and, of course and somewhat ironically, advertisements. Some of the ads in the issue in which *Carma* appeared are to be expected given the context – for bookstores, publishers, an international tool drive for the Soviets, but also for an optometrist, a chiropractor, a Russian restaurant, raincoats, a baldness cure, and an offer for a free copy (plus $2.50 shipping) of the book *Psychoanalysis and Love*, which promises *The Soul of Love Laid Bare*.[66]

This cluster of ads, as is often the case with magazines of this period, are relegated to the back of the issue. *Carma* arrives about in the middle – page 13 of 34 – following an essay from Gold on «the legend of Lenin» and just before a lengthy survey of a nascent Communist movement in Japan. Toomer's story shares the page with two poems, inviting *Liberator* readers to juxtapose Carma's story of "crudest melodrama" with a fairly conventional sonnet and another sonnet portraying the death of a Sioux prisoner. Toomer thus shares space with Ralph Chaplin, a labor activist and Zapata supporter who wrote the words to *Solidarity Forever*, edited an IWW journal, and was jailed for four years beginning in 1917 under the auspices of the Espionage Act, as well as Helen Frazee-Bower, who would become best known for her Christian children's book, *God's Trees*. Toomer's own poem, *Georgia Dusk*, appears 12 pages later, along with four other, shorter poems by other writers, asking readers to draw connections between these pieces across the breadth of the issue, and in relation to the various other verses printed throughout. (In *Cane*, in contrast, *Georgia Dusk* follows *Carma* two pages later, offering a different contextual code with a more immediate contextual and thematic connection). Reading *Carma* in *Liberator*, then, is not the same thing as reading it in *Cane* a year later, because its distinct bibliographical environment activates an uneasy yet potentially productive exchange of cultural associations, across the page and through the issue. As Hutchinson notes, the story's «narrative logic [...] precisely inverts the sort of melodramatic plot in which a villain captures a pure woman and threatens to deflower or murder her, only to be thwarted by the hero/lover who takes her home to marry».[67] Such melodramatic reversals are part and parcel of *Liberator*'s texts, as in the Genevieve Taggard story *Engaged*, which opens the issue in which *Carma* appears. Here a young woman named

[66] Similarly, Morrisson notes that the *Masses* had run ads from a variety of socialist organizations, but also from banks, pp. 181-183.

[67] Hutchinson, *The Harlem*, p. 406.

Juliet undergoes an abortion in a clandestine and grimy doctor's office, but rather than finding her marriage prospects and sexual purity ruined by this event, returns home to her unloved fiancé and the sad closing thought that «this day might even happen all over again».[68] Reading Toomer's Carma next to Taggard's Juliet demonstrates both the prevailing patriarchal and class structures impinging on these protagonists. As in *Cane*, *Carma* is addressing here a readership located firmly outside the geographical and cultural boundaries of rural Georgia, though the magazine environment implies a greater social continuity among Toomer's and Taggard's stories, and the associated poems – perhaps even a more «American» (a word Toomer used to express his own vexed sense of racial identity) picture of Carma and the tangled perspective through which her plight emerges.[69]

This sketch gestures towards the kinds of contexts that would be important to an edition of *Carma* as a periodical text. But there are also elements of the "*Liberator*" *Carma* or any periodical text that are difficult, if not impossible, to capture in either a print or digital format – the materiality of the journal itself and the ways in which that condition speaks to the print culture of its production and distribution. The copy I photographed at the Northwestern University Special Collections department is now a quite fragile object, its thin pages fraying at the touch, its ephemerality readily apparent. If this New York Marxist magazine was temporarily hosting Toomer's story, both as a node in its own cultural and political networks and as a way-station on the way to its book form (which would also disappear rather quickly, with limited sales), then to encounter that material object now, as it threatens to fall apart with each turn of a page, is perhaps to be reminded of how much we cannot know about what it would have been like to read *Carma* in *The Liberator*, or to have simply turned the page, to an article titled *Dogs and Shadows in Japan*.

While the variant modes in question for the "*Liberator*" *Carma* largely entail changes to the text's bibliographic and periodical codes, the version of Morrison's *Song of Solomon* appearing in *Redbook* presents these sorts of changes in addition to important linguistic changes, as the *Redbook* text is a substantially condensed version of the Knopf novel. Spanning 24 pages at the back of the issue, *Redbook* presents a substantially

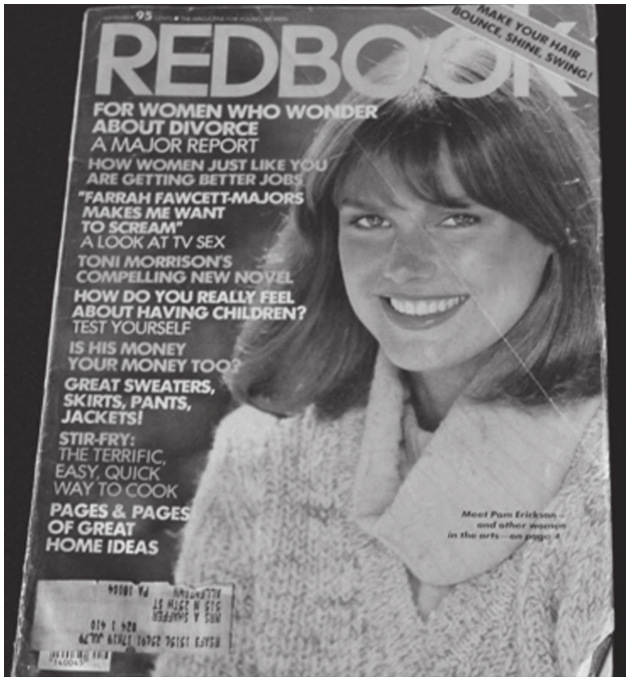
[68] G. Taggard, «Engaged», *The Liberator*, September 1922, pp. 5-10: 10.

