Irish Writers and *The New Yorker* in the Mid-Twentieth Century

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Introduction: Irish Writers and *The New Yorker*

In July 1960, Brian Friel (1929–2015), at the young age of 31, garnered the coveted "first-reading agreement" with *The New Yorker*. This deal allowed the future playwright to quit his teaching job to pursue full-time writing (Angell 1960, [n.p.]). Two years later, Friel was already on close terms with his *New Yorker* editor, Roger Angell, to whom he confided his feelings of "isolation" in Derry: "Ben Kiely," he reported, was his only literary friend, whom he met "five minutes every six months." He continued, "there was nobody, apart from yourself, on whom I can rely for fair criticism" (Friel 1962, [n.p.]).

Mary Lavin (1912–1996), an American-born Irish novelist, had also signed a "first-reading" contract with *The New Yorker* in March 1959. When she learned about the contract from her editor, Rachel MacKenzie, Lavin confessed that she was "stunned" by "the good fortune" (Lavin 1959, [n.p.]). She described in visceral terms how the agreement lifted her financial burden at once: this fortunate turn of events made her feel relieved and dizzy at the same time. Lavin would continue to update her editor on her financial strains. In 1967, when she requested an advance payment from *The New Yorker*, she wrote to MacKenzie: "I hope to Heaven that my own letters are never sold by anyone, when I think of what a long, boring wail about money that they must all surely boil down to" (Lavin 1967, [n.p.]).

The Cork-born writer Frank O'Connor (1903–1966), who had struck the same deal back in 1947, enjoyed an enduring relationship with the magazine, which helped catapult his career into the international marketplace. In a letter dated April 1953 to his editor, Gus Lobrano, he wrote: "The fact is, as you have probably already gathered, that I don't look on [*The New Yorker*] as a market, but rather as I once looked on the Abbey Theater, as a place where I belong" (Steinman 1996, 17). Here, O'Connor was perhaps downplaying the financial aspect of his connections with the magazine, but his comparison of *The New Yorker* to Ireland's national theater (where he had served as managing director from 1937 to 1939) demonstrates the high regard with which O'Connor held the magazine.

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The three cases outlined above offer tantalizing glimpses of the extent of Irish writers' connections with *The New Yorker* in the mid-twentieth century. The magazine provided editorial guidance and access to literary networks, supplied a reliable source of financial income, and served as a home away from home for the Irish writers. The metropolitan weekly's Irish connections in the mid-twentieth century extended far beyond these three writers. From 1940 to 1980, at least 19 Irish writers were published in *The New Yorker*. They contributed a total of 234 pieces of prose. These writers included, in the order of their births, Padraic Colum (1881–1972), Joyce Cary (1888–1957), Patricia Collinge (1892–1974), Norah Hoult (1898–1984), Elizabeth Bowen (1899–1973), Frank O'Connor, Mary Lavin, Walter Macken (1915–1967), Maeve Brennan (1917–1993), Benedict Kiely (1919–2007), John Godley (1920–2006), J. P. Donleavy (1926–2017), William Trevor (1928–2016), Brian Friel, Peter Lennon (1930–2011), Edna O'Brien (1930–2024), Julia O'Faolain (1932–2020), Elizabeth Cullinan (1933–2020), and John McGahern (1934–2006) (Wu 2023).

Critics have traced these vital connections through case studies of individual writers, but a thorough survey is required in order to understand the full scope of the Irish presence in *The New Yorker* and the various ways in which this transatlantic bond affected Irish literary production. Moreover, *The New Yorker* in the mid-twentieth century was considered middlebrow: despite its literary prestige, it was often criticized for publishing formulaic, "bland," and "dull" stories.[1] This entrenched reputation for middle-class insipidity perhaps accounts for the scarcity of scholarly attention. For the Irish contributors, there is an additional layer of concern that calls into question the authenticity of their portraits of their native country: the Irelands they shaped for *The New Yorker* were supposed to cater to their American audience.

