

Literary Annuals



***The Drawing Room Scrap-Book* (1837)**
Edited by L.E.L. (Letitia Elizabeth Landon)



***Finden's Tableaux* (1840)**
Edited by Mary Russell Mitford



Using Periodicals in Creative Research and Teaching

- Pay attention to your questions
- Question your assumptions
- Learn how to turn the page
- Learn how to read the page
- Download periodicals on Google Books
- Shop for and buy periodicals everywhere you go
- Examine original artifacts
- Make connections
- Look for empty spaces
- Go out on a limb

The Lady's Newspaper

Title page from the first issue
(2 January 1847)

Questions:

How do the activities depicted in each cameo feature reflect expectations for women?

How was a newspaper different than other women's periodicals in 1847?

What was appropriate news for women?

What are working-class women reading?

Why is this women's periodical edited by a man, Charles Dance?

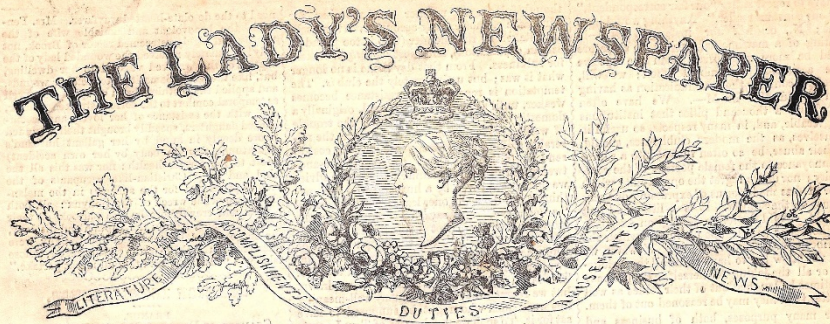
Would the periodical be different if edited by a woman?

What women were working as editors in 1847? How much control did they have over content?



The Lady's Newspaper

(6 February 1847)



No. 6.]

SATURDAY, FEBRUARY 6, 1847.

[PRICE 6D.]

HEARTS *versus* CLUBS.

BY CHARLES DANCE, ESQ.

The letters we receive from our fair correspondents are so numerous, and we are so anxious in noticing them, to show ourselves as fair as they are, that we trust we shall excite no jealousy by selecting one of them as the subject of a leading article. With all our wish to be impartial, we claim the right, conceded to our sex by common consent of the ladies, of showing our partiality for one woman; and, having shown it by choosing her for our *leader*, the further and equally common right of saying, if we think fit, "no followers allowed." The letter in question runs thus, and is headed, as we have headed this article, "Hearts *versus* Clubs":—

"TO THE EDITOR OF THE LADY'S NEWSPAPER.
"Sir,—I am aware that it is usual in addressing yourself to the editor of a newspaper to sweeten your letter with some homely words, such as your 'ably conducted' or 'widely circulated journal,' in the hope of making your communication more palatable, and of securing its insertion. I trust

you have too much good sense to expect this; at all events, flattery from our sex to yours is so complete a reversal of the usual order of things, that I shall take leave to dispense with it. I don't mean to insinuate that your journal is not ably conducted; indeed, I must confess, I am inclined to think that it is, and, from the commotion it has made in the circle to which I belong, I suspect it is already pretty widely circulated; but there is a subject to which you made a slight allusion in No. 1, which ought, in my opinion, to hold the place of No. 1 in your efforts for our comfort, and, speaking for myself, as No. 1, I can only tell you that if it do not you will lose the sale of one number. You there said something in reference to what you meant the paper should, from time to time, furnish in the shape of culinary receipts, about giving us a weapon which should enable us effectually to resist our husbands' clubs. Now, joking is all very well in its way; but when we find it in our own way it ceases to be so, and I must say that I consider this a subject very much beyond a joke. I had once, as all single women have, a heart at my disposal. When I parted with it I expected, in the worldly game of commerce, to receive a letter

heart in exchange. Judge, sir, of my cruel disappointment when I found that I had got nothing but a club! Perhaps you don't understand me, but what I mean is this:—When I inquired for my heart, I found, too late, that it was gone to my husband; and when I inquired for my husband I found that he was staying too late at his club. 'Is it for this,' I mentally exclaimed, 'that I have sacrificed my hand?' I will say no more. You cannot have so many clever engravings in your paper without being able to picture the card—I beg pardon, I mean the life—I must lead; and, unless you wish that that life (for I have but one) should go up, you will, for once, lay aside joking, attend to my suit, and show yourself the earnest and the able vindicator of our rights. Woman, proverbial for her constancy, may, always with more truth than man, subscribe herself,

"YOUR CONSTANT READER."

