THE COLONIAL JOURNALS

AND THE EMERGENCE OF AUSTRALIAN LITERARY CULTURE

KEN GELDER & RACHAEL WEAVER
CONTENTS

PART 1
Beginnings and Endings: The Precarious Life of a Colonial Journal
6

PART 2
The Making of Australian Literature
67

PART 3
Colonial Authors, Canons and Taste
110

PART 4
Stories and Poetry from the Colonial Journals
151

PART 5
Colonial Journals and their Artists
196

PART 6
The Journal Covers
221

PART 7
Colonial Types: Emergent and Residual
268

PART 8
Colonial Types: The Australian Girl
312

PART 9
Race and the Frontier
348

PART 10
Colonial Modernity
380

Bibliography
434

Acknowledgments
437
Beginnings and Endings: The Precarious Life of a Colonial Journal
KEN GELDER & RACHAEL WEAVER

‘Preface’, *Australian Magazine; or, Compendium of Religious, Literary, and Miscellaneous Intelligence*, 1 December 1821

‘Address’ and ‘Preface’, *Hobart Town Magazine*, March 1833 and December 1833

‘Introductory Address’, *Tegg’s Monthly Magazine*, March 1836

‘To Our Readers’, *Literary News*, 12 August 1837

‘Editor’s Address’, *Arden’s Sydney Magazine of Politics and General Literature*, September 1843

‘Introductory Address’, *Colonial Literary Journal and Weekly Miscellany of Useful Information*, 27 June 1844

‘Preface’, *Heads of the People*, 9 October 1847

Editorial, *Australia Felix Monthly Magazine*, June 1849

‘Salutation to an Old Friend’, *Melbourne Monthly Magazine*, May 1855

‘Preface’, *Illustrated Journal of Australasia*, 1 June 1857

‘To our Subscribers and the Patrons of Literature in Australia,’ *Month*, November 1858

‘Ourselves’, *Australian Magazine*, October 1859

‘A Few Words at Starting’, *Penny Melbourne Journal: A Weekly Family Newspaper of Fiction, General Literature etc.*, 3 October 1862

Editorial, *Sydney Punch*, 27 May 1864
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>'To Our Readers', <em>Australian Monthly Magazine</em>, September 1865</td>
</tr>
<tr>
<td>33</td>
<td>'To Our Readers and the Public', <em>Australian Journal</em>, 22 August 1868</td>
</tr>
<tr>
<td>34</td>
<td>'Introduction', <em>Colonial Monthly</em>, September 1868</td>
</tr>
<tr>
<td>36</td>
<td>'A Prospectus. In One Act', <em>Colonial Monthly</em>, March 1868</td>
</tr>
<tr>
<td>38</td>
<td>'Introductory', <em>Table Talk</em>, 26 June 1885</td>
</tr>
<tr>
<td>39</td>
<td>'Philosophical Essays, by Q: On the Pleasures of Editorship', <em>Humbug</em>, 5 January 1870</td>
</tr>
<tr>
<td>40</td>
<td>'Ourselves', <em>Athenaeum</em>, 3 July 1875</td>
</tr>
<tr>
<td>42</td>
<td>'To Our Readers', <em>Melbourne Review</em>, January 1876</td>
</tr>
<tr>
<td>43</td>
<td>'Ourself, Australian: A Monthly Magazine', October 1878</td>
</tr>
<tr>
<td>44</td>
<td>'To Our Readers', <em>Australian Woman's Magazine and Domestic Journal</em>, 1 May 1888</td>
</tr>
<tr>
<td>45</td>
<td>'Introduction', <em>Sydney Quarterly Magazine</em>, 1 May 1888</td>
</tr>
<tr>
<td>46</td>
<td>'Buy the Boomerang', <em>Dawn: The Journal for Australian Women</em>, 15 May 1888</td>
</tr>
<tr>
<td>47</td>
<td>'Introductory', <em>Block</em>, 15 August 1896</td>
</tr>
<tr>
<td>48</td>
<td>'Ourselves', <em>Ha! Ha: A Merry Magazine for Australians</em>, 9 April 1896</td>
</tr>
<tr>
<td>49</td>
<td>'Advertisements', <em>Australasian Critic</em>, 1 October 1890</td>
</tr>
<tr>
<td>50</td>
<td>'To Australia', <em>Cosmos</em>, 1 September 1894</td>
</tr>
<tr>
<td>51</td>
<td>'Introducing Ourselves', <em>Block</em>, 15 August 1896</td>
</tr>
<tr>
<td>52</td>
<td>'The Editor's Address', <em>Australian Monthly Magazine</em>, September 1865</td>
</tr>
<tr>
<td>53</td>
<td>'To Our Readers', <em>Melbourne Review</em>, January 1876</td>
</tr>
<tr>
<td>54</td>
<td>'Ourself, Australian: A Monthly Magazine', October 1878</td>
</tr>
</tbody>
</table>
Editorial Notes, *Southern Cross*, 14 November 1898