This book challenges negative critical appraisals of the Irish writers' connections with *The New Yorker* in the mid-twentieth century. Here I offer a comprehensive survey of the Irish writers publishing in *The New Yorker* from 1940 to 1980. Drawing on archival research, I elucidate the financial and editorial relationships between the Irish writers and the magazine during those decades. I offer fresh close readings of several Irish contributions by reinserting them within the pages of *The New Yorker*, as well as within its larger publishing milieu. Investigating the Irish connections with one of the most historically important American publications, this project paints a fuller picture of Ireland's vital place in the transatlantic print culture of the mid-twentieth century.

Historical and Cultural Contexts

In post-independence Ireland, the predominant literary mode was social realism. Some critics see this as a regression that turns its back on the High Modernist achievements or as a revolt against Irish Revivalism or Yeatsian romanticism.[2] Others argue for a subtler assessment, suggesting that the

boundaries between these literary modes are often messier than they may appear at first sight (Quigley 2020, 265–284). However we respond to the delimitations and distinctions in literary historiography, this new wave of realism entailed the production of literary works that were more readable and accessible than their High Modernist predecessors. Expressed in the form of the short story, this new drive for literary realism found a welcoming market in the magazines of the time.

Ireland's domestic magazine market, however, could not rival that of Britain or America. The Censorship of Publications Act (1929) created a restrictive publishing environment for aspiring writers. Subsequently, during the Emergency, the rationing of paper put extra stress on printing houses and publishing enterprises. Despite these challenges, the mid-century period did indeed witness the births of some of the most influential literary magazines in Ireland, including *The Bell* and *The Dublin Magazine*, but these publications paid their contributors next to nothing.[3] Furthermore, according to Eason's distribution data in 1934, the Irish market was "dominated by domestic religious periodicals and imported [English] 'women's interest' magazines" (Perkins 2014, 61). Those with literary ambitions were acutely aware that Ireland's domestic publishing scene could hardly sustain full-time writing careers. Many emerging writers had to take other jobs to support themselves financially. Michael McLaverty (1904–1992), Brian Friel, and John McGahern, for instance, worked as schoolteachers at the start of their literary careers. While McLaverty carried on teaching for most of his working life, Friel and McGahern turned to overseas markets to pursue full-time writing.

Like Friel and McGahern, many other Irish writers in the mid-century looked beyond the Irish borders for greener pastures. America's commercial magazines, in particular, offered publishing opportunities and lucrative deals that their Irish counterparts could not hope to match. Compared with other international contributors, Irish writers enjoyed distinctive advantages in America, where there was a substantial demand for Irish stories. With "a large Irish-American readership" in the United States – a nascent economic powerhouse in the post-war era – Irish stories served the twofold function of internationalizing the contents of American magazines and satisfying a particular market segment (Ingman 2009, 5). *The New Yorker* was an important venue that deliberately forged and nurtured links between the US publishing sector and Irish writers in the mid-twentieth century.

Founded in 1925, *The New Yorker* began as a humor magazine with a focus on New York society. Its first serious fiction appeared in 1928, and it was during and after the Second World War that the metropolitan weekly broadened its scope and actively recruited contributors from overseas (Yagoda 2000, 151). This book thus focuses on the era of the magazine's global expansion, between 1940 and 1980. However, even before that golden age of Irish involvement, three Irish writers had already graced the pages of *The New Yorker* in its infancy. They are worthy of our attention.

Patricia Collinge (1892–1974), a Dublin-born actress, wrote a column piece entitled “Plots” (4 April 1925) for the magazine’s seventh issue in 1925. The writing consists of three short descriptions of social failures, satirizing the optimism of the Jazz Age represented in popular magazines such as *The Saturday Evening Post* (Collinge 1925, 22). Collinge would continue to contribute witty column pieces and short fictional works to *The New Yorker* right through to the 1960s. W. B. Yeats’s (1865–1939) poem “Death” appeared in the magazine’s 27 April 1929 issue, portraying a Christ-like figure who has died many deaths and risen time and again in a futile attempt to save humanity. This short poem registers a gloomy feeling, uncannily prefiguring the Wall Street Crash in the autumn of that year, which sounded the tocsin for the Great Depression. Two years after Yeats’s contribution, Lord Dunsany (1878–1957) published “The Tiger’s Skin” in the magazine (20 June 1931): a short story about Mr. Tavers who orders a custom-made table in a London shop, with a view to displaying a tiger’s skin that he anticipates acquiring during an upcoming hunting trip in India. Unfortunately, the hunter becomes the hunted. Tavers never makes it back in England to collect the table.