We cannot but wish that this letter had been signed with a name, or even with initials, because, in offering a few remarks upon it, which, after such an appeal, we should hold ourselves less than a man not to do, it is very awkward frequently



MARRIAGE AT CLAREMONT. (See page 127.)

Questions:

What is going on in this illustration?

Why is the lead story titled "Hearts versus Clubs," and how does it relate to the violent illustration beneath it?

Was this appropriate news for the "lady" reader in 1847? Did any of them complain?

How does the price of the *Lady's Newspaper* (6d.) compare with other periodicals?

How does a women's newspaper compare with other newspapers, such as the *London Times*?

Hand-colored fashion plate from the
New Monthly Belle Assemblée
(January 1838)



Poetry in the
New Monthly Belle Assemblée
(October 1848)

The Sleepers. 245

Of the horn, muffled by the 'bowering boughs,
Swells floatingly from the green upland slope,
Mingled with distant shouts—to his surprise
That she, the absent, can find aught of joy
In lore—she answers, mild: "I wisse their sport
Is but a shade to that I find in this."
Good folk, they ne'er knew what true pleasure
meant;
And then I dream of how vain men, by aims
All selfish led, like the Egyptian queen,
Crush'd this pure pearl to make their cup more
sweet;—
With converse then, of lofty thoughts and hopes,
Held we our way, where the sedged river runs
Along the vale, oft list'ning to the whirr
Of the last Summer gnats, or watching, still,
The silver tenants pass from brink to brink
Of the clear tide, that croon'd so wearily:
The owl's sad whoop, and the low, fitful wail
Of the departing swallow, mingled sad
With falling, or wind-stirred, or trampled leaves.—
So through the deepened shadow of the woods
We gained a tower, the village home of graves
Amidst; the moon was up, as yet frame-like
As a white tear upon a shaded cheek
Waiting a beam of light to give it form;
And the gate clicked behind. The memory
Of the boy's shout, when homeward bent we turned,
Breaketh this Autumn thought.

FREDERICK ENOCH.

THE SLEEPERS.

BY A. T——*.

In the soft twilight coldly grey,
Each in the other's arms they lay:
The cheek of the one was purely pale,
As the Naiad-like lily of the vale;
The other's wore the tint that glows
Upon the breast of the opening rose:
Their hair had burst from comb and band,
And each round arm and blue-veined hand
Gleam'd forth from mingling curl and tress,
In languid, dreamy loveliness.

Around them blossom'd ev'ry flower
That loves the fragrant summer-hour.
The star-like Jessamine was there,
The Tube-rose sweet, Syringa fair,
And Indian nurslings, whose dewy bells
Seem'd rare as the tale-fam'd Asphodels.
The one was wrapp'd in slumber so deep,
It scarcely resembled a living sleep;
By the other's bland smiles and rapturous sighs,
You might guess she was dreaming of Paradise.

A tremulous and glitt'ring tear,
Like dew on the white rose's bier,
Linger'd with melancholy grace
On the pale sleeper's upturn'd face;
And the flowers amidst her raven hair
Had each a blight in its bosom fair;
While the bright head resting on her breast,
And its golden curls, were gently press'd
By radiant blossoms of varied hue,
Forming bright clusters of crimson and blue.

In forgetfulness and dreams of delight
Each slumber'd on till calm midnight;
Then came a blight upon the air,
Withering every flow'ret fair;
And a sound like descending wings
Mix'd with the wind's low murmurings.
The bright dreamer felt a dim sense of ill,
As the lucres she nee'd on grew strangely chill:
Some startled words from her red lips came;
They were answer'd not, and she slept again.

But waking things shrank as in dread,
For a shadowy form approach'd the bed;
Around him hover'd a dusky cloud,
His mantle was a tear-stain'd shroud;
Stealthily he sought their side,
And the pale sleeper's blue orbs open'd wide.
By the quiver, the fatal shafts he bore,
She felt she should greet the bright morn no more;
By the awe which her labouring bosom swell'd,
She knew it was Azrael* she beheld.

He laid his cold hand on her heart,
She felt life's current thence depart;
While swiftly through each azure vein
Shot a keen pang of mortal pain.
Trembling, she essay'd to pray
For some belov'd one far away.
Then came a start—a shuddering quiver—
And that fair form grew still for ever;
Yet the angels who watch'd o'er those sleepers
confess'd,

Her lot was the happiest—the best.
Ramsgate, 17th June, 1848.