‘This Intimation’, *Bookfellow*, 31 May 1899

‘Entre Nous’, *Yabba*, 17 January 1900

‘All About Australians’, *A.A.A.: All About Australians*, 3 May 1901

‘Editorial Notice’, *A.A.A: All About Australians*, 29 May 1901

‘To Our Readers’, *Australian Magazine*, 1 January 1908

Editorial, *Microbe*, August 1902

‘To Our Readers’, *New Idea: A Women’s Home Journal for Australasia*, 1 August 1902

‘Introduction’, *Steele Rudd’s Magazine*, January 1904

‘As Regards “The Gadfly”’, *Gadfly*, 14 February 1906

Editorial, *Ye Wayside Goose*, 31 August 1906

‘The Editor’s Uneasy Chair’, *Lone Hand*, 1 July 1907

‘The Native Companion’, *Native Companion*, 1 August 1907

‘The Editor’s Earnest Cry and Prayer to his Contributors’, *Trident: An Australian Review*, 1 August 1908

‘Editorial’, *Trident: An Australian Review*, 1 April 1909
Beginnings and Endings: The Precarious Life of a Colonial Journal
KEN GELDER & RACHAEL WEAVER

This book makes a case for the important role played by colonial journals in the establishment and development of Australian literary culture. It takes a broad, inclusive view of the colonial period, regarding it as something that continues right through to Federation and beyond; its influences, values, and ideologies lasting at least until the beginning of World War I, which is where this book draws to a close. We tend to forget just how many journals began, and in so many cases ended, during this time.

The first colonial journal was the Sydney-based *Australian Magazine; or, Compendium of Religious, Literary, and Miscellaneous Intelligence*, which began in May 1821 and closed down in September 1822. In her excellent bibliography, *Australian Periodicals with Literary Content, 1821–1925*, Lurline Stuart notes that ‘Over the next hundred or so years, almost six hundred periodicals with varying literary content were published. Most of them were begun in the confident assumption of success…but only about half those produced survived their first year’. Some colonial journals lasted for no more than one or two issues; but others, like the *Australian Journal* (September 1865 – April 1962), had surprising longevity. A significant number of colonial weeklies – especially those associated with the metropolitan daily newspapers – also had very long lives: like the *Sydney Mail* (July 1860 – December 1938), the *Australasian* (October 1864 – April 1946), the *Queenslander* (February 1866 – February 1939), and the *Australian Town and Country Journal* (January 1870 – June 1919). The best-known colonial weekly was of course the Sydney *Bulletin*, the first issue of which was ‘cried vigorously in the streets on Saturday morning, 31 January 1880’. For many years an independent journal, it was eventually sold off to newspaper proprietor Frank Packer’s Australian Consolidated Press in 1961, finally ceasing publication in January 2008. The Melbourne *Punch* (August 1855 – December 1925) was another long-lasting weekly; so was Maurice Brodzky’s controversial *Table Talk* (June 1885 – September 1939). In 1888 *Table Talk* was ranked equal to the *Bulletin* as ‘the raciest paper – that is to say the most characteristic of the colonial spirit, and the most daring’. Brodzky claimed to have made
a profit of over £4,000 in that year; by 1903, however, he was forced to sell the weekly for a mere £15 and it lived out the rest of its time under the ownership of the Melbourne Herald.4