[69] For an overview of Taggard's career, including her important but now largely forgotten presence as a leftist poet in the 1930s and '40s, see N. Berke, *Women Poets of the Left: Lola Ridge, Genevieve Taggard, Margaret Walker*, Gainesville, University Press of Florida, 2001, chapter three.

condensed version of the novel for a clearly popular, but (perhaps surprisingly) sophisticated audience. Since the early 1900s, *Redbook* had featured fiction from such contributors as Jack London, Sinclair Lewis, Edith Wharton, Edgar Rice Burroughs, F. Scott Fitzgerald, Booth Tarkington, and Dashiell Hammett. There was no confusing *Redbook* with *The Paris Review*, certainly, but the magazine's interest in publishing serious fiction remained well in place in the late '70s; Joyce Carol Oates's *All the Good People I've Left Behind* was the May novel in that year (along with a story by Paul Theroux), and the *Song of Solomon* excerpt closes with a promotion for the October novel, John Hersey's *The Walnut Door*. The *Redbook* of 1977 is not quite the *Redbook* one might idly encounter while waiting in line at the grocery today. While current covers invariably promote various ways to «Please your man in bed tonight!», Morrison's novel appears alongside such articles as *For Women Who Wonder about Divorce: A Major Report*, *How Women Just Like You Are Getting Better Jobs*, *Farrah Fawcett-Majors Makes Me Want to Scream: A Look at TV Sex*," *How Do You Really Feel about Having Children?* and *Is His Money Your Money Too?* (along with, it must be noted, *Great Sweaters, Skirts, Pants, Jackets!*; *Make Your Hair Bounce, Shine, Swing!*; *Stir-Fry: The Terrific, Easy, Quick Way to Cook*; and, perhaps inevitably, *Questions and Answers about Sex*). In any case, while I think it would be easy to be puzzled at Morrison's interest, aside from the obvious financial considerations, in publishing her new work of serious fiction in a supermarket magazine, there is more to that story.

Beginning in the mid-1960s, *Redbook* became more of a recognizable "women's magazine", with its readership growing from two million to five million, but the magazine's primary focus was on political issues: women's rights, sexual harassment, and equal pay chief among them. The editor at this time was Sey Chassler, identified as a «strong advocate for women's rights» in his *New York Times* obituary. Chassler's column in the *Song of Solomon* issue reports on his status as one of three men – he had replaced Alan Alda – on President Carter's commission charged with organizing a National Women's Conference.[70] Against this backdrop, then, we might imagine the kind of reader – or at least the kind of reader constructed by the magazine's contents, editorial policies, and advertisements – who would have encountered *Toni Morrison's Compelling New Novel*, as the cover headline calls *Song of Solomon*. (This head-

[70] R. Pogrebin, «Sey Chassler, 78, Redbook's Editor in Chief», *The New York Times,* 21 Dec. 1997, p. 51.




line is worth noting in itself, as an index of Morrison's stature on the basis of *The Bluest Eye* and *Sula*, her first two novels, as *Redbook*'s covers do not always promote the fiction within on the basis of an author's reputation. The November 1977 issue, for instance, simply promises *A Novel about Falling in Love*, which turns out to be *Gus in Bronze*, the first novel by Alexandra Marshall, who would go on to co-found the Ploughshares International Fiction Writing Seminar). As I have argued at greater length elsewhere, Morrison stands in a complex relation to popular culture throughout her career, from *Redbook* to Oprah's Book Club to her work as her own reader in her novels' audiobook versions.[71] In the case of a late 1970s *Redbook* readership, we might reasonably imagine an audience with a developed political awareness and literary sensibility. I don't want here to valorize a magazine that asks its readers in one ad to «TEST YOUR HUSBAND» to see if he prefers mashed potatoes or Stove Top stuffing with chicken, but I am interested in the juxtaposition between

[71] See my *Black Writers, White Publishers: Marketplace Politics in Twentieth-Century African American Literature*, Jackson, University Press of Mississippi, 2006, chapter four.

that ad and another for Kelly Girls, «a great way to ease yourself back into the workforce», or Margaret Mead's column on *Redbook's' Young Mothers in a Changing World*, or Morrison's novel itself, where the opening page ironically faces a Virginia Slims ad and then segues into Milkman Dead's journey to Shalimar, Virginia, where he too has "come a long way, baby». That ad is the last one until the page facing the novel's conclusion, where readers are advised «How to have a career and care for a child» – in this case, by donating $15 a month to the Christian Children's Fund to support children in impoverished countries.

