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***The Little Magazine as Interdisciplinary
Space: Literature and the Visual Arts in the
Acorn (1905-6) and the Apple (1920-22)***

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This article is dedicated to Dorothy Thirkettle.

The recent critical reinterpretation of “modernism” as “modernisms,” a complex and often contradictory network of movements, values, and disciplines, has enabled greater understanding of literature’s interdisciplinary interchanges, collapsing perceived boundaries between literature and other fields, such as art, science, and commerce.^[1] Equally the simultaneous “materialist turn” (Brooker and Thacker 6) in literary studies has resulted in increased critical awareness of little modernist magazines. This article explores the interdisciplinary interchanges between literature and visual art within the pages of two critically neglected British little magazines, the *Acorn* (1905-6) and the *Apple* (1920-22). The *Acorn* and the *Apple*, despite being published almost twenty years apart, share a sustained, deliberate, and strategic juxtaposition of visual art and literature which blurs the demarcations between these two disciplines and challenges their perceived definitions. This juxtaposition occurs on a material level: in both the magazines the placement of visual art alongside and amongst literary content serves to generate implicit and mutually definitive meanings, some of which cannot be conveyed solely through the words of this literary content. Analysing the magazines’ conflation of literature and the visual arts through the framework of Jerome McGann’s materialist criticism demonstrates how this juxtaposition is not an arbitrary placement of two distinct disciplines, but an interactive pairing of what McGann terms “bibliographical” and “linguistic codes” (13).

“Bibliographical codes,” McGann asserts in *The Textual Condition* (1991), are the “material (and apparently least “signifying” or significant) levels of the text” which “are not regularly studied...typefaces, bindings, book prices, page format, and all those textual phenomena usually regarded as (at best) peripheral to the text” (12-13). Gérard Genette first emphasised the importance of studying “paratexts,” textual features “such as an author’s name, a title, a preface, illustrations” that are often considered ancillary to the text, as sources that “extend” the meaning of the text (1-2). McGann develops this idea further, arguing that the meaning of a text is not just extended, but produced by the interaction between bibliographical and linguistic codes: “meaning in literary works results from the exchanges these two great semiotic mechanisms [bibliographical and linguistic codes] work with each other” (67).

We can apply this theory to the interdisciplinary exchanges within the *Acorn* and the *Apple*. The visual art forms another bibliographical code that interacts with the magazine’s literature—the prose fiction, poetry, and articles that constitute its linguistic codes—to produce meaning. In the *Acorn*’s particular presentation of Yeats’ poem “Do Not Love Too Long,” (1904) the borrowed elements of visual art such as decorated initials and a reproduction of Yeats’s signature at the bottom of the page situate the words of the poem within the context of chivalry and lyrical lament that other later representations of the poem (devoid of this visual art) cannot convey. In the *Apple*, advertisements take on the qualities of visual art as part of a strategy to announce the magazine’s privileging of art over commerce. In addition, several double-page spreads in the magazine exemplify McGann’s idea of bibliographical and linguistic codes working together to produce meaning: the placement of certain pieces of art opposite certain poems or articles implicitly generates meanings and connections that affect the reception of the little magazine. This interdisciplinarity opens up the possibility that visual art can constitute a text, anticipating later critical claims that “the body of the text is not exclusively linguistic” (McGann 13).



Figure 1-the *Acorn* and the *Apple*.

As with many little magazines, both the *Acorn* and the *Apple* were relatively short-lived. The *Acorn* was planned as “A Quarterly Magazine of Literature and Art” but lasted only two issues, the first appearing in November 1905 and the second, and last, in January 1906. Published by the Caradoc Press, a small press set up by the magazine’s editor, H.G. Webb, in Bedford Park, Chiswick, the two issues of the *Acorn* contain 17 reproductions of “Illustrations,” a generic term that encompasses a multi-disciplinary array of etchings, mezzotints, engraving, drawing and photographs of sculpture.^[2] This visual art spans a wide temporal period, including a seventeenth-century mezzotint by Prince Rupert, drawings by Sophia Beale, the Victorian feminist genre painter and photogravure by eighteenth-century French painter Antoine Watteau. The magazine’s literary content is equally diverse, including, alongside Yeats’s poem, poetry by G.K. Chesterton, short stories, and pieces of travel writing.

The *Apple* echoes the *Acorn*’s diversity. Edited by Herbert Furst, the *Apple* was a quarterly magazine printed by The Morland Press and published by Colour Publishing from January 1920 until April 1922. The magazine’s contents page erects a partition between visual art and literature with the sub-headings “Art” and “Letters”. “Art” includes etchings, woodcuts, pencil drawings, engravings, charcoal drawings, sculpture, lithographs, wash drawings, and aquatints, and “Letters,” a somewhat highbrow label, encompasses literary criticism, topical

articles, poetry and short stories. The *Acorn* also separates its content along disciplinary lines, dividing it into two lists, one for “Illustrations” and one for “Contents”. Yet these separate headings obscure the extent of the interaction between visual art and literature within these little magazines, an interaction exemplified in the publication of Yeats’s “Do Not Love Too Long” in issue one of the *Acorn*.