Table Talk had modelled itself on ‘the leading fashionable journals in England’, although its focus was almost entirely on colonial social, political and cultural life. The nineteenth century had of course seen a rapid rise in journal production in both Britain and the United States; journals such as Blackwood’s Edinburgh Magazine, George Murray Smith’s Cornhill Magazine (which published Rolf Boldrewood’s first short story in 1866), Harper’s New Monthly Magazine and Scribner’s Magazine (which had developed an Australasian edition by the 1890s) were influential, and easily available in the colonies. The short-lived Melbourne Monthly Magazine (May – November 1855) announced itself as ‘a reproduction…of the first-class magazine literature of London, the class of which Blackwood may be considered the type’. On the other hand, this journal also serialised colonial fiction about bush life and emigration, and immersed itself in local issues. The Australian Journal modelled itself on bestselling British penny weeklies such as G. W. M. Reynolds’ London Journal and James Elishama Smith’s Family Herald; but it was also devoted to the publication of local fiction and items of colonial interest (and became a monthly in 1869). Many colonial journals in fact mixed British and colonial material almost indiscriminately. In Colonial Dickens, Kylie Mirmohamadi and Susan K. Martin note that local readerships ‘carved out a subjectivity that involved being British and Australian, of being both from here and of there’.5 Charles Dickens’s own work in fact provides a good example of English influence and local appropriation. Beginning with a pirated edition of Pickwick Papers in Tasmania in 1838, the ‘taste for Dickens in the colony’ – as Anny Sadrin notes – ‘was fed by serialisation in local periodicals’.6 William Baker’s Sydney weekly, Heads of the People (April 1847 – March 1848), had serialised Dickens’s Dombey and Son not long after it appeared in Britain. When Marcus Clarke described himself as the ‘Conductor’ of the Australian Journal in 1871, he was borrowing the term Dickens had used for his editorship of Household Words – a high-circulating weekly that ran throughout the 1850s in England and was familiar to Australian readers. But although he was profoundly influenced by Dickens, Clarke also committed the Australian Journal to the publication of local content.

The earliest account of the popularity of both British and colonial journals in Australia is given in George Burnett Barton’s Literature in New South Wales in 1866. Barton – a journalist and lawyer who went on to become a Reader in English at Sydney University in the mid-1860s – had noted that colonial readers were enthusiastic subscribers to imported journals such as Cornhill Magazine: ‘The demand for English periodicals’, he wrote, ‘is very great’. All this would seem to suggest that colonial readerships were ready to support local journals, too. But for Barton, local literary networks were not yet established enough to maintain readerships and gain the circulations necessary to survive. ‘One or two clever writers alone will not do’, he remarked. ‘We have rarely or never had among us a sufficient number of professed men of
letters to carry on such undertakings’.7 On the other hand, the *Australian Journal* – as Barton himself noted (writing just one year after that journal was launched) – was already selling around 5,500 copies per week across the colonies. ‘The ablest colonial pens of the day will be engaged on our staff’, the editor announced in the first issue of the journal in September 1865 – anticipating the *Bulletin*’s editorial aspirations (‘the services of the best men of the realms of pen and pencil in the colony have been secured’) by over thirty years.

Significantly, the first issue of the *Australian Journal* opened with the serialisation of Ellen Davitt’s *Force and Fraud*, Australia’s first murder mystery novel. The serialisation of colonial fiction was crucial to the establishment of a local literary economy, giving it a resource that could enable authors – and journals – to project themselves into the future. Elizabeth Morrison writes that, ‘While there were a few isolated and atypical examples earlier, the practice [of serialisation]...[was] introduced in 1863 by the *Sydney Mail* and followed within a few years by the *Australasian* and others’.8 Some colonial journals – like the *Melbourne Monthly Magazine* – were in fact already serialising local fiction by the 1850s. By the mid-1860s, the *Australian Journal* was routinely serialising two or three novels in each issue. Some of this material, of course, was either sourced (officially or otherwise) from overseas or set somewhere other than Australia. Toni Johnson-Woods records over 900 serialisations across seven colonial weeklies and journals through the later decades of the nineteenth century, of which just over 20 per cent could properly be described as ‘colonial’: that is, written by colonial authors, and with colonial settings.9 While this sample is relatively small, it gives us an indication of the way in which many of the colonial journals were obliged to balance the temptation to reprint cheap, popular content from overseas with an ideological investment in the development of a distinctively local literary culture.