There is much more to say about the seemingly contradictory – but perhaps quite ordinary – conflations of content and audience that emerge in a reading of the *Redbook* version of *Song*, especially as this process entails a reading of the magazine more broadly, beyond the pages devoted to Morrison, what Sean Latham and Robert Scholes have termed the problem of seeing magazines not as «containers of discrete bits of information» but rather as «autonomous objects of study».[72] But reading *Song of Solomon* as the "*Redbook* novel" also raises various questions in relation to the version appearing in the Knopf book issued almost simultaneously. This comparison yields interesting editorial and narratological consequences, as the narrative whole in *Redbook* is necessarily less than, or at least distinct from, the entirety of the plot and narrative architecture in the Knopf novel. Both texts are divided into two parts, with nine and six chapters, comprising 216 and 118 pages, respectively, in the book and 24 and 21 sections, across 13½ and 11½ pages, respectively, in the magazine. (There each new section is signaled by a double space in between paragraphs and bold type in the new section's opening sentence). Thus we find a slightly imbalanced but roughly symmetrical structure in each case. The greatest cumulative effect of the cuts necessary to reduce the finished novel into its serialized form is a much sharper focus on Milkman, and, to a lesser degree, on Guitar, Macon, and Circe. Secondary female characters, especially Ruth, Hagar, Corinthians, and Lena, fade further into the background in the *Redbook* version, representing on the one hand a distillation of the plot necessary to fit the narrative into a much smaller space, but also an interesting consequence for a magazine whose target audience consists precisely of non-working mothers, like Ruth, who are themselves backgrounded socially and politically, even if a magazine like the 1977 *Redbook* acknowledges the tip of the feminist

[72] S. Latham, R. Scholes, «The Rise of Periodical Studies», *PMLA*, CXXI (2006), pp. 517-531: 517, 518.

iceberg. Readers of the Knopf *Song*, that is, are better positioned to consider Milkman's quest romance through the eyes of Hagar or Ruth, or to refract the narrative's natural identification with its protagonist through alternative focalizations, while *Redbook* readers engage a more consolidated and so less diffuse range of perspectives from which to engage the narrative. Rather than making major cuts to large sections of the novel, the process of transforming the Knopf *Song* into the *Redbook* version consists largely of local elisions, which often require accompanying revisions to the *Redbook* text. (I should note here that I am assuming a process in which Morrison – working alone or with an editor – worked backward from the book-length text to produce the magazine text.) Given the absence of any production materials related to *Song of Solomon* in the Morrison archive at Princeton, it will likely be impossible to explain the precise steps through which these and other changes occurred.[73]

This brief discussion leads to the broader editorial issue of how to understand *Song of Solomon* as a periodical text within *Redbook* as a broader work. Excerpts from a completed book published serially do not quite fall into the category of the "*avant-texte*" for genetic criticism. If, as Daniel Ferrer notes, «the project of a text exists apart from the finished text» but «the finished text is the only point from which the genetic critic can grasp such a project»,[74] is an excerpted novel that is about to be published in its full form "finished" in its serial state? The *Redbook Song* is a fractionalized, though not exactly fragmented, version of the "whole" novel, but its narrative status within the pages of the magazine entails its being read as a "complete" fiction. Given its virtually simultaneous release in magazine form, we cannot think of the condensed periodical text as representing a stage on the way to a more fully realized conception of the novel, but rather as a text produced independently, in order to generate publicity for the book, of course, but also to offer *Redbook* readers an opportunity to access the novel as a separate aesthetic object – after all, much of the magazine's audience presumably contented themselves with the "*Redbook* novel" rather than the "real" novel, a history that poses its own interesting editorial challenges to represent. For those readers, the immediate context for Morrison in *Redbook* might well not have been a relational view of this periodical text

[73] These are "believed lost," according to a Firestone Library blog post announcing the opening of the papers for research.

[74] D. Ferrer, M.G. Corcoran, «Clementis's Cap: Retroaction and Persistence in the Genetic Process», *Yale French Studies*, 89 (1996), pp. 223-36: 228.

with the novel, or as part of Morrison's career arc, but rather within the context of the "*Redbook* novel" arriving each month.

O'Brien published extensively in a wide range of literary journals and commercial magazines during the 1970s and '80s, from *Ploughshares* and *Massachusetts Review*, to *Redbook* and *McCall's*, to *Esquire* and *Playboy*, among others, and with other sorts of periodical venues as well (such as the *New York Times Magazine* or the alumni magazine of Macalester College, O'Brien's alma mater), before transitioning in the 1990s to *The New Yorker* as the exclusive home for his periodical fiction. In most cases O'Brien was submitting smaller pieces of a longer work in progress, periodical texts that would be revised into chapters of *Going After Cacciato* or *The Things They Carried*. Some stories, such as *Keeping Watch at Night* in the December 1976 issue of *Redbook*, fell out of a later book version, in this case *Cacciato*, as O'Brien's conception of that novel changed course. *Keeping Watch at Night* is therefore part of the «developing version», in Shillingsburg's terms, of *Going After Cacciato*, as one of the documents on the way to an "essayed version" of that novel, but also stands alone, I would argue, as an essayed version of *Keeping Watch at Night* as a work that is distinct from *Cacciato*. In addition, some of O'Brien's fiction appeared, at least initially, on its own, only later incorporated into an as yet unknown novel; these are periodical texts that retrospectively become part of a larger work's developing version, but were not apparent as such at the time of their initial publication. Perhaps the most striking example of this dynamic is *Loon Point*, which originally appeared in the January 1993 *Esquire*, and which O'Brien later incorporated in revised form into not one but two future novels, *In the Lake of the Woods* (1994) and *July, July* (2002).[75] *Loon Point* portrays a weekend outing for Ellie Abbott and Harmon, who are in the midst of an affair, until Harmon dies suddenly and Ellie returns to her unsuspecting husband. In *Lake*, this story appears as a memory for Kathy Wade, who disappears in a different Minnesota lakeside town, after her husband, John Wade, loses a Democratic primary for a Senate seat following revelations that he has concealed his presence at the My Lai massacre as an American soldier in Viet Nam. (The novel leaves unresolved the question of whether Kathy has run away, been murdered by John, or suffered an unexplained accident). In *July, July*, we find much the same story as in *Loon Point*, though now transferred to an older (fifty-two vs. thirty-seven) Ellie Abbott.