George Bornstein has already employed McGann’s bibliographical code to study Yeats’ poetry. Defining this code as “features of...material presentation, such as volume design, pagelayout, typeface, or materials of construction,” (65) Bornstein argues that the “changing bibliographical code” (48) found in various published versions of Yeats’s “When You Are Old” endows the poem with accordingly different, changing meanings and act as indices of historical context. In the version of the poem published in *The Flame of the Spirit* (1891) the “expensive paper with careful binding and a cover blocked in gold,” an inscription to Maud Gonne, and the placement of the poem at the end of a series of seven love lyrics are all bibliographical codes that implicitly situate the poem within “an aristocratic aesthetic of love and of esoteric lore,” (47) but in the version of the poem published in *The Countess Kathleen and Various Legends and Lyrics* (1892), its placement within a series of 23 other poems “that emphasized their Irishness,” (50) such as “To the Rose Upon the Rood of Time” and “The Death of Cuchullin,” highlights the poem’s nationalistic, political context. We can apply Bornstein’s argument to “Do Not Love Too Long”. The bibliographical codes present in the version of the poem published in the *Acorn* in 1905, just a year after it had been composed, differ greatly to those found in later published versions of the poem. The most prominent or contextualising bibliographical codes are those that borrow from the realm of visual art.



Figure 2- “Do Not Love Too Long,” the *Acorn*.

The presence of a woodcut first initial with its elaborately designed “S” featuring trailing ivy with heart-shaped flowers imbues the poem with a material textuality reminiscent of a medieval manuscript, emphasising the romanticism of Yeats’s early poetry and its links to the conventions of the love lyric. The decorated initial is not Yeats’s design, but that of H.G. Webb, who, the “List of Illustrations” tells us, provided “Initials and Ornaments Designed and Cut on Wood” throughout the magazine (List of Illustrations vi). Webb’s use of traditional art forms like woodcutting (xylography), together with the thick, old-fashioned typeface in which the poem is printed, work alongside the linguistic codes of the poem to emphasise its central themes of time and tradition (“grew to be out of fashion/ Like an old song” (3-4), “the years of our youth” (5), “she changed” (9)). The archaisms of “Do Not Love Too Long,” such as the repetition of the Shakespearian “O” apostrophe and first-person lament “I loved long and long” (2) appear as more archaic because the poem is framed by visual art which harks back to older forms of artistic craftsmanship (Yeats 20).

Moreover, the fact that the other contents of the magazine, such as the two articles appearing before and after Yeats’s poem, are also decorated in a similar manner draws these seemingly unconnected texts into unconscious dialogue with each other. “Angkor, A Pilgrimage,” appears on the pages immediately before Yeats’s

poem and the first sentence features a decorated initial “B” with a depiction of intertwined leaves and a separate woodcut of a long vine (Chandler 1). “The Wythan Tree” by Violet Jacob has an archaic curved “T” and a woodcut of an intertwined rope drawn into the shape of a crest (Jacob 21). Several pages later, “The Truth of the Sword,” a tale depicting the Spenserian-esque adventure of “Sir Hugh” and “The Red Hound,” is equally elaborately decorated, with a detailed wood-cut depicting a sword cutting through the “S” of the word “Sword” (Benson 33). The effect of this sustained use of visual art is an accumulative one; as the reader passes through the content of the magazine, this content appears as increasingly geared toward asserting the magazine’s status as a periodical steeped in older traditions of mystery, folklore, and romanticism. Yeats’s poem, in both its semantic and bibliographical codings, reflects and shapes the *Acorn’s* distinctly artistic, quasi-romantic aesthetic.

However, the *Acorn’s* aestheticism is not just a quasi-romantic tendency but can be read in the context of the overarching aims of two distinct concepts: the Arts and Crafts movement and the “total art” ideal. The Arts and Crafts movement developed from the 1880s “under the pervasive influence of [William] Morris” (Stansky, 12) and aimed at a unified, Socialistic collaboration between craftsmen and artisans working in a wide range of trades including engraving, printing, book designing, drawing, painting, embroidery, needlework, photography, sculpture, wood-cutting and etching. Furthered by the establishment of The Century Guild, a “very loose association” (Stansky, 69) of artists, in 1882, The Art Workers Guild in 1884, and The Arts and Crafts Exhibition Society in 1888, the movement aimed “to bring together a variety of artists and craftsmen and to facilitate their assisting one another in their individual specialities” (Stansky, 119). As Imogen Hart has noted, this movement is “a useful context” (120) in which we can situate several little magazines, including the *Evergreen* (1895-7), the *Century Guild Hobby Horse* (1884-94) and the *Acorn*. The *Acorn’s* interdisciplinary fusion of literature and visual arts, as seen in the presentation of Yeats’s poem, reflects the Arts and Crafts ideal of unification within the arts. A particular feature that “fits the Arts

and Crafts model of expressive creativity” (Hart 129) is the presence of Yeats’s signature at the bottom of his poem. The signing of the poem is akin to the artist’s signature of a painting, conflating the disciplines of art and literature and serving as a hallmark of the poem’s authenticity.