These pre-1940s’ contributions were worlds apart in terms of mood, tone, and subject matter, but they had one thing in common: the authors were all already well known at the time of publication. Collinge, though largely forgotten today, had played leading roles in several Broadway productions in the 1910s. Yeats had been awarded the Nobel Prize in Literature in 1923. Lord Dunsany had toured the United States in 1919–1920, which helped cement his international literary reputation. Lord Dunsany was so widely known to American readers that in August 1929 Frank Sullivan published a dramatic parody in *The New Yorker* entitled “Wish You Were Here, Queen,” which, the author professed, was “written in, and out of, the manner of Lord Dunsany” (Sullivan 1929, 16).[4]

This meager Irish presence in the early years of *The New Yorker* is explicable. Before the Second World War, the magazine did not have a sizable pool of international contributors. Catering to New York society, it relied heavily on writers associated with the Algonquin Round Table, of which the magazine’s founder, Harold Ross (1892–1951), was a core member. Through Ross, several key members of the Algonquin circle – Dorothy Parker, Marc Connelly, Alexander Woollcott – lent their names to the magazine’s founding advisory board.[5] Familiar with the ins and outs of the cultural world, they were able to fine-tune the magazine’s tenor of urban sophistication to a perfect pitch. The close-knit, if not exclusive, coterie of contributors was assembled both through nepotism and out of pragmatic considerations. The publishing market that *The New Yorker* ventured into was fiercely competitive: the culture of the “smart magazine” had emerged in the *fin de siècle* era and blossomed during the Jazz Age (Douglas 1991, 9). Robust economic growth in 1920s’ America led to a significant increase in advertising revenue. According to David Reed, “[t]he total

volume of advertising" from 1920 to 1929 rose by 50% "from $2,282 million to $3,426 million." Some periodicals rode the wave of this "buoyant" state of the market, but many more struggled to stay afloat in the crowded water (Reed 1997, 151).

The smart magazines in New York – appealing "to the upper crust of high society" (Douglas 1991, 1) – vied with each other to take on board literary celebrities. They cultivated American talents and imported European modernists. *The Smart Set* published works by F. Scott Fitzgerald (1896–1940), Ernest Hemingway (1899–1961), Ezra Pound (1885–1972), and James Joyce (1882–1941). *Vanity Fair* had a similarly stellar line-up of contributors, including Aldous Huxley (1894–1963), T. S. Eliot (1888–1965), and Gertrude Stein (1874–1946). A comparatively late arrival, *The New Yorker* had to maneuver cleverly to squeeze into this packed publishing space. The Great Depression posed both enormous challenges and opportunities to the young *New Yorker*.

Market buoyancy subsided in the 1930s as economic hardship reshuffled the landscape of American periodicals. According to Reed's survey, the "advertising receipts [in the magazine industry] declined from $318,676,144 in 1929 to $220,644,201 in 1939, a fall of over 30% for the decade" (Reed 1997, 161). Shrunken profits were directly reflected in the number of magazines closing up shop. As Jan Cohn indicates, "90 percent of all magazines had suffered a net loss in 1933, and 4,281 newspapers and magazines had been discontinued" (Cohn 1989, 238). As already-struggling small periodicals bowed out of the market, the big commercial magazines were forced to adjust to harsh economic realities. With their focus on arts and belles-lettres, the smart magazines became irrelevant – if not completely tone-deaf – to the grim circumstances of mass unemployment, crushing deflation, and food stamps. Many of them altered their contents and approaches in order to share an "earthiness that suited the decade" (Yagoda 2000, 112). Those unable to keep up with the times were swept away by the changing tides of history. *The Smart Set*, which had been launched in 1900, was discontinued in 1930. *Vanity Fair* fared better, soldiering on through the darkest recession years in the early 1930s. But in 1936, its owner, the publishing tycoon Condé Nast, decided to merge it with *Vogue*, the flagship magazine of the Condé Nast empire.[6] The merger was presented to subscribers in a positive light: the combined forces of the two editorial teams were supposed to promise a greater publication (Douglas 1991, 126). In every practical sense, however, *Vanity Fair* vanished from the market after the merger.

