

MAKING ON THE MARGINS:
LATE-VICTORIAN LITTLE MAGAZINES IN PRINT
AND IN PIXELS

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When the Pre-Raphaelite Brotherhood launched *The Germ* in 1850, the innovative periodical did more than express their views on art and nature; it also established a model for the little magazines that flourished at the end of the century. Like their Pre-Raphaelite predecessor, late-Victorian little magazines were typically short-lived serials produced by a coterie aiming to make their counter-cultural art and literature available to a wider audience through the mobile medium of print. The success of these marginal, non-mainstream magazines is evident not only in their immediate international impact and influence – displayed in their diverse contributor lists as well as their transatlantic reviews and imitators – but also in their centrality to ongoing interdisciplinary studies in fin-de-siècle art, literature, and culture. Available in digital editions on the open-access website *Yellow Nineties 2.0* (Y90s), once rare print objects are enjoying a second life in teaching and research around the globe.¹

“The one name that is totally synonymous with the 1890s,” as Simon Houfe rightly observes, “is John Lane’s *The Yellow Book*” (83). *Yellow Nineties 2.0* takes its metonymic title from the periodical that splashed its colour over the decade that introduced a myriad of short-lived little magazines. A scholarly resource for the study of late-Victorian little magazines in the context of their production and reception, *Yellow Nineties* puts *The Yellow Book* into conversation with a representative range of the period’s remarkably diverse titles. The site’s magazine rack offers an editorial selection of eight little magazines produced between 1889, when the first volume of *The Dial* came out, and 1905, when the last volume of *The Venture* was published. Within this brief timespan, the little magazine emerged as a new publishing genre, characterized by its aspiration to be, as Koenraad Claes argues, a “Total Work of Art” aiming at the “integration of medium and message, form and content, ethics and aesthetics” (1). Arranged chronologically between the temporal bookends of *The Dial* (five occasional volumes, 1889-1897) and *The*