PRINCE JOHN OF AUSTRIA.

(Translated from a German Weekly Publication.)

Perhaps the *romance* in the life of Prince John of Austria, whom united Germany recently created Regent, is not generally known; his *marriage*, as it came to pass in 1845, for instance; and which was one step towards making him so popular with the peasantry—a very wonderful step too!

In a remote and quiet little country town, where no stirring events ever took place, and at a time when all hands were in the hay-field, with the exception of the old stable-man, who walked on two legs, one of which was broken; and whilst mine host of the post-house, decrepid from age and rheumatism, sat dreaming over his pipe, a carriage-and-four suddenly swept up! and "Relays!" cried the postilion, with stentorian lungs. The landlord got on his feet as fast as his infirmities would allow him, and tottering into the little room where his beautiful daughter, with her glossy braids, and delicately-tinted cheeks, sat busily knitting, exclaimed in a voice of agony—"Prince John, my child! Prince John is at the door, and not a boy in the place to take him on!" "Prince John must not wait, father! get the horses put to—I will

* Azrael—Angel of Death.

Questions:

Why was poetry a necessity in women's periodicals?

What does poetry have to do with femininity and fashion?

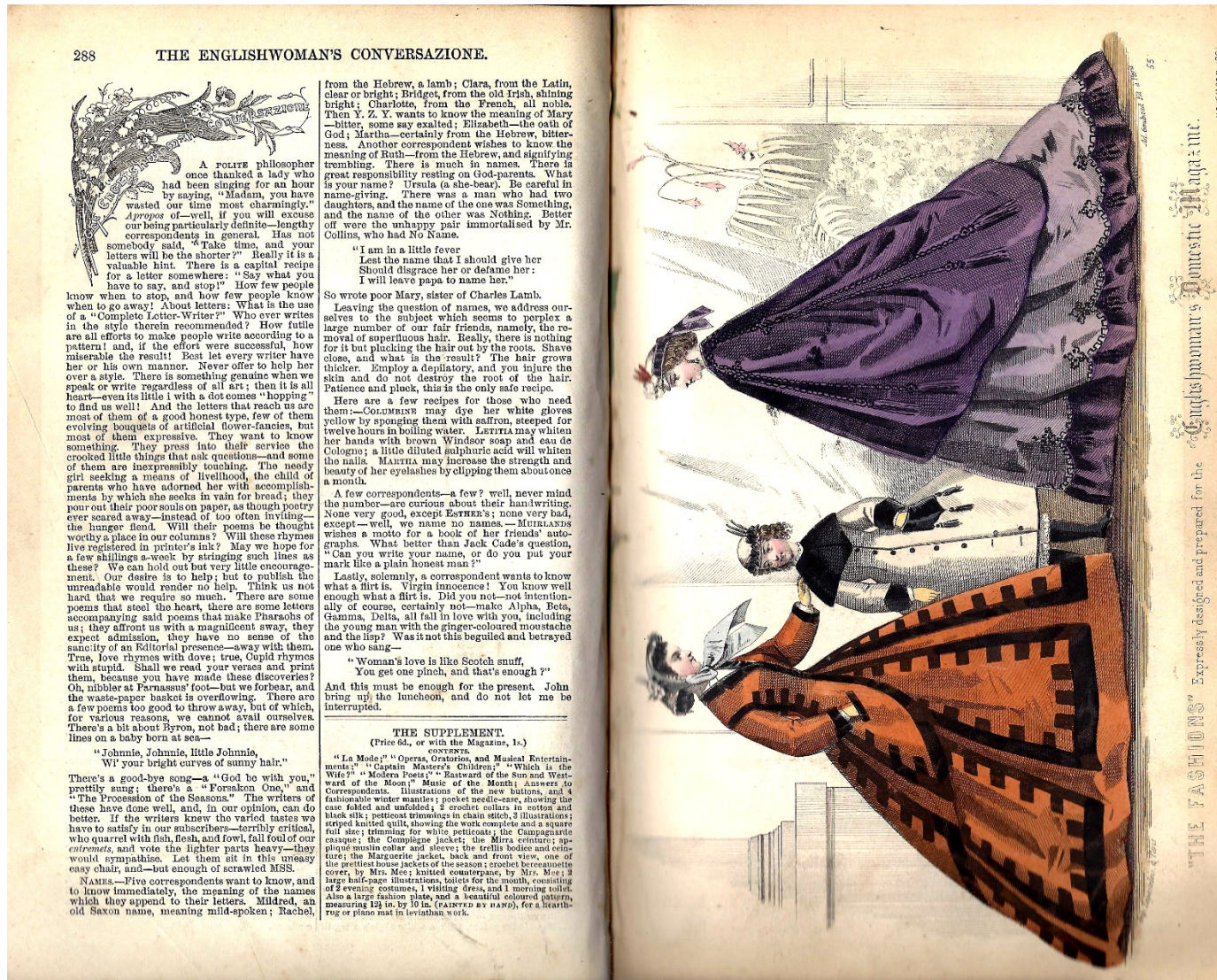
What do the NMBA volumes have in common with their predecessors and competitors, literary annuals?