By contrast, *The New Yorker* steered itself through the Depression with its successful balance of humor and high-mindedness, providing both entertainment and intellectual satisfaction for a financially distressed readership. Having weathered the economic storms of the 1930s, the magazine saw an increase in circulation in the 1940s; the upward curve would continue through to the 1950s.[7] *The New Yorker*'s advertising revenue supplies evidence of its growing circulation. According to Ben Yagoda, "In every year between 1927 and 1940,

[*The New Yorker*] was one of the top three American magazines in number of advertising pages sold" (Yagoda 2000, 97). Both the figures of circulation and advertising sales continued to soar, and "by the mid-fifties, it was running more ad pages than any other general-interest magazine and was second only to *Business Week* among all magazines" (Yagoda 2000, 309). The Second World War, which broke out in Europe in 1939, not only offered the United States an opportunity to rebuild its economy by exporting to Europe but also provided *The New Yorker* with an increasingly outward-looking and news-hungry readership. It was during the war that *The New Yorker* started actively to recruit writers and journalists across the Atlantic to expand its scope.

Against this backdrop of *The New Yorker*'s international expansion, from the 1940s onward Irish writers – both established and emerging – began to appear in its pages with remarkable regularity. Norah Hoult, Elizabeth Bowen, and Frank O'Connor were already famous when they wrote for *The New Yorker* in the 1940s. In the 1950s, we see contributions from renowned Irish writers such as Padraic Colum, Joyce Cary, and Walter Macken, as well as younger writers, including Mary Lavin, Maeve Brennan, and Brian Friel. These writers, joined by emerging talents such as Edna O'Brien and John McGahern, continued to appear in *The New Yorker* in the 1960s and 1970s.

Parameters

This study spans the four decades between 1940 and 1980, during which *The New Yorker* – a weekly magazine – published approximately 2,000 issues. Those decades saw *The New Yorker* at the height of its cultural influence, with its fiction department being particularly strong. As Mary F. Corey points out, "the late forties and the fifties were certainly [*The New Yorker*'s] greatest period of cultural potency. In the years following World War Two, the magazine was widely read and widely talked about and came to have serious social cachet" (Corey 2000, x).

The shimmer of this golden era gradually dimmed in the 1960s and the 1970s. The magazine industry's general decline is attributable to the popularization of TV, which drew many readers from the printed word to the goggle box. In *The New Yorker*'s 13 September 1976 issue, a cartoon by Lee Lorenz (1932–2022) depicts a couple watching news on TV in their living room. The news reporter says: "And a cultural note. The entire literary world turned today to pay tribute to the novel, which died last night after a protracted illness" (Lorenz 1976, 54). Just how dead the novel form was at the time is open to debate, but this cartoon aptly captures the zeitgeist. As more and more people, like the couple in the cartoon, turned their attention to TV, the reading public shrank in the 1970s. The magazine industry was hit by dwindling sales figures. As Yagoda states, "[m]agazines found themselves losing the fight for advertising dollars to television, whose advertising revenue more than doubled, from $1.5 billion to $3.5 billion, over the 1960s" (Yagoda 2000, 364). Considering

the changes in the media landscape, Lorenz's cartoon is both biting and appropriate: the announcement of the novel's death comes from the TV itself. This study thus ends in 1980 with the perceived demise of printed fiction.