[75] I discuss O'Brien's works in relation to their periodical forms in greater detail in *How to Revise a True War Story,* pp. 73-9, 81-95, 148-55, and 159-86.

Turning to the January 1993 issue of *Esquire*, where *Loon Point* was first published, we find Woody Allen on the cover, with the legend, «I can't believe I'm stuck with these wackos on the cover of [...] Dubious Achievements of 1992!». Alongside Allen's face are smaller images of Sharon Stone, Sarah Ferguson, Madonna, Sinéad O'Connor, and Ross Perot, as the issue looks back on cultural "highlights" of the previous year, along with an oddly prescient legend in the upper-left corner, *PLUS! 10 Reasons to Impeach Bill Clinton*, a facetious piece connecting the newly inaugurated president to a decades-long KGB plot to spread communism in the U.S. Like most *Esquire* installments from this period, the January issue alternates among broad social satire, portraits of "sophisticated" masculinity, and more culturally "serious" essays and fictions. O'Brien's story appears on the first page of the magazine's contents, with the subheading, «it's harrowing enough to run around on your spouse and get caught, but sometimes it's even worse to get away with it». Other features surrounding *Loon Point* in the top contents section include profiles of Salman Rushdie in exile (*The Martyr*), Michael Bolton (*Nine Million Michael Bolton Fans Can't Be Wrong*), a «millionaire Cuban exile» (*Who Is Jorgé Mas Canosa?*), and a Berkeley fraternity (*Goat Brothers*). At this point *Esquire* still ran as a broadside, with most ads cordoned off on separate pages, though still embedded within the span of a feature article. There is a much denser text-ad ratio in the magazine's first half, in contrast to the significantly more text-heavy concentration of features in the second half. Only one ad appears with *Loon Point*, for a Nordic Flex exercise machine, and that arrives on the page facing the story's end, so the fiction itself is not interrupted, at least for readers whose eyes will not jump to the ad's recto page immediately upon turning from the story's penultimate page. While *Loon Point* is focalized entirely through its female protagonist, charting Ellie Abbott's dissatisfaction with her marriage to Jack (renamed Mark in *July, July*) and her affair with a dentist named Harmon, the male image in the exercise machine ad, combined with the contents of the issue and *Esquire*'s general construction of its audience, reinscribe Ellie's perspective within a broader readership that is «a model of virile sophisticated heterosexual masculinity»,[76] and about Ellie's age here (thirty-seven, but fifty-two in *July, July*). «As with *Playboy*», Lorrie N. Smith argues of O'Brien's stories published in *Esquire*, «the female reader opening these pages ventures into alien and dangerous

[76] Cieply, «The Uncommon», p. 159.

territory».[77] *Loon Point* would read differently as a story in *Redbook*, or *McCall's*, or in a more "literary" journal like *Ploughshares* or *Massachusetts Review*, or, for that matter, as a *New Yorker* story. Reading "Loon Point" in early-'90s *Esquire*, then, entails situating the story's narrative dynamics within these broader cultural backgrounds, especially given the story's focalization through a woman who finds both the men in her life ultimately lacking in the kinds of masculinity most overtly associated with the magazine, even as such images are more subtly questioned in *Esquire*'s periodical codes.

The broader practice of reading magazine fiction carries narrative implications as well, which position *Loon Point* in relation to its genre and its ensuing readerly expectations. As Beetham points out, a particular periodical issue is «both open-ended and end-stopped», as most individual texts within an issue «will be characterized by closure» and «each number must function as part of a series and as a free-standing unit which makes sense to the reader of the single issue».[78] Telescoping Beetham's universal analysis back onto the January 1993 *Esquire* and *Loon Point*, we find both such a self-contained text and sub-text, even while each implicitly connects to the magazine's meta-text. The cover story on *Dubious Achievements of 1992* harkens back to the events of the past year and their coverage in *Esquire*, just as the presence of O'Brien's story here recalls his various *Esquire* publications in the 1980s, as evidenced by the note on O'Brien in the *Backstage with "Esquire"* page that identifies him as «a long-time contributor who was nominated for a National Magazine Award for his fiction in Esquire. The author of the classic Vietnam novel *The Things They Carried* – much of which first appeared in these pages – O'Brien lives in Massachusetts». At the same time, the issue as a whole and *Loon Point* as a periodical text present self-contained reading experiences, lending themselves to more casual readers who will not necessarily connect this issue or this story with related issues and stories. At this point, *Loon Point* does not anticipate either of its eventual reprisals in *In the Lake of the Woods* or *July, July*, but functions more as a stand-alone depiction of a woman finding happiness neither in adultery nor marriage. Coupled with the facing black-and-white image of a naked man, frozen in midfall, above a scenic Midwestern lake, these visual and verbal paratexts position *Loon Point* as

[77] L.N. Smith, «'The Things Men Do': The Gendered Subtext in Tim O'Brien's *Esquire* Stories», *Critique*, XXXVI (1994), pp. 16-40: 23.

[78] Beetham, «Theory», p. 29.

less a story narrating Ellie Abbott's midlife crisis than as a story whose problem is how her male readers might gain access to that otherwise unknown and illegible inner life, which might now stand in for those readers' experiences of female subjectivity more broadly. In this respect too, then, *Esquire* and *Loon Point* perform «Janus-like»[79] operations, looking both within the contents of the story and its surrounding pages and outside to the social situations and tensions refracted through *The Magazine for Men*.