Who paints these watercolor illustrations and what are their working conditions?

Who is A. T----*?

Where are the sales figures and publishing archives for this title? Who is its editor?

Readers and Women's Periodicals: Correspondence, competitions, columns



“The Englishwoman’s Conversazione” *The Englishwoman’s Domestic Magazine* (November, 1864)

Questions:

What topics are being discussed and how do they relate to current events or customs?

How do we know the feature was a success with readers?

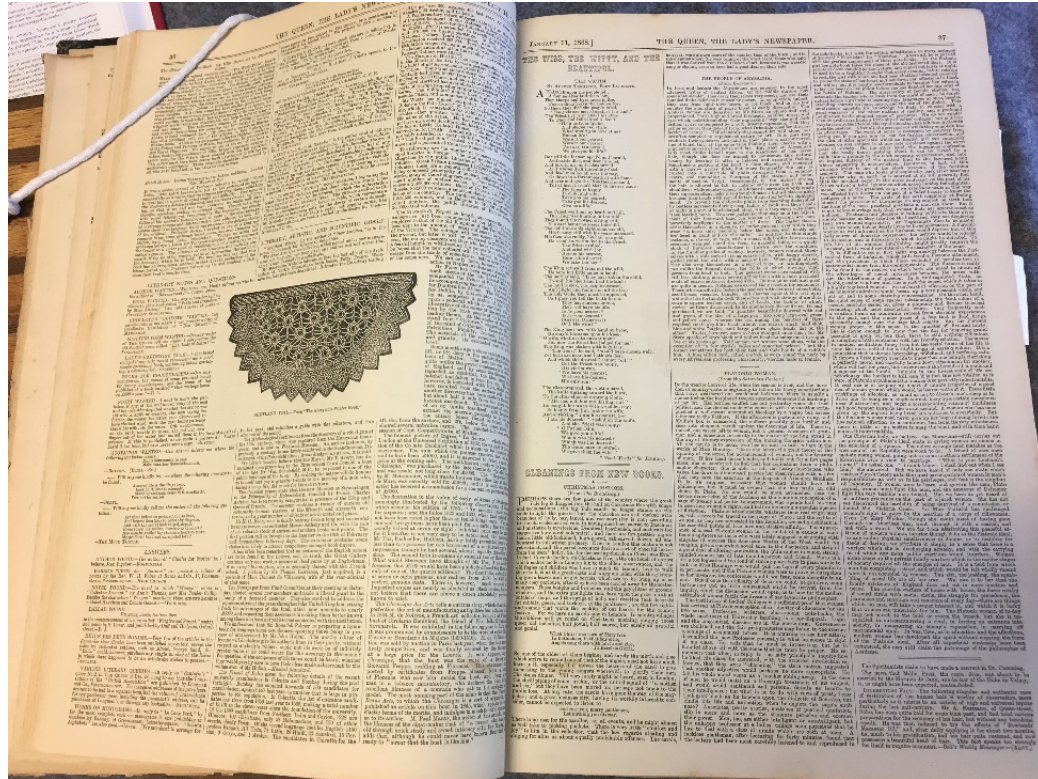
Who wrote the columns?

Were letters to editors and contributors to prize competitions really written by readers, or were they written by others as a marketing ploy?