The term "Irish writer" also requires clarification. This study includes both Irish and Irish-American writers, but the main criterion for inclusion is that their works are concerned with Ireland and Irish culture. The writers' residence outside Ireland does not bar them from consideration: many of the writers studied here lived or were born elsewhere, and many moved between different countries. Joyce Cary and Edna O'Brien, for instance, spent much of their working lives in London. Padraic Colum and Maeve Brennan moved to New York. Mary Lavin was born near Boston before moving to Ireland as a child. The "Irish-American writer" is a category even trickier to define. Since many Americans have Irish ancestry, a loose definition would cast too wide a net. For instance, the founder of *The New Yorker*, Harold Ross, had Irish heritage, and so did the long-term staff writer Brendan Gill (1914–1997).[8] Among the writers potentially identifiable as "Irish Americans," this study selects only those whose work manifests strong connections with Ireland and Irish culture. This criterion thus excludes writers such as John O'Hara (1905–1970), Mary McCarthy (1912–1989), and Erskine Caldwell (1903–1987), as well as Irish-British writer Iris Murdoch (1919–1999), even though they published extensively in *The New Yorker*. On the other hand, Elizabeth Cullinan, who studied in Dublin and wrote about her experience in Ireland from an Irish-American perspective, is included, and so is J. P. Donleavy, who was born to Irish parents in the United States and who later moved to Ireland permanently.

In terms of genre, this study examines "fiction" only. In *The New Yorker*'s editorial office, this is a loose category that included "fiction, humor, reminiscence and casual essays" (O'Connor 1963, [n.p.]). Book reviews and short column pieces are excluded from my quantitative survey. While the "*New Yorker* story" has become a category as elusively defined as it is persistently referred to, the "*New Yorker* poem" has never exerted the same cultural impact, although several celebrated Irish poets appeared in the magazine, including Louis MacNeice (1907–1963), Seamus Heaney (1939–2013), and Evan Boland (1944–2020). *The New Yorker* started publishing serious short fiction in 1928. In the 1940s, fiction editor Katharine S. White (1892–1977) directed the project to publish the magazine's own anthology *Short Stories from The New Yorker*, and its fictional pieces started to acquire literary distinction (Yagoda 2000, 151). The "*New Yorker* story" has since come into its own, although what this label means is far from clear. In the magazine's special fiction issue in 1994, Roger Angell (1920–2022) reflects on his long tenure as a fiction editor, revealing that he used to be accosted by aspiring writers who wanted to know the secret formula of "*New Yorker* fiction." Angell's answer was this:

> The one that's exactly like Borges and Brodkey and Edna O'Brien and John O'Hara and Susan Minot and Eudora Welty and Niccolò Tucci and Isaac

> Singer. That's the one, except with more Keillor and Nabokov in it. Whenever we find one of those, we snap it right up.
>
> (Angell 1994, 104)[9]

This is his long-winded way – long-windedness being a characteristic and much-maligned *New Yorker* style – of saying that the magazine's fictional pieces are more diverse than people give them credit for.

Angell's defensive tone is understandable. For a time in the mid-twentieth century, *The New Yorker*'s fiction publications were perceived – rightly or wrongly – as formulaic. Yagoda suggests that the magazine's fiction in the mid-century "leaves a lingering impression of gentility bordering on blandness, with not infrequent excursions into the out-and-out dull. The genre that predominated was reminiscence, the locale Irish (followed by English, and then American southern), the authorial gender female" (Yagoda 2000, 282). In the context of my study, what is interesting in Yagoda's account is the noticeable Irish presence in *The New Yorker*'s mid-century fiction offerings. However, Yagoda's juxtaposition of the Irish locale and the magazine's supposed dullness is hardly flattering.