*Esquire*'s periodical codes consistently figure the kind of masculine reader Smith examines, as for instance in the feature immediately following *Loon Point*, a photo spread about a fishing vacation in Belize that portrays a white, heterosexual couple, with the woman occasionally topless. The issue's ads, considered generally, aim at a similarly constructed consumer, with products including cigarettes, cars, stereo systems, liquor and wine, men's fashion, watches, shampoo, cameras, cologne, boots, a Walkman, "better sex" videos, and the aforementioned exercise machine. Alongside this expected array of largely masculine products and the kinds of advertised images typically accompanying them, though, the magazine presents a surprising concentration of cultural (construed loosely) goods, including the Quality Paperback Book Club, the Easton Press' leatherbound "100 Greatest Books" series, a compact disc club, John Lee Hooker's *Boom Boom* album, the Excalibur Press' *Confessions of a Sex-Crazed Money Man*, and Sidney Sheldon's new novel, *The Stars Shine Down*. In this respect, at least, *Esquire* distinguishes itself from other "men's magazines" by assuming a somewhat more literate consumer, an approach that dates back to the magazine's efforts in the late 1950s and early '60s to create a market niche apart from *Playboy*'s.[80] A similar range of middlebrow topics and cultural icons is apparent from a broader look at the issues surrounding this one, as read through their covers. Starting with the February 1992 issue through November 1993, we find covers devoted to «White People: The Trouble with America», with no image but simply white text embossed on a white background; *Younger Women, Older Men*, a James Salter story, set against a topless woman in profile; *America, Meet*

[79] Beetham, «Theory», p. 30.

[80] On *Esquire* in this period, see Cieply, «The Uncommon»; K. Brezeale, «'In spite of women': *Esquire* Magazine and the Construction of the Male Consumer», *Signs*, XX (1994), pp. 1-22; B. Osgerby, *Playboys in Paradise: Masculinity, Youth and Leisure-Style in Modern America*, New York, Berg, 2001; T. Pendergast, *Creating the Modern Man: American Magazines and Consumer Culture, 1900-1950*, Columbia, University of Missouri Press, 2000.

*Your Future: Free Beer, Loud Music, Total Babes, Buff Dudes, and Glamorous High-Paying Jobs for Everybody* (a satirical article); Howard Stern's declaration, «I hate myself, and you love me for it»; *How George Bush Went Mad in the White House*; *Beach Culture*; *Women We Love* (an *Esquire* annual issue); *Redford Rides Again*; Spike Lee on Malcolm X; Winona Ryder in Francis Ford Coppola's *Dracula*; *The American Man, Age 10*; *Confessions of a Reluctant Sex Goddess*; *The Final Victory of the American Sitcom* (on Roseanne Barr); *Have You Seen Your Grandfather, Baby, Standing in the Shadow?* (on Mick Jagger); *The Last Pinup* (on Demi Moore); *Sex and the Single Guy*; *What Every Man Should Know about Models* (with an image of a model sitting on top of a pile of mannequins); *Sixty Years of Women We Love*; *Cult Superstar Harvey Keitel about to Explode*; *Sixty Things Every Man Should Know* (1993 was the magazine's sixtieth-anniversary year); and *Rare Jordan* (on Michael Jordan). The material environment within which the *Esquire* "*Loon Point*" operates thus locates this particular text within a much larger framework, more expansive, even, than either book in which it will reappear in revised form. A story about an American middle-class white woman's dissatisfaction with both her married and adulterous relationships – the tag line bracketed off on the last page of the *Esquire* story reads, «she loved Jack, yes, and she had loved Harmon, but the reality of love was not what she had imagined it to be» – *Loon Point* in *Esquire* participates in the magazine's ongoing portrayal of American middlebrow culture, which spills across pages devoted to both narrated and advertised fictions. Ellie's restless desire is here especially evocative of a consumerist lack, always deferred in a Lacanian chain of signification that finds no ending object, while at the same time suggesting that the particular men she finds wanting do not measure up to the impossible images of "true" masculinity cultivated in *Esquire*'s other pages. Especially as an *Esquire* story, *Loon Point* comes to revolve around the central contradiction of commodity culture, juxtaposing Ellie's sense of stasis and lack of agency, «as if she were strapped into the backseat of her own life»,[81] with the omnipresent potential of transformative commodities, the promise that «You can do it!» (from an ad for Merit low-tar cigarettes at the end of the November 1993 issue, the antecedent here being the ability to enjoy such a product).

The subject implied by such a direct address, typical of advertising across media, is, of course, illusory. As Judith Williamson notes, «every ad necessarily assumes a particular spectator: it projects into the space

[81] T. O'Brien, «Loon Point», *Esquire*, January 1993, pp. 90-94: 92.