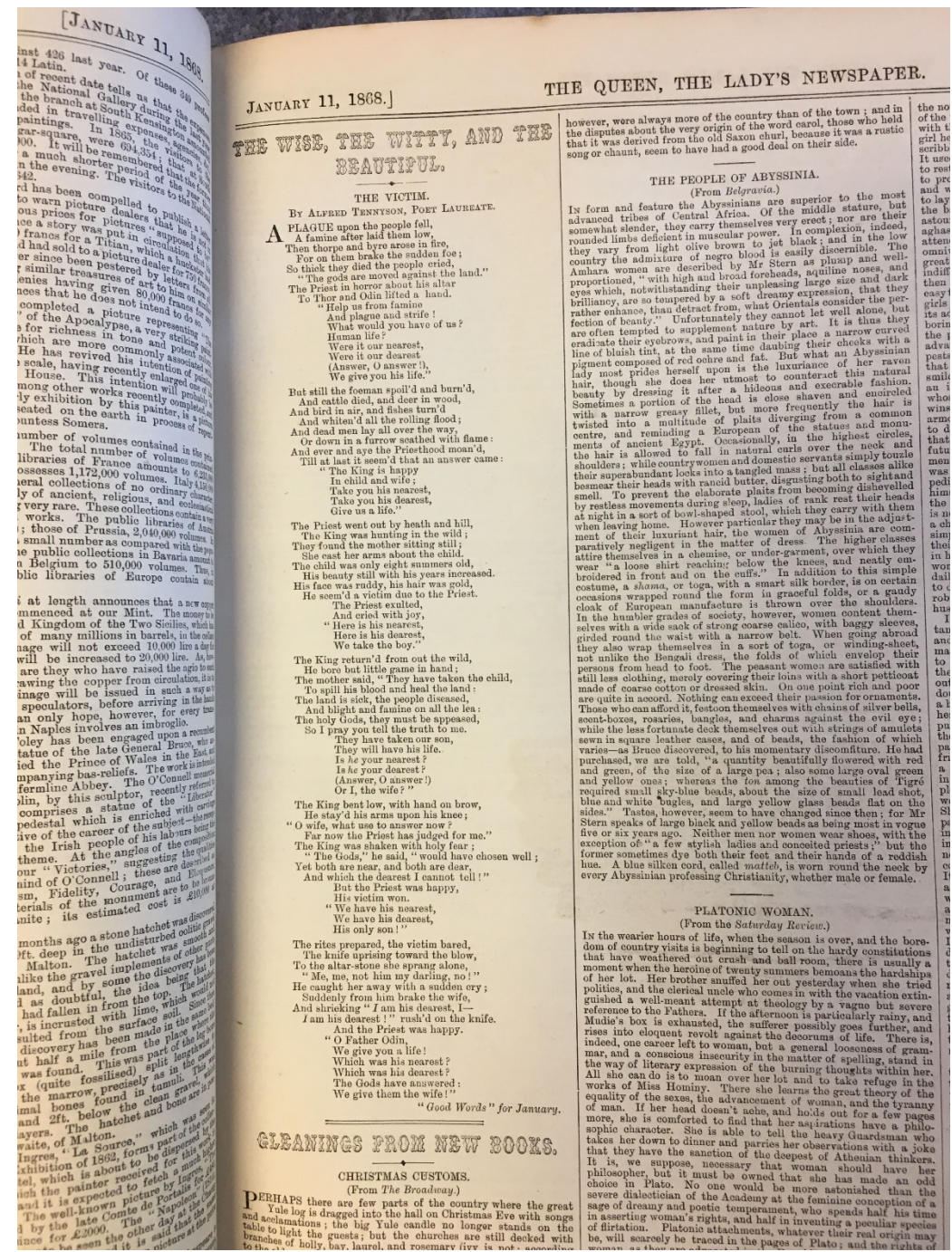
“The Victim” by Alfred, Lord Tennyson

The Queen, the Lady's Newspaper

(11 January 1868)