Indeed, that perceived "blandness" was inseparable from the criticisms to which the magazine's Irish writers were often subjected: they were too commercial, stridently Irish, or stylistically conservative. In her introduction to the republication of Maeve Brennan's *The Springs of Affection*, Anne Enright praises the "unyielding" quality of Brennan's stories by contrasting her with her fellow *New Yorker* contributors:

> Benedict Kiely, Walter Macken, perhaps even Mary Lavin, ran the risk of being "Irish" on the pages of *The New Yorker*, which is to say lyrical, or endearing. Frank O'Connor was the cutest of the lot, perhaps, as well as the most successful.
>
> (Enright 2016, viii)

Similarly, in *A History of the Irish Short Story*, Heather Ingman remarks:

> Though the link with *The New Yorker* might seem to suggest cosmopolitanism, this relationship could actually be regarded as reinforcing the image of Ireland as a stagnant society since it was the conservatism of Irish writers that fitted in well with the blandness of *The New Yorker* during this period. Writing out of a depressed and introverted society, Irish writers could do understated irony but tended to avoid the more extreme emotions and any hint of the radical.
>
> (Ingman 2009, 159)

Both critics see *The New Yorker*'s Irish connections in the mid-twentieth century as shoring up stereotypical perceptions of Ireland and Irish literature. For

Enright, to be successful in the magazine was to be "lyrical" and even to play "cute"; for Ingman, the "link" demonstrates how Irish literary "conservatism" tied in with *The New Yorker*'s alleged "blandness." These influential dismissive views, however, need to be qualified and nuanced by re-embedding the Irish stories within the publishing context of the magazine itself. The field of periodical studies offers useful methodologies to help us critically reassess the transatlantic literary connections in relation to the editorial tenor of *The New Yorker*.

Methodologies and Critical Framework

The magazine exemplifies a mode of literary production where aesthetic and commercial impulses compete with each other. The monetary dimension has perhaps deterred some critics from taking mass-circulation magazines seriously, but a fuller awareness of the economic realities underlying literary creations not only helps us challenge common misunderstandings of market-oriented writing but also opens a window on the complex and formative intermingling of the arts and the material world. While aesthetically oriented "little magazines" – with their purported disdain for consumerist culture – have garnered much critical discussion in the past, in recent years more self-consciously commercial publications are starting to attract substantial scholarly attention. The *Journal of Modern Periodical Studies*' special issue "Investigating Big Magazines" (2020) signals a critical turn, which opens new lines of inquiry into the relationships between commercial concerns, market forces, celebrity culture, and the popularization of literary taste (Reynès-Delobel et al., eds).[10]

A key approach to studying magazines is to attend to their "periodical codes," which, according to Matthew Philpotts, include "temporal," "material," "economic," "social," and "compositional" dimensions.[11] Paying close attention to these codes affords literary scholars the opportunity to read fiction alongside other printed matter – illustrations, editorials, reports, and advertisements. It also urges us to consider the ways in which editorial practices, financial incentives, and wider social conditions influence literary production. Philpotts further indicates that the "thickness" of the layered periodical codes embodies "a set of values and attitudes" specific to each publication (Philpotts 2013, 4). In the case of *The New Yorker*, its periodical codes point to a carefully curated attitude or image of urban sophistication, providing an important context in which to reassess the Irish stories in its pages.

Despite the common perception of *The New Yorker* as a sophisticated magazine, in the mid-twentieth century it was considered a middlebrow publication that targeted a middle-class readership aspiring after high culture.[12] Positioned in a liminal space, middlebrow cultural producers like *The New Yorker* function within a multiplicity of contradictions. *The New Yorker* acted as a taste-setter, teaching its readers how to "out-brow" the masses and acquire cultural cachet.[13] At the same time, it was wary of high-minded expressions and high-society snobbery. As such, the magazine cultivated a distinctive editorial tone that was

humorous, clever, and ironic. This "tongue-in-cheek" approach endowed the magazine with an unseriousness that helped it navigate the publishing landscape by mining different cultural strata.[14]

The view that Irish writers were "too Irish" in the pages of *The New Yorker* should be radically re-examined in this context. As a magazine that boasted metropolitanism and sophistication, *The New Yorker* cautiously steered clear of hackneyed tropes and clichés in writing and in the cultural imagination. In this regard, how was Irishness represented in *The New Yorker*? Just how serious or entertainingly stereotypical were these representations? How did the Irish writers align themselves with the magazine's tenor of urban sophistication and humor? Drawing on the methodologies of periodical studies, this book revisits the Irish stories in the publishing contexts of *The New Yorker*. While my main focus is on the textual complexities of the stories themselves, I also consider the ways in which paratextual contents – cartoons, editorials, reports, and advertisements – impart additional layers of meaning to them.