Yet this unification of the arts found in the *Acorn* (and the *Apple*) also reflects the influence of the “total art” ideal and Aestheticism. This ideal originated in the late nineteenth century and aimed toward the unification of different forms of art under a total, aesthetically consistent movement. Many little magazines soon began to reflect the aims of this movement. As Ian Fletcher has recognised, the little magazine “had aspirations toward becoming the venue of total art,” and attempted to achieve this by creating “full fusion of type, paper, illustration, letterpress” (173) within their pages. Laurel Brake and Marysa Demoor have discussed how magazines such as the *Century Guild Hobby Horse* and the *Dial* “carefully selected handmade papers and specific inks for their publications, resulting in a self-conscious fusion of form with content” that renders the magazines examples of “Total Art journals” (479). The *Acorn* also evinces this fusion of form and content. The incorporation of visual art into Yeats’s poem gives the impression of “total art” and the self-consciously visually pleasing presentation of the magazine’s contents implicitly promotes Aestheticism’s Paterian “art for art’s sake” ideal. Yet whilst Fletcher and Brake and Demoor’s accounts suggest that the typefaces, paper, ink, and illustrations are aspects of the little magazine that betray its attempts to forge a sense of “total art” within its pages, I argue that these material aspects are bibliographical codes that have other functions and contexts.

One of the most significant functions of the bibliographical codes found in the *Acorn* is that they combine to foreground Walter Benjamin’s notion of the “aura”. In “The Mechanical Age of Reproduction,” Benjamin uses the term “aura” to describe the specific iconography of a text that locates it within its original, authentic era of production; the more mechanized a method is used to reproduce the text, the more the text gradually loses its original aura (220-1). The

magazine's focus on traditional forms of artistic craftsmanship, such as woodcuts, and the fact that this woodcuts draws heavily on natural imagery (with the initials depicting vines, trees, berries and so on), emphasises the magazine's status as a small-scale, hand-made literary product that eschews the methods of mechanized mass-production utilised by other large circulation contemporary periodicals. This "aura" links back to the organic trope alluded to in the magazine's motto, printed on the inside cover, "Large Streams from little Fountains flow, Tall Oaks from little Acorns grow": the visual art within the *Acorn* creates an "aura" characterised by artisanship, artistic coteries, and an early form of modernism defined by cross-disciplinary literary and artistic experimentation.

Indeed, the changed bibliographical codes in later reproductions of "Do Not Love Too Long" sever the poem from the traditions of archaisms and folklore that the *Acorn* emphasises, divesting the poem of some of its "aura". In the *Valorium Edition of the Poems of W.B. Yeats* (1957), the most obvious change made is a linguistic one: an "O" is added so the title becomes "O Do not Love Too Long". Other small punctuation changes are made, such as the insertion or deletion of comma, but it is the less obvious bibliographical codes of the collected edition that serve to convert the poem from a love lyric in an early-twentieth century Arts and Crafts magazine to an object of study. Whereas the *Acorn* devoted a page to the poem, this edition places the poem beneath another of Yeats's poems, "The Ragged Wood". Here, the poem must be studied not as a single text in dialogue with short stories and travel writing (as found in the *Acorn*) but as part of Yeats's complete *oeuvre*. The insertion of line numbers, margins to separate it from "The Ragged Wood," and other paratextual elements such as the explanatory footnotes detailing the first printing of the poem in *The Acorn*, remove it from its original context and make it strangely universal—a text that can be studied by any one at any time (Yeats, *Valorium* 211-212).

Similarly, the Cornell edition of the poem, devoid of the visual art that originally accompanied the poem, presents the poem as a stand-alone text that is somewhat disconnected from its context and time period (Yeats, Cornell 114-5). The later

reproductions of this poem imply that visual art cannot be included in a literary “text”. The absence of the woodcuts and signature and the use of standard modern day text book font and thinner paper convert the poem from a beautifully decorated fusion of literature and visual art into a literary text in which visual art has no place. Whereas the version of the poem in the *Acorn* suggests an aura of turn-of-the-century experimentation and a sense of “total art,” the later reproductions printed in scholarly edition are devoid of this aura. Instead this original aura is replaced by an aura of self-consciousness in which the poem is converted from something to be enjoyed and read leisurely alongside the other contents of the *Acorn* into a literary text that is to be studied in classrooms and libraries, divesting the poem of its original context.