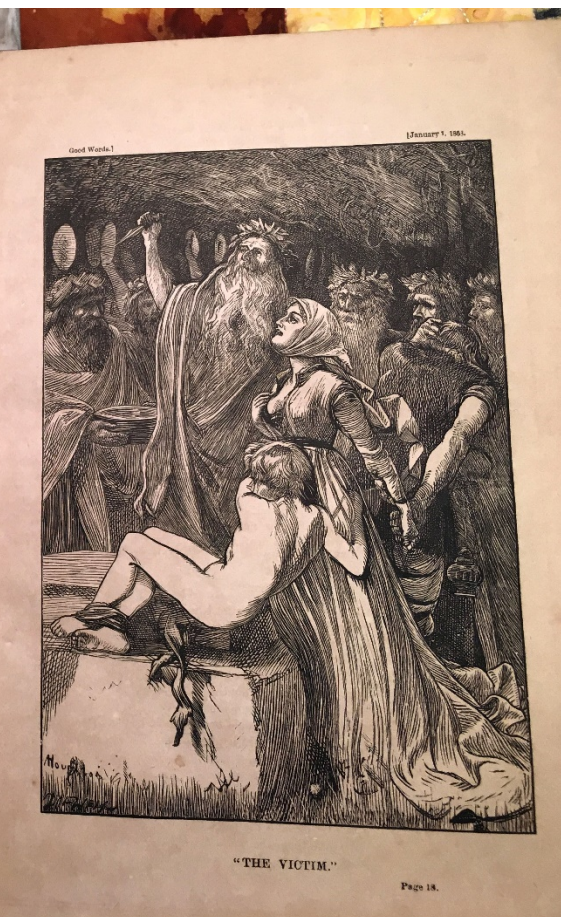
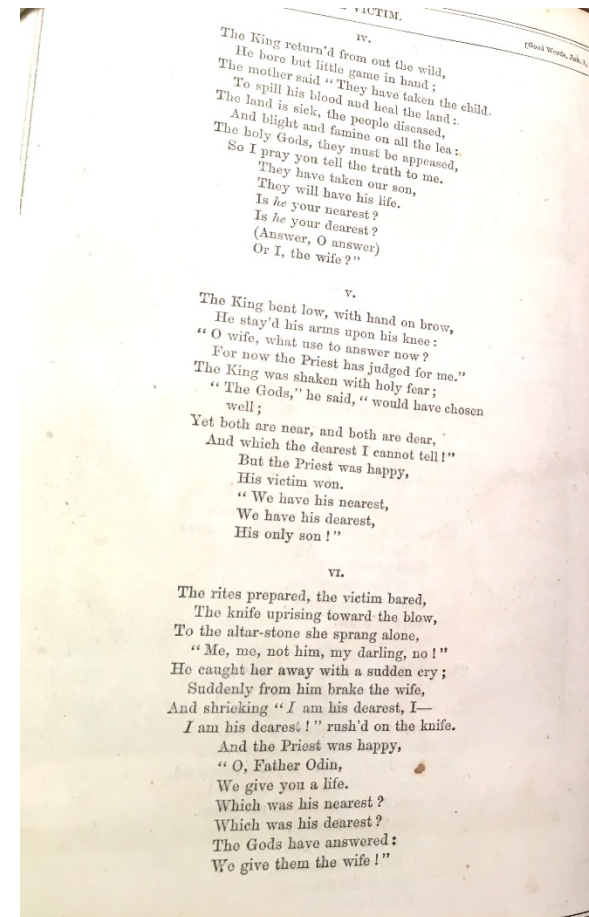
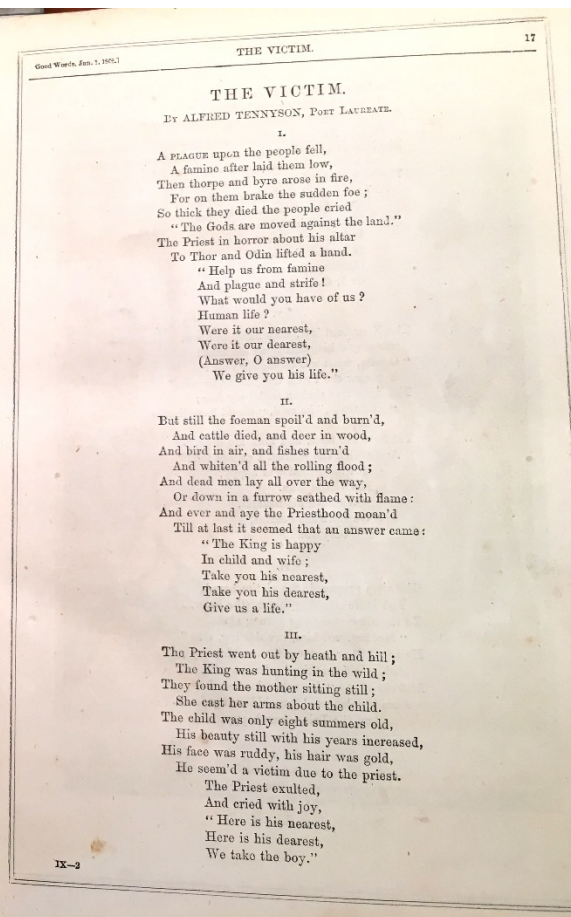
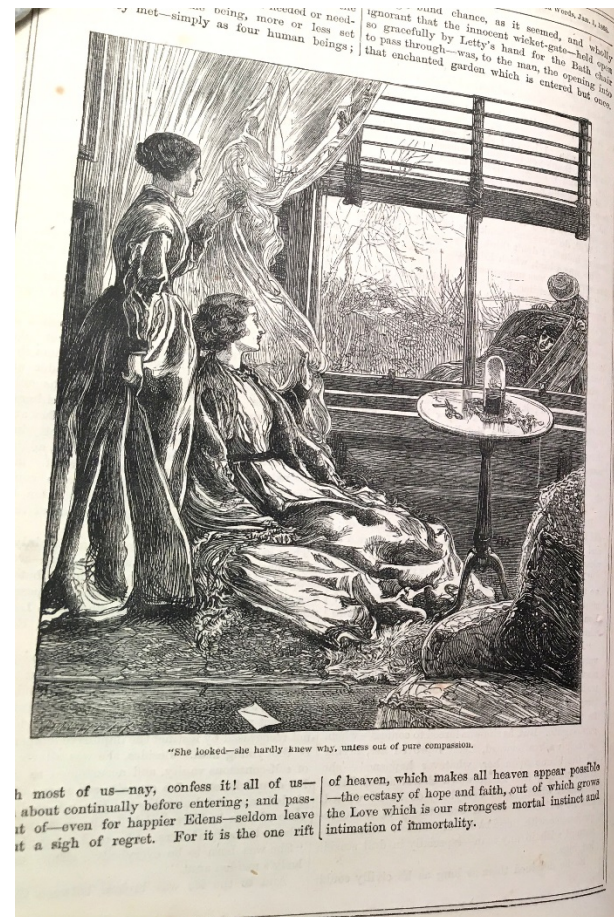