out in front of it an imaginary person composed in terms of the relationship between the elements within the ad. You move into this space as you look at the ad, and in doing so 'become' the spectator».[82] The construction of an advertised audience merges with the implied readership in the narratives interspersed among a magazine's ads, yielding the kinds of conflicted relationships Brooker and Thacker find in the play between internal and external periodical codes. The *"Esquire" Loon Point* especially evokes such tensions in its final page(s), in the interplay between the story's conclusion on the verso page and the Nordic Flex ad on the recto, with the slogan, «What Makes Us Better, Makes You Stronger». The ad's intense focus on the physical – «Build your superior body with the superior strength trainer» – appears directly across from the story's sense of emotional emptiness: «Now Ellie stood quietly for a moment. She opened her robe to the garden and let herself be bathed by the humid night air. 'Please,' she said. And for a long while she waited. There was that simple wanting in her heart, wanting without object, just wanting and wanting». This passage all but disappears in the *July, July* version of *Loon Point*, reduced to a stand-alone sentence, «Ellie opened her robe to the garden and let herself be bathed by the humid night air», moving in the following paragraph to an image of a «slim, neatly dressed young man» across the street, who, Ellie concludes, is not the policeman she feels has flirted with her after Harmon's drowning, «but someday, Ellie knew, it surely would be».[83] In the earlier novel, meanwhile, the basic outline of the *Loon Point* story is transferred to an incident in Kathy Wade's memory, in which she has simply called off the affair with Harmon (who is still a dentist, but does not die at the resort). A version of the line above recurs here as well: «She remembered opening her robe to the humid night air. There was a huge and desperate wanting in her heart, wanting without object, pure wanting».[84] Thus, the chapter in *In the Lake of the Woods* retains key narrative and linguistic echoes of its magazine antecedent, but, in contrast to the version that appears in *July, July*, this chapter clearly bears a more divergent relation to the periodical text, with a protagonist displaying not only a different name (Kathy Wade vs. Ellie Abbott), but a much more and differently developed backstory.

[82] J. Williamson, *Decoding Advertisements: Ideology and Meaning in Advertising*, New York, Marion Boyars, 1984, pp. 50-51.

[83] T. O'Brien, *July, July*, Boston, Houghton Mifflin, 2002, pp. 177-178.

[84] T. O'Brien, *In the Lake of the Woods*, Boston, Houghton Mifflin, 1994, p. 253.

Whereas the *July, July* chapter gestures toward a longer sense of futurity even as Ellie feels herself perpetually resigned to her present condition of guilt, the *Lake* chapter positions the affair as a possible factor in explaining Kathy's disappearance at a different lake resort, as the narrator suggests that «the fling with Harmon was just an emblem of all the unhappiness in her life».[85] The magazine story, in contrast, isolates the particular moment of emotional emptiness, an ironically epiphanic counterpoint to what might have seemed the singular plot point, Harmon's drowning (which is instead dispensed with cursorily in the fifth paragraph). Thus the play with duration in *Loon Point*, in narratological terms, is more sharply felt in the magazine story than in either book chapter, especially as this event from Ellie's past finds other references in the longer text. On the one hand, nothing has really changed by the end of *Loon Point*; Ellie is back home with Jack, who is as oblivious to her second affair as he presumably was to her first such episode and to her emotional state, reading her claim to be «fine» at face value. On the other hand, this ending leads out of O'Brien's story into other narratives with more tangible closure, whether for readers moving forward to the Belize photo spread; back for the profile of Rushdie living in isolation in London, which closes with an account of the exiled writer as a «Berlin Wall" for British «literary types» against the «great enemy of free thought»[86]; or even flipping to the Baileys ad on the issue's back cover, which promises, «something magical happens when you give Baileys over the holidays. Glasses appear out of nowhere».

Reading these periodical texts in relation to the emergent wholes of the magazines in which they first appeared demonstrates, I hope, the range of commercial, cultural, and aesthetic contexts that editors of periodical texts might attempt to represent in their editions, through sustained attention to the variant forms of these periodical texts in relation to book versions, and to the material forms through which the stories' original reception performances occurred. I conclude by returning to the broader question of what it might mean for editorial theory to perceive periodicals as works.

[85] Ivi, pp. 253-254.
[86] P. Weiss, «The Martyr», *Esquire*, January 1993, pp. 70-76, 118: 118.

### *4. Reading and Editing Periodicals as Works*

There is a loose consensus among contemporary editorial theorists about the status of works in relation to texts, versions, and documents. Works are «ontological mutants», as Lydia Goehr puts it, in a musical context: immaterial themselves, works are only accessible through particular material instantiations.[87] There is broad agreement with this position on the editorial side. Hans Walter Gabler, for instance, enunciates a «fundamental distinction» between texts and works: «"text" is always grounded in the materiality of transmissions, while "work" is conceptually always immaterial».[88] Shillingsburg thinks of works as «implied» by their «material representations», through which a work «is performed into existence sequentially and ephemerally in the reading process».[89] Similarly, Barbara Bordalejo concludes, «traces of the work, evidence of its existence, can be found in the documents and the texts they hold, but the work itself is none of those instances while, at the same time, is somehow present in all of them».[90] Peter Robinson, meanwhile, considers works to be «communicative acts» which texts «witness», as the «physical traces of the work».[91] Eggert, finally, concludes that «the work emerges not as an object but as a regulative concept that embraces the endless iterations of the text-document dialectic, a dialectic that inevitably involves the workings of agency and takes place over time».[92]

On the Continental side, we see generally a greater emphasis on the genetic process of textual production, whether through *la critique génétique* in France or the *critica delle variante* or *variantistica* in the Italian philological tradition. Ferrer, for instance, positions the work as a subset of an authorial "project," which moves between various texts on

[87] L. Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford, Oxford University Press, 1994, p. 2.

[88] H.W. Gabler, *Text Genetics in Literary Modernism and Other Essays*, Cambridge, Open Book Publishers, 2018, p. 7.

[89] P. Shillingsburg, *Textuality and Knowledge: Essays*, University Park, Pennsylvania University Press, 2017, pp. 121, 123.