Despite the fact that it is published almost two decades after the *Acorn*, the *Apple*’s commitment to the reproduction of many different types of visual art continues the interdisciplinary function furthered by the earlier periodical. In the first issue of the magazine in January 1920, Herbert Furst opens his editorial by stating the magazine’s intention to provide a “juxtaposition of harshly opposite types of mind” that “will prove to be a more healthy diet of thought than the peptonised preparations of the daily, weekly, and monthly press” (“Foreword” 5). The first issue accordingly contains 45 different examples of temporally and stylistically diverse visual art: a “Vine and Olive Branch” design for a book-cover by English playwright and poet Laurence Housman appears along with a woodcut by the Belgian-born painter Frank Brangwyn, whose etchings had previously appeared in the *Acorn*, “Fighting Bulls,” a brush drawing by the 11th century Japanese artist Toba Shijoh and a nineteenth-century engraving of “Beauvais Cathedral” by John Coney. Later issues contained photographs of ancient “Greek Kylix,” *sanguine* (blood) drawings (so-called because of their red ink) by Joseph Southall, and work by Gaudier-Brzeska, including his sketches “Elephant” and “The Bacchante”.

This visual art interacts with literature that considers the nature of art. The text of Ezra Pound’s debate piece “Obstructivity” is literally invaded by visual artwork:

J. D. Ferguson's "Portrait Study," R. O. Pearson's "The Annunciation (from an etching)," and "Hammers," a lithograph by John Copley, all appear within the article and their presence implicitly exemplifies the type of multi-media experimentalism that Pound promotes with his call for greater "artistic invention" (Pound, "Obstructivity" 168).

Yet the *Apple's* attempt to document and promote many different types of artwork within its pages appears to have an almost political motivation. The implication is that art is somehow under threat from several obstructions (hence Pound's title "Obstructivity") and another of Pound's articles reinforces this idea. In "The Curse," Pound professes a fear that art is at risk of stagnating: "we have ten thousand people ferreting little bits of art into drawers," he complains. The problem, Pound asserts, is a lack of artistic experimentation: "so atrophied are we to the untried and the *living*" (Pound, "Curse" 22). Against this, Furst's "policy" to "entertain... readers with *living* literature and art" appears as an attempt to counteract the threat of artistic stagnation ("Foreword" 5).

However, examining the *Apple* in closer detail (specifically its advertisements) demonstrates that the periodical demonstrates a particular aversion to commercial culture, and suggests that it is this, and not a lack of experimentation, that represents the greatest threat to art. This idea reflects and constructs the now familiar dichotomy in which modernism and mass culture are seen as diametrically opposed.^[3] Brooker and Thacker, extending McGann's bibliographical code, have developed a set of "periodical codes" that form a methodology for the study of little magazines: these codes are a "particular subset...[of bibliographical codes] at play in any magazine" and incorporate "a whole range of features" including "size of volume", "periodicity of publication," and "use of illustrations," the "use and placement of advertisements" (6). Despite recognising that bibliographical codes question the definition of a text as a solely linguistic construct, McGann crucially refuses to class advertisements as bibliographical codes because "their textuality is exclusively linguistic" (13). In identifying advertisements as periodical codes, Brooker and Thacker challenge

McGann's reasoning. I would like to extend this challenge. Contrary to McGann's assertion, the *Apple's* advertisements, particularly through their use of visual art, are bibliographical, or periodical, non-linguistic codes. The interdisciplinary nature of the periodical extends beyond a simple conjunction of art and literature by uniting art and commerce in a manner that reconfigures advertisements as pieces of art. This conflation of art and advertisement is not accidental, but a particular technique through which the *Apple* engages in a paradoxical subversion of the commercial values that its advertisements were supposed to promote.

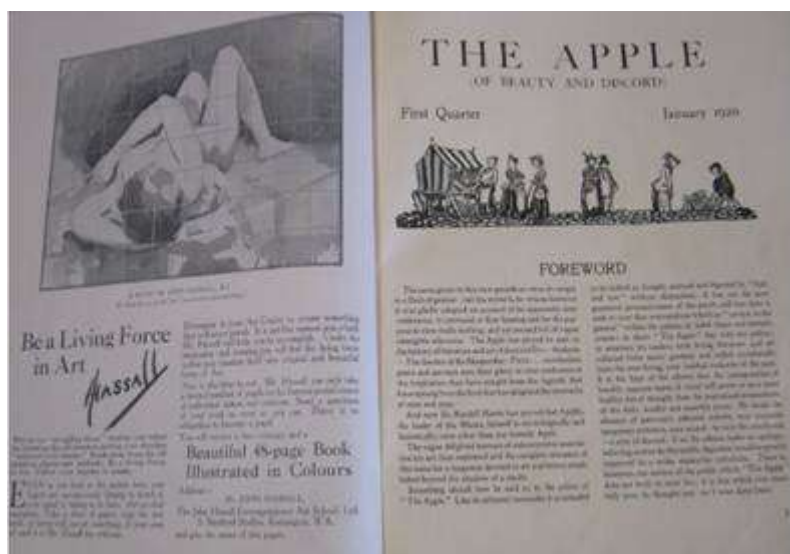


Figure 3- Advertisement for Hassall's Correspondence School, the *Apple*.