Q: Why is Tennyson publishing in a women's periodical? What were his terms? Did he have discussions with the editor about where the poem would be placed?



"The Victim"

Good Words (January 1868)



Q: What is the effect of the thematically unrelated illustration on the left on my reading of the poem? How does the poem's designated illustration (on the right) enhance or detract from meaning in the poem? How is meaning in the poem different when published within a volume, without the image? Or when published in the *Queen*?

Title page of the *Ladies' Treasury* (1858)

THE LADIES' TREASURY.



THE DROPPED STITCH. FROM A PAINTING BY MEYERHEIM.

[84, page 64]

Q: How do periodicals demonstrate communities of women?

Advertising needlework products in *Myra's Threepenny Journal* (1882)

390 MYRA'S THREEPENNY JOURNAL. ESTABLISHED 1836. [DECEMBER 1, 1882.]

KNITTING The Real Super Scotch Fingering; Merino Petticoat and Berlin Fingerings.

YARNS For Ladies, Gentlemen's, and Children's Wear.

BALDWIN & WALKER, & WOOLS. MANUFACTURERS, HALIFAX, Yorkshire.

SPECIAL NOVELTIES IN FINGERINGS, FLEECEYS, SHETLAND, AND ANDALUSIAN WOOLS.

To be had of all PRINCIPAL DRAPERS and BERLIN WOOL DEALERS.

THE PERTH DYE WORKS ESTABLISHED 1814.

P. & P. CAMPBELL, GENERAL DYERS & CLEANERS, PERTH.

RECEIVING OFFICES:
LONDON: 39, New Oxford Street; 27, St. James Street; 110, Pall Mall Road, Baywater.
LIVERPOOL: 85, Bold Street.
LEEDS: 7, Trinity Street.
BRADFORD: 110, Goldwin Street.
BIRMINGHAM: 33, Colmore Row.

Information and price lists relative to the dyeing and pressing of cloths, and the new setting of the hair, on application to the Works or Branch Office.

RECEIVING OFFICES:
SHEFFIELD: 54, High Street.
BIRMINGHAM: 12, Park Street.
NOTTINGHAM: 5, High Street.
EDINBURGH: 31, Cockburn Street.
GLASGOW: 86, Sauchiehall Street.
DUNDEE: 33, Nethergate.
PERTH: 35, South Mithem Street.

White, Sound, and Beautiful Teeth Insured. In use in the highest circles for Half-a-Century.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE. The Cleansing, Beautifying, and Preserving the Teeth and Gums to old age. JEWSBURY & BROWN, MANCHESTER, are the Sole Proprietors and Makers of the Original and Celebrated

ORIENTAL TOOTH PASTE, which is composed only of pure and pure vegetable substances, it is distinguished by its extraordinary effect in removing and preventing tartar, covering the most discolored and faintly weathered, and inducing a healthy action of the gums. It has the peculiar power of imparting brilliancy to the enamel, and will preserve the teeth white, soft, and old age, if used with regularity. Price 1s. 6d. or 2s. 6d. All Perfumers and Chemists.

CAUTION.—Observe the name and address on the Box, also the Trade Mark (J. & B. in a double Triangle). WITHOUT THESE MARKS AND DESIGN.