[90] B. Bordalejo, «The Texts We See and the Works We Imagine: The Shift of Focus of Textual Scholarship in the Digital Age», Ecdotica, X (2013), pp. 64-76: 71.

[91] P. Robinson, «The Concept of the Work in the Digital Age», Ecdotica, X (2013), pp. 13-42: 38, 40.

[92] P. Eggert, «What We Edit, and How We Edit; or, How Not to Ring-Fence the Text», Ecdotica, X (2013), pp. 50-63: 53. See also P. Eggert, *Securing the Past: Conservation in Art, Architecture, and Literature*, Cambridge, Cambridge University Press, 2009, pp. 233-237.

the way to its eventual development as a work: «the project is engaged in a continuous slide from the extreme *avant-texte* to the threshold of the work – indeed, to the work itself».[93] Similarly, Cesare Segre, in an essay mapping lines of connection and divergence between French and Italian editorial approaches, envisions the work as exhibiting a "dynamism" that eventually comes to replace the author's original vision, expressed through micro- and macro-variants along the way through multiple manuscripts: «au dynamism de l'œuvre se substitute le dynamisme de la poétique de l'auteur».[94] More recently, Elena Pierazzo has transferred these conceptions of work and text to the digital realm, distinguishing between documents and texts on an axis of materiality, with texts now functioning as readerly (or editorial) constructions from the physical evidence of documents, while «the concept of work represents the quintessence of immateriality» because «it can only exist in posse» and shifts through time; as Pierazzo concludes, «because the work is more of an aspiration than an achievable editorial result, this aspiration changes every time a text is edited and every time new evidence is uncovered».[95] I am eliding important distinctions among these theorists about the editorial implications of these views of the work, but the broad sense of works as immaterial entities that are derived from a collection of material documents, while not inhering in any single document, cuts consistently across these approaches.

Why might editorial theorists not think of periodicals as works in this sense? First, there is no author to associate with the periodical, but rather an array of authors, editor(s), and publisher(s), and therefore no single consciousness with which to associate a conceptual unity (or rather, a developing set of unities) that often underlies ideas of the work, especially in its more idealist strands. On the other hand, as Bordalejo points out, this is an easier path to take for works and texts produced from the 19th century forward.[96] Second, variants, one of the traces through which editorial theorists have outlined the relationships between copies and works, would largely drop out of the picture if we are dealing with magazine or newspaper issues, which are obviously not revised and republished in the same manner as books. It might also be objected that

[93] Ferrer, Corcoran, «Clementis's Cap», pp. 227-228.

[94] C. Segre, «Critique des variantes et critiques génétiques», *Genesis*, VII (1995), pp. 29-45: 37.

[95] E. Pierazzo, *Digital Scholarly Editing: Theories, Models, and Methods*, Surrey, Ashgate, 2015 p. 69.

[96] Bordalejo, «The Texts», p. 69.

periodicals, as documents, are not copies of an immaterial work but are merely documents, with links to a variety of works emanating out from individual portions of the periodical. But here we might bear in mind Eggert's sense of the «documentary dimension», in which, in the act of reading, «the document is inevitably a record of and from the past and lies at the cross-section of other histories: of the book trade, generic conventions, readerships, and political, social, and other discourses».[97] As a document, an issue of a periodical surely entails this dimension. But the act, or rather multiple potential acts, of reading a periodical also bestows on that document a particular sense in which it operates as an emergent work.

For works are also seen in relation to readers, in addition to authors and editors, as in Shillingsburg's conclusion that a work «is performed into existence sequentially and ephemerally in the reading process».[98] Bordalejo, similarly, insists: «a document that has been inscribed with text has no function unless a reading agent is present».[99] Periodicals scholars certainly "read" magazines, both as individual issues and as larger collections of texts. Latham, for instance, interprets two issues of *Scriber's Magazine*, from 1910 and 1931[100]; for other examples of this scholarly genre, see note 10 above, though the articles there are only a smattering of the field, which extends back to extensive research on Victorian periodicals. (There it's worth distinguishing, in terms of periodicals as works, between Victorian novels that were published serially on their own, that is, not as part of larger magazines, as was the case with several novels by Dickens or Wilkie Collins, versus those that appeared originally as part of a larger magazine context, like the Sherlock Holmes stories in the *Strand*). Within the field of periodical studies, scholars not only analyze single numbers of a periodical, but also routinely "read" magazines and newspapers across multiple issues, what Mark Turner describes as reading «horizontally or laterally».[101]

This way of thinking has met with resistance from editorial theorists. Citing Laurel Brake's claim for a wide-ranging study of Victorian periodicals «horizontally and intertextually», rather than in «vertical studies of single titles, editors and writers», Eggert argues: «the claim that whole periodicals can be treated as single texts to be studied suggests

[97] Eggert, *Securing*, p. 233.
[98] Shillingsburg, *Textuality*, p. 123.
[99] Bordlajeo, «The Texts», p. 67.
[100] Latham, «Unpacking», pp. 34-52.
[101] Turner, «Time, Periodicals», p. 315.