An advertisement on the front inside cover of the first issue of the *Apple* exemplifies this technique. The advertisement is for John Hassall's "Correspondence Art School" and features a large sketch of a nude woman reclining on a bed. The sketch itself appears no different to the artwork found throughout the magazine, and it is only by casting an eye down to the text that the reader becomes aware that it is actually being used as an advertisement. This amounts to a delayed decoding in which the drawing's status as a piece of art detracts from the fact that this art is used to further a commercial motivation, a motivation that the linguistic codes of the advert betray: "Even as you look at the picture here, your fingers are unconsciously longing to sketch it, your mind it taking in its lines. Act on that inspiration," the advert reads. Of course, "acting on

that inspiration” involves joining the John Hassall Correspondence Art School, a “famous postal course of individual tuition and criticism” (“Advertisement” 2). The effect is that the obvious commercial intent of the advert, communicated through its linguistic codes, is obscured or hidden by the presence of the visual art, its bibliographical code, giving the impression that in keeping with its dedication to living art the magazine privileges artistic experimentation over commercial culture even within its advertisements—the most explicit representations of this culture. The presence of the drawing serves to reinforce the *Apple*’s status as a visual arts magazine. Moreover, it appears that the wording of the advert has been phrased so as to reflect the magazine’s aims, outlined by Herbert Furst in his “Foreword” on the page opposite.

It is in this “Foreword” that Furst described the magazine as dedicated to “living literature and art” (“Foreword 5). That the advertisement’s headline reads “Be a Living Force In Art,” suggests that Furst either deliberately placed that particular advertisement against the “Foreword” due to its similar wording or, more provocatively, liaised with Hassall’s Correspondence School in order to create an advertisement that, while enacting its own aims, also served to promote the overarching ethos of the *Apple*. The presence of the drawing within the advert exemplifies the way that the *Apple*’s advertisements pertain to institutions and products that represent artistic endeavour and experiment. This strategy is markedly different compared to that of other contemporary periodicals whose advertisements tend to be for institutions and products more immediately identifiable with mainstream commercial culture. For example, the *Adelphi* (1923-55) contained advertisements for chocolate and typewriters on its front cover. Holbrook Jackson’s *To-day* (1917-23) advertised everyday products like toothpaste and, in an obvious nod to the culture of commerce and finance, advertised leaflets advising on the “100 best investments” in the stock exchange, an institution that forms the heart of the money-driven realm of commercial culture.

In blurring the boundaries between visual art, advertisement, and literature, the *Apple* echoes the technique of an earlier little magazine, *Rhythm* (1911-13). This little magazine, edited by John Middleton Murry and containing works by D. H. Lawrence, Katherine Mansfield, and Picasso, displays a distinct preference for advertisements that employ visual art. Hoffmann, Allen, and Ulrich originally argued that a main trait of little magazines is their aversion to the cultures of commerce and consumer culture, describing them as “non-commercial by intent” (2). The particular way in which *Rhythm* obscures the presence of advertisements within its pages by utilising visual art as a means of concealment reflects this argument.

Advertisements only appeared in the third issue of the magazine (Winter 1911) under the separate section entitled “Select Announcements,” and Murry’s statement in the editorial of this issue shows how this step appears to have been taken grudgingly: “[a]dvertisements are unessentials,” he says, recognising that “[t]here may be some who will say that the admission of advertisements is a degradation of the artistic magazine” (Murry 36). In the back pages of the Spring 1912 issue, an advert for Hanfstaengl’s Reproductions Gallery appears as more of a painting than an advertisement. A Picasso-esque image frames the text. As Andrew Thacker argues, “we find in the visual culture of *Rhythm*... a blurring... between art and advertisement” (14). The effect is one of obfuscation. The advertisements within *Rhythm* resemble visual art as part of an attempt to ensure they blend with the magazine’s content, a blending that aims to obscure the fact that they had become financial necessities for the survival of the magazine.

Other advertisements subtly reinforce the *Apple*’s status as an arts journal defined by its ambivalence to commercial culture. The first advertisements page only contains advertisements for books, including some published by The Morland Press, the *Apple*’s publisher, such as *Twelve Poems* by J.C. Squire “with title-page, decorations and initials by Austin O’Spare, editor of *Form*” (“Advertisements Page” 2). The reference to *Form* as a selling point indicates how the *Apple* uses other similar little magazines as its frame of reference,

contextualising itself within a specific niche field of literary production.^[4] As Peter McDonald has argued, in the early twentieth-century there was a divide between “a small, under-capitalized avant-garde publishing firm, specializing in limited editions of belles-lettres, like John Lane and Elkin Matthews, and a large public company like George Newnes, Ltd, which specialized in cheap, mass-produced periodicals” (13). By advertising books for John Lane (this advertisement appears on the same page as that for The Morland Press), the *Apple* subtly rejects mass-production models of literary publication in a way that H.G. Webb also achieved through his publication of the *Acorn* as a product of his own private press.