ROWLANDS' MACASSAR OIL. Preserves and beautifies the hair, prevents it falling off or turning grey, eradicates scurf and dandruff, and renders the hair beautifully soft, pliable, and glossy; while it is especially recommended for

CHILDREN, as forming the basis of a beautiful head of hair.

It may now also be had, by those who prefer it, in a golden colour without in any way detracting from its well-known fragrant and stimulating properties.

Ask anywhere for Rowlands' Macassar Oil.

Have received TWO HUNDRED FIRST CLASS MEDALS at the Great Exhibitions of the World.

PRICE from £4.4.0

SINGER'S SEWING MACHINES

ON HIRE, with option of purchase, 3s. 6d. per week, without addition to the price.

Are universally acknowledged to be without equal for every description of Sewing. Hand or Treadle at will. Sales in 1880 were 538,609 Machines. CAUTION!! Sales in 1881 were 561,038 Machines.

Beware of Imitation. Beware of cheap imitations made to palm them upon the unwary, under the pretence of being on a "SINGER PRINCIPLE" or "SINGER'S PATENT". TO AVOID DECEPTION AND DISAPPOINTMENT buy only at the office of the Company.

THE SINGER MANUFACTURING COMPANY. LARGEST SEWING MACHINE MAKERS IN THE WORLD.

Chief Counting House in Europe:—39, FOSTER LANE, LONDON.

383 Branch Offices in the United Kingdom.

Color lithograph of quilt pattern From the *Girls' Own Paper* (1880)



Q: When did patchwork quilting become a leisurely pastime for girls?

When did girls have their own periodicals?

1840 to 1890

Questions:

Why did sizes vary?

What is left out when the issues are bound?

What is the benefit of bound volumes?

How did the physical format of women's periodicals change from the *Ladies' Cabinet* (1840) to *The Women's Penny Paper* (1890)?

How do the contents change, and what changes can we observe about women's lives?



Q: What relationship do periodicals have with other material artifacts?



Focus scene on the textile of a comforter made during the Mexican War in the United States (1846-1848).

The Dolph Briscoe Center for American History at the University of Texas at Austin.

General Ulysses S. Grant:

“The battles of Palo Alto and Resaca de la Palma [May 8-9, 1846] seemed to us engaged, as pretty important affairs; but we had only a faint conception of their magnitude until they were fought over in the North by the Press and the reports came back to us”
(Grant *Memoirs* 46)

Q: What does this have to do with the comforter?



“War News from Mexico”

Lithograph after painting by Richard Caton Woodville.
Library of Congress, OC-DIG-pga-03891.



Tracing the chain of texts from newspaper reportage to lithograph to domestic artifact



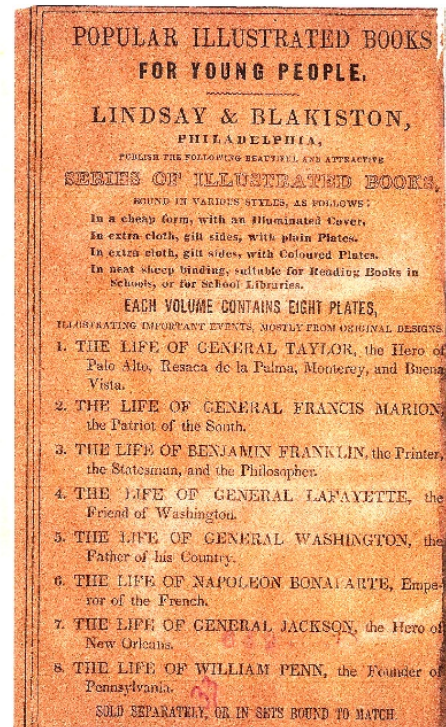
THE CAPTURE OF GENERAL VEGA. In the act of discharging a cannon by the gallant of the U.S. Army, during the engagement of the 9th of May.



Lindsay & Blakiston include a wood engraved copy of the lithograph in a history of the war and repurpose it in a series of books for “young people.” The lithographed image also migrates to an upholstery textile, which eventually gets repurposed as a comforter.



CAPTURE OF GENERAL LA VEGA BY CAPTAIN MAY.



The cycle is complete as the
textile gets inscribed
with a patriotic message
that responds to newspaper
reportage.



LITH & PUB. BY SPROSS & TAYLOR.

General Vega was killed by the cannon shot of the 9th of May.

117 FULTON ST. N. Y.

THE CAPTURE OF GENERAL VEGA.

In the act of discharging a cannon by the gallant Capt. May, of the U.S. Army, during the engagement of the 9th of May.



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