to me that the banner of the 'material' that the book-history movement unfurled as its own twenty years or more ago has become something of a fetish in need of bibliographic counterbalancing. Otherwise the claims reduce to the status of truisms, rhetorically impressive to be sure, but perilously close to empty».[102] Eggert's primary example of this "fetish" is Brake's discussion of an ad for the Scottish Widows' Fund on the back wrapper of George Eliot's *Daniel Deronda* (1876), a juxtaposition which Brake reads as demonstrating «the heteroglossia of these hybrid texts which serially produce regular, pervasive dialogue».[103] As Eggert quite rightly points out, Brake's study does not extend to any of the "textual agents" that a bibliographic account would seek to track down, i.e. the printer, publisher, ad writer, etc., who had a hand in publishing Eliot's novel with this ad facing its last page of narrative. Eggert concludes:

> Such a project would also potentially offer an explanation of the ongoing importance for successive sets of readers (and publishers and printers and booksellers) of a remarkable novel. The writer of the advertisement for the Scottish Widows' Fund, on the other hand, almost certainly does not deserve this kind of attention, especially not if it impoverishes study of *Daniel Deronda*. But I am talking about George Eliot's novel as a work, not as a book.[104]

Eggert constructs something of a straw ad man here, in my view; Brake's point, as I understand it, would not so much be to "elevate" the writer of the widows' fund ad copy to the same cultural status as the author of *Daniel Deronda*, but to think through the shared space of the novel (as a book) and other kinds of cultural materials, as both of these, after all, might contribute to readers' interactions with *Daniel Deronda* as a book and thus, as a work (for how else would they access the work except through its material documents?). And, of course, much work in editorial theory since McKenzie and McGann has "elevated" non-authorial figures, if not usually otherwise anonymous ad writers, without detracting (at least in the view of materialist editors) from the stature of authors themselves.

The more important point, though, derives from Brake's "horizontal" view of periodical issues, versus a "vertical" focus on individual parts of a periodical. For it is along this horizontal axis that periodicals func-

[102] L. Brake, *Print in Transition, 1850-1910: Studies in Media and Book History*, London, Palgrave Macmillan, 2001, pg. 82; Eggert, *Biography*, p. 350.

[103] Brake, *Print*, p. 45.

[104] Eggert, *Biography*, p. 351.

tion most clearly and powerfully as emergent wholes, in the sense that «emergent systems are ontologically distinct but intimately related to their constitutive elements».[105] Because the "constitutive elements" of a magazine or newspaper can be combined and recombined in various ways by various readers, the part-whole relation is always, in principle, in flux. The reader who encounters Egan's story *Safari* in the pages of the *New Yorker* will do so within a variety of possible fields of reception, ranging from a reading of that periodical text alone (though even here the broader background of the *New Yorker* beyond an individual issue would come into play) to a reading of that story alongside every other periodical text and advertisement. If we reframe a readerly and editorial view of a periodical text to account more fully for the original context of production, we can think of the periodical text not only as a part of a larger work that exists outside of the periodical altogether – *Safari* as a magazine story in relation to *A Visit from the Goon Squad* as a work – but also as part of a larger work that is embodied within the periodical itself. Returning to Margolis's claim that artworks are embodied in physical entities, so that a physical particular can instantiate a cultural particular via cultural emergence, we might understand the periodical text as embodying (or instantiating) *both* a part of the extra-periodical work and a part of the periodical as a work. In something of the sense in which musical works can be thought of as ontologically thick in the case of a particular recording (i.e. a track on an album), while ontologically thin in the case of the more immaterial level of the work,[106] we might also see periodical texts as ontologically thick insofar as the details of their particular physical form importantly inform readers' encounters with them in that medium.

What, then, are the editorial implications of thinking of periodicals as works? First, we might add magazines and newspapers to the set of performed works (films, architecture, jazz, performance art, theatrical productions) that Almuth Grésillon sees as raising conceptual questions about editing in relation to texts and documents.[107] While the periodical issue as a document is "finished" upon its publication, in contrast to more clearly performed works such as music or plays, the periodical is

[105] C. Bartel, «The Metaphysics of Mash-Ups», *Journal of Aesthetics and Art Criticism*, LXXIII (2015), pp. 297-308: 302.

[106] Bartel, «The Metaphysics», pp. 299-300.

[107] A. Grésillon, M.-M. Mervant Roux, «Marguerite Duras / Claude Régy: *L'Amante anglaise*: Genèse d'une écriture, gésine d'un théâtre», in *Genèses théâtrales*, edited by A. Grésillon, M.-M. Mervant-Roux, D. Budor, Paris, CNRS Éditions, 2010, pp. 211-232:

performed across multiple instantiations by multiple readers, on a level that is, I would insist, far more contingent and complex than the ways in which books are performed by their readers. In this respect, periodicals as works operate in something of the way that Bryant considers works as embodying a textual process rather than a textual product, as "materialized pulses of combined public and private creativity."[108] Editing periodical texts, whether in print or digital platforms, should ideally encompass editorial forms that enable readers and users to engage with as much of the text's periodical context as possible, through reproductions of an entire issue, or even multiple issues, so that they can re-enact the periodical text in relation to the work of the periodical.

ABSTRACT

For most editors and editorial theorists, texts published in periodicals function primarily as points on a work's production history, meaningful for how they demonstrate continuities with and differences from other versions of the work. This article argues for the periodical text as meriting fuller editorial consideration on its own terms, in line with the fundamental differences inhering in the experience of reading a magazine versus a book. The essay concludes with a proposal to understand periodicals as a particular kind of work.

*Keywords*
Periodical studies; magazines; work; editorial ontology; contexts of production

232. For further discussion of this point, see D. Van Hulle, P. Shillingsburg, «Orientations to Text, Revisited», *Studies in Bibliography*, LIX (2015), pp. 27-44: 41-43.

[108] Bryant, *Fluid*, p. 61.