Just like the *Acorn* before it, the *Apple* also uses woodcuts to locate the magazine within the context of small, hand-produced periodicals, distancing it from large circulation periodicals that were produced using more mechanized, mass-scale methods, and thus preserving the magazine’s particular aura of authentic, artistic experimentation. On a double-page spread in the back pages of the *Apple*, Louis Golding’s “Of A Miraculous Mirror” appears alongside several advertisements. The interspersed text with several miniature woodcuts depicting houses and a small figure of a doll separates this text from the advertisements surrounding it and reminds the reader that the *Apple* actively champions the artistic experiments of which Golding is speaking (“give us no half-measures in Art” (Golding 62)) in its publication of different forms of visual art by lesser-known artists, and also in its appearance as an aesthetic magazine that actually becomes a work of art in itself.

This implicit tension between art and advertisement reflects the subtitle of the magazine: “of Beauty and Discord”. The beautiful nature of the *Apple*’s advertisements minimises their discordant impact, a discord that derives from the uneasy binary of art and commerce. The advertisements frequently appear as miniature pictures, making it difficult to separate them from the “real” visual art included in the magazine and thus concealing their presence. An advertisement for Pears soap exemplifies this reconfiguration of commerce as art. The

advertisement contains only a few words proclaiming “the magic of Pears,” (“Pears” 69) but these words, printed in the same greyish ink as the shaded background of the advert, are almost indistinguishable. Instead, it is the portrait of a young woman holding a fan that captures the reader’s attention. This portrait takes up an entire page and the word “Pears” appears as a signature in the bottom left hand corner of the advertisement in a deliberate attempt to converge the disciplines of art and advertisement.



Figure 4 – Pears advertisement, *The Apple*.

Rebecca Beasley has argued that *The Apple* exists as a “product” of the “transition between” two phases of modernism (early modernism and high modernism). As a result, the *Apple* partly reflects early modernism’s “deliberately naïve conjunction of literature and the visual arts,” a conjunction characterised by 1910s magazines such as *Blast*, *The Egoist* and *Rhythm* that apparently “provide no theoretical account of the relationship between literature and the visual arts in their pages, no interrogation of the visual content’s unstable status as stand-alone artwork, illustration, or decoration, no acknowledgement of its difference from the verbal matter that surrounded it” (Beasley 485). Alternatively, I would like to suggest that *The Apple*, mainly through its use of the double-page spread, engages in a deliberate and self-conscious, rather than a naïve, conjunction of literature and the

visual arts as part of a wider promotion of an increasingly interdisciplinary construction of modernism. This conjunction conveys an artistic interaction and symbiosis that transcends the notion of “art” and “literature” as independent disciplinary categories and exposes the arbitrariness of the distinctions between “art,” “literature,” and “text”.

Beasley may assert that the *Apple* partly reflects a “naïve” juxtaposition of literature and visual art that characterised early modernists periodicals, but this fails to take into account Furst’s conscious attempts to promote the *Apple* as a progressive, interdisciplinary magazine. Furst did, after all, aim for a “juxtaposition of harshly different types” of work, and his statement that the magazine’s sole aim is “to entertain readers with living literature and art culled from many gardens” (“Foreword” 5) implies that the *Apple* sought to encourage links and interactions between seemingly different forms of art. The magazine’s double page spreads provide ideal sites for these interactions.

A double-page spread in the first issue of the *Apple* contains, on the right hand page, a sketch by Frank Dobson (1887-1963) entitled “Sculptor’s Design for a Statuette”. To the left of this sketch is a poem by Osbert Sitwell, “The Song of a General’s Wife”. On the facing page are three poems, one by Jean Guthrie Smith and, beneath, two by Iris Barry. Small ornamental woodcut decorations appear beneath each of the poems.^[5] The appearance of these pages is distinctly “modernist,” but it is the visual art, rather than the text, that achieves this effect. Dobson’s sketch, in its use of thick brush strokes and depiction of the nude female body as a hollow, jaunty outline with angular facial features epitomises the rough, organic type of sculpture and sketching for which both he and Gaudier-Brzeska (1891-1915) were renowned. The sketch bears a distinct resemblance to Brzeska’s “Dancer”, along with other designs by Rodin (1840-1917), the French sculptor most famous for *The Kiss* (1899), and the abstract images found on the covers of other contemporary little magazines such as *Coterie* (1919-21).



Figure 5- Double page spread, the *Apple*.