Drawing on archival research, Chapter 1 provides a comprehensive survey of Irish writers' connections with *The New Yorker* in the mid-century. It documents the Irish prose writings published in the magazine from 1940 to 1980, looking at contracts, payments, and the literary relationships the writers formed with their editors and fellow contributors. Chapter 2 examines the ways in which *The New Yorker*'s middlebrow brand of sophistication allowed its Irish writers to use humor and self-mockery to manipulate and shape the image of Ireland in America's cultural imagination. The Coda goes beyond the mid-century timeframe to consider the relationship between Irish writers and *The New Yorker* from 1980 to the present. In 1985 the magazine was acquired by Advance Publications. Since then it has been run by Condé Nast, Advance Publications, which also publishes *Vogue*, *GQ*, and *Vanity Fair*, among many other household names. The conglomeration has reshaped the image of this once-quirky weekly and modernized its operations. As the magazine celebrates its centenary in 2025, the Coda considers how the changes in the media landscape – with the inexorable rise of digital platforms and podcasts – both sustain and recalibrate *The New Yorker*'s Irish connections in the new era.

Notes

1 For comments on *The New Yorker*'s alleged "blandness," see Yagoda 2000, 282. For "dullness," see Wolfe 2000, 250–252.
2 Wills 2007, 291; see also Cleary 2007.
3 For a cultural history of Ireland's literary magazines in the mid-twentieth century, see Shovlin 2003.
4 Lord Dunsany was also interviewed for a "Talk of the Town" piece: "Eighteenth Baron," *The New Yorker*, 27 June 1953, 19–20.
5 See "Advisory editors," 1925, 1.
6 *Vanity Fair* was resurrected in 1983 by Condé Nast Publications. In 1985, *The New Yorker* was acquired by Advance Publications, the parent company

of Condé Nast. Since then, *Vogue*, *Vanity Fair*, and *The New Yorker* have been part of the same publishing family. For more on the post-1980s' history of *The New Yorker*, see the Coda to this book.
7 For the magazine's circulation numbers, see Hefner and Timke 2020.
8 Ross's father was a Protestant immigrant from the North of Ireland. Gill's ancestors moved from Leitrim to Connecticut. See Gill 1975, 29; 93.
9 Angell's colleague Frances Kiernan agrees with this sentiment. See Kiernan 1998, 89.
10 Prior to this field-defining declaration, there had already been a sustained effort in periodical studies to push the boundaries beyond little magazines. Catherine Keyser's *Playing Smart* (2011) explores how women writers position themselves in magazines with a wide readership, such as *Vanity Fair*, *The New Yorker*, and *Harper's Bazaar*, while Donal Harris's *On Company Time* (2016) investigates "the deep affiliations of mass market magazines and literary modernism as a mundane fact of everyday life" (6). These are followed by Brad Condong's research on the masculine codes of *Esquire* (2018) and Alice Wood's study of popular women's magazines (2020).
11 This idea is developed from Jerome McGann's idea of "bibliographical codes" in *The Textual Condition* (1991). For the idea of "periodical codes," see Brooker and Thacker 2009 and Philpotts 2013.
12 The cultural status of *The New Yorker* in the mid-twentieth century is contested. Many scholars, nevertheless, have associated the magazine with middlebrow culture. See, for instance, Green 2015, 7; Tracy 2010, 38–63; Hammill 2015, 17–35; Perrin 2015, 228–248; and Eldred 2012, 47.
13 I borrow the term "out-brow" from Corey 2000, 13.
14 For *The New Yorker*'s humorous tone, see Corey 2000, 102; Yagoda 2000, 57; Tracy 2010, 44, 47.

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