The placement of this sketch next to several poems that are also engaging in new, modernist experiments is part of the *Apple*'s attempt to engage with a total, interdisciplinary form of experimentation which encompasses many different art forms, initiating a modernism which accordingly blurs the boundaries of genre and media. Iris Barry's poem, "Going to Work" is defiantly 'modernist' in its nature. Its description of "the work-bound puppets pulled unpitifully/ By the strings of circumstance" (Barry 8-9) anticipates the pessimistic scene of the "Unreal city" (Eliot 60) of Eliot's *The Waste Land* (1922) in which "Under the brown fog of a winter dawn/A crowd flowed over London Bridge, so many... And each man fixed his eyes before his feet" (61-5). Jean Guthrie Smith's "Wapping Old Stars", printed directly above, constructs a similar atmosphere in its existentialist declaration that

All life is a stairway, ancient, leading nowhere,
 As a huge inhuman river slipping,
 Passing tier on tier of joyless windows,
 Wintry creepers, and the dead snow dripping (Smith 13-16).

Yet the remaining poem “The Song of a General’s Wife” interacts with Dobson’s visual art (and the other poems) in the most provocative way.

Whilst the poetry and art on this double page spread signifies a new and exciting evolution across different art forms, the “Song of a General’s Wife” appears as a reminder of the threat to art’s development, a threat which *The Apple*, in its aim of furthering art as a “living” force, aimed to combat.

The General
Disapproves
Of Art.
He does not

Believe in it (Sitwell 1-5) the poem’s opening lines state, the staccato and inappropriately end-stopped lines and repeated refrain “The General./ Disapproves of Art” reiterating the General’s staunch opposition to art. In his refusal to acknowledge art, the General appears as a utilitarian blockade to its development, the sort of figure or viewpoint Furst may have been keen to appease in his assurance that the *Apple* (contrary to the *Acorn*) did not support a Paterian, purely aesthetic view of Art: “Art for Art’s sake is not only not Art, it is sheer lunacy” (Furst, “Where is Art?” 150). The General is a regimental figure who also arguably represents commercialism’s perceived aversion to small-scale experiment, a concern *The Apple* addresses through articles such as Frank Blunt’s “The Machine and the Painter,” which argues “the commercial system has no place for the artist who is not a master workman, doing things for his day’s need” (74).

However, it is the General’s fear that art is somehow intrinsically “subversive of discipline” (26) that tells us most about the *Apple*’s view of art. In detesting experiment within music, the form of art which is “more dangerous,” (25) and believing that

the camera
Reveals things

Invisible to the human Eye.

This is wrong (37-40)

the General embodies all of the fears and threats that seem to act as obstacles to art's development and the increasingly technologically minded artistic experiments of the early twentieth century. The visual art surrounding Sitwell's poem is a bibliographical code that interacts with the semantic code of the poem to form an implicit recognition and refutation of the obstacles to the growth and development of artistic experiment, furthering the commitment to fresh experimentation that underpins the magazine and informs its title: "*The Apple* is only concerned with one thing: healthy growth" (Furst, "Editorial" 77).

In their chapter "Modernism and the Magazine: The Case of Visual Art," Robert Scholes and Clifford Wulfman assert that whilst "we are all aware of the importance of magazines to the emergence of literary modernism," we are "less aware...of the importance of magazines to the rise of modernism in the visual arts". This assertion upholds the distinction between a literary modernism "existing in the words" and a separate "modernism in the visual arts" (75). It is this distinction that recent critics have sought to redress. Morag Shiach has argued that "one of the striking things about 'modernism' as a cultural term is that it is so crucial within such a wide range of discrete areas of cultural production...including art, architecture, and music" (26). Critics have attempted to explore the lines of convergence between modernism and these areas as well as extending their attention to the links between literary modernism and other art disciplines. Simon Shaw Miller has considered modernism within music, Christopher Crouch has investigated parallels between modernism and architecture, and Susan Jones has placed greater emphasis on the links between literary modernism and dance.^[6]

The interaction between literature and art within *The Apple* exposes the arbitrary nature of the division between different forms of modernism, particularly challenging the perceived boundaries between literary texts and visual art. This

challenge anticipates the later questions that form the basis of post-structural criticism: “What is a text?” and “What is literature?” Indeed the advertisement for Pears soap, despite its minimal use of linguistic words, appears as a text in the way that readers and critics can “read” or “interpret” its meanings and appeal without recourse to the words. It is the visual art that transmits this meaning. Their publication within a literary magazine converts the visual arts found in *The Apple* into a type of non-semantic literature, showing that “literature” can exist in many forms. As Derek Attridge has maintained, “[i]t is only by an artificial and often arbitrary act of separation that the qualities of the literary can be discussed...in isolation from related qualities in other art forms” (14). Alex Goody, investigating the double-page spread in the bohemian little magazine *Rogue*(1915), argues that the “juxtapositions” afforded by the double-page spread offer “different reading paths that trace out the revelation of various forms of artificial and arbitrary constructions,” (Goody “*Rogue Magazine Conference Paper*”). We can apply this idea to another double page spread in the *Apple* that, through its interdisciplinarity, serves to break down the artificial and arbitrary constructions that separate visual image from text. Most importantly however, the spread exemplifies how linguistic and bibliographical codes not only interact with each other, but also alter each other’s meanings.



Figure 6-Double page spread, the *Apple*.

The spread in question depicts, on the left hand page, Robert Graves' poem "Lost Love" beneath Ethel Gabain's lithograph "The Yellow Gloves".^[7] On the right hand page Charles Ginner's "From a Woodcut" appears. It may be the words of Graves' poem that express its immediate "meaning" or "message" ("Inside and out, below, above, / Without relief seeking lost love" (Graves 23-24)) but Ethel Gabain's lithograph works with the linguistic codes of the poetry to provide a visual representation of its themes. Gabain's lithograph depicts a solitary woman seated in the corner of a sofa gazing sadly across an empty room. The placement of this lithograph immediately above the words "LOST LOVE: BY ROBERT GRAVES", printed in a bold, large typeface, forces the poem and picture into interaction with one another. The title of Gabain's lithograph and her name are printed in comparatively tiny lettering, giving the illusion that the lithograph does not exist independently of the poem beneath it, but as an illustration of the poem. This conjunction implies that the subject of the poem is the lonely female of the portrait, when in fact, attending to its words shows that the poem depicts a male protagonist ("His eyes are quickened so with grief" (22)). Against this page, the placement of Charles Ginner's wood-cut depicting a cityscape in which no people are present reinforces vague impressions of emptiness that both the poem and lithograph imply.

Exploring the conjunction of literature and visual art in the *Acorn* and the *Apple* shows how a definite sense of interdisciplinarity exists within both periodicals. This interdisciplinarity requires and stimulates a deeper consideration of the links between literature and visual art, but also the links between other disciplines such as art and advertisement, literature and commerce, and their impact on modernism. Both periodicals' specific juxtapositions of visual art and literature also demonstrate how visual art and literature transcend their parallel model and become almost interchangeable, meaning that a piece of visual art can exist as a text, and linguistic codes can exist as visual art. The appearance of Yeats's "Do Not Love Too Long" in the *Acorn* offers an early example of the beginnings of a greater interdisciplinarity that would inform the developing modernist movement,

and the *Apple* picks up on these developments later with its eclectic convergence of works by Pound, modernist poetry, advertisements, and a wide range of visual art that simultaneously endorses tradition whilst promoting experimentation, a convergence that characterises modernism's contradictory aesthetic. The *Acorn* and the *Apple* appear then, as "intertexts," spaces in which different versions and formats of "text" come together in an interactive manner, challenging the notion of a singular text and furthering an experimental set of "modernisms" that are overlapping, clashing, yet ultimately mutually definitive.

Endnotes

[1] See Brooker et al 1-13.

[2] From the late nineteenth century, Bedford Park was something of a hub for British Aestheticism. As Diana Maltz has shown, its "self-consciously aesthetic residents" (30) promoted the Paterian notion of "arts for arts sake" through their adherence to the total art of lifestyle aestheticism.

[3] Since Andreas Huyssen argued that "[m]odernism constituted itself through a conscious strategy of exclusion, an anxiety of contamination by its other: an increasingly consuming and engulfing mass culture," many critics have sought to readdress this dichotomy. Lawrence Rainey has asserted the presence of "an ongoing dialogue between modernism and popular culture" that reflects and shapes "increasing interchanges among different cultural sectors". Mark Morrisson has argued that little magazine and periodicals particularly engage with the "public sphere" of commercial culture. See Huyssen, vii, Rainey, 2-3 and Morrisson, 8.

[4] *Form* was established in 1919 as a "Quarterly of the Arts" and also published by The Morland Press.

[5] See the *Apple*. 1.1 (Jan 1920): 32-3.

[6] See "Works Cited".

^[7] See the *Apple*. 1.1 (Jan. 1920): 86-7.

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First Response

This is a valuable piece of research that forms the basis of a challenge to Beasley's analysis of the separation of the verbal and visual content in early modernist little magazines. The close reading of the double-spreads and the attention to the significance of advertisements are done well and the author conveys an assured sense of her/his dialogue with current debates the wider field of modernist studies. Two things could be taken further, perhaps, to open out the wider implications of this research. First, research on the wider scholarship on advertising and the visual arts in the late nineteenth and early twentieth century would enrich the argument about the blurring of boundaries between the perceived antitheses of modernism and mass culture. Second, sharpening up the sense of the pre-history of this integration of the visual and literary in the late-nineteenth century forebears to these magazines such as the *Yellow Book* would give a more assured tone to the less confident explication of the arts and crafts movement early on in the piece. At its core this chapter has a sharp thesis that

could be developed into an important essay for a leading journal in due course: ‘The interdisciplinary nature of the periodical extends beyond a simple conjunction of art and literature by uniting art and commerce in a manner that reconfigures advertisements as pieces of art.’ Tightening and reconfiguring the material to radiate out from this as an opening argument would make for a strong contribution to modernist studies.