For Katherine Bode, ‘[s]erialisation provided the major form of publication for colonial novels from the 1860s to the 1880s’; but she also talks about ‘the low cultural value of serial publication...coupled with limited economic reward’.10 The precariousness of many colonial journals meant that even the commitment that serialisation entailed couldn’t always keep them afloat; on the other hand, serialisation enabled journals to build up audiences and gain at least some degree of continuity. Marcus Clarke – as we note in part four of this book – was the editor of several journals, including the *Colonial Monthly* (September 1867 – January 1870) and, for a short period in the early 1870s, the *Australian Journal*. Taking good advantage of his role, he serialised his first novel *Long Odds* in both journals; and *His Natural Life* went on to be serialised in the *Australian Journal* four times over. The author-as-editor was a role that could work both ways, keeping a colonial writer visible (and remunerated, at least to a degree) by providing a regular outlet for his or her work, while supplying the journal with material that was in keeping with its local aspirations. Toni Johnson-Woods notes that ‘colonial periodicals were *de facto* publishers and offered many colonial writers their only publishing outlet’.11 Some journals, of course, launched their own occasional publishing ventures: the *Bulletin* did this;12
and so did Steele Rudd’s Magazine (January 1904 – October 1907). Donald Cameron was the editor of the Melbourne Quarterly (July 1882 – July 1883) and then the Melbourne Journal (October 1883 – November 1886). Like Clarke, he regularly serialised his own fiction. (His work was also serialised in the Australian Journal.) Cameron, Laing & Co. was Cameron’s Melbourne-based publishing house; it printed his journals and published a small but significant number of colonial literary works, including Clarke’s The Mystery of Major Molineux and Human Repetends (1881) and The Marcus Clarke Memorial Volume (1884). Elizabeth Morrison suggests that Cameron, Laing & Co. attempted to maintain ‘a financially viable enterprise for publishing Australian literature in a market increasingly dominated by imported products’. But the advertisements for the Melbourne Journal – ‘Over 150 pages of the best Australian, English, and American Novels’ – recognised that mixing local and imported content was still the most economical way to attract broad colonial readerships. The Melbourne Journal was almost completely devoted to popular genres like romance and adventure, and it kept itself going by serialising the work of emergent colonial writers in these areas – such as R. P. Whitworth and Grosvenor Bunster – alongside British and American bestselling authors like Bertha M. Clay (Charlotte Mary Brame) and Bret Harte.

In the midst of all this transnational literary circulation, it might be surprising to realise – as we go on to note in part two of this book – that the investment in ‘Australian literature’ as an identifiable field of writing happens so early on. This investment was built in part on the stimulation of local anxieties that literature from overseas was flowing into the colonies indiscriminately. Even the popular colonial weeklies capitalised on this perception: the Penny Melbourne Journal (October 1862 – November 1863) advertised ‘the best colonial writers’ and ‘eminent Australian talent’ in order to distinguish itself from ‘the European Press daily pouring forth its load of literary trash’ (although it relied as much on reproducing the latter as it did on nourishing the former). William Lane and James George Drake’s Brisbane-based Boomerang (November 1887 – April 1892) claimed something similar thirty-five years later: that their journal ‘fosters a national literature that stands in pleasing contrast to the sickly tales imported from the antipodes’ (meaning, from this perspective, the northern hemisphere). The colonial journals did indeed see themselves as actively shaping the tastes and sensibilities of colonial readers. Their investment in what constituted ‘Australian literature’ – which writers counted, who should be remembered, who might become significant in the future, which literary works best evoked the most distinctive aspects of colonial life – was especially important to them, for several reasons. First, it allowed the journals to take on an authoritative role in determining the directions a colonial literary culture might take. Second, it gave the journals something they themselves could invest in, since it was in their interests to see a definitively colonial literature flourish and endure. No matter how much imported material they published, colonial journals had to cultivate their own local (and loyal) readerships. They aspired to offer something unique
in terms of an emergent literary culture; but, more importantly, the business of creating that culture had to be compelling enough to motivate readers to share in, and in some cases even contribute to, that project.

And third, this meant that the colonial journals had to be popular. In order to survive, journals had to rapidly increase their subscriptions and were often candid about doing so. The Sydney-based *Cosmos* (September 1894 – May 1899) put its very existence into the hands of a readership now imagined as fully nationalised: ‘Whether it comes to stay or comes to go away again is for Australia to say’. At least thirty journals and magazines between the 1820s and the end of the nineteenth century defined themselves as ‘Australian’ through their titles in an obvious bid to widen their appeal. When Marcus Clarke took over editorship of W. H. Williams’s *Australian Monthly Magazine* (September 1865 – August 1867) he went against the grain and changed the journal’s title to the *Colonial Monthly* (September 1867 – January 1870), poking fun at the fashionable aspiration to be national: ‘In Victoria alone there are many publications bearing the distinctive term “Australian” or “Australasian”…Indeed, the term has been adopted in the colony above named to such an extent, and for such merely local purposes, that there is some danger that distant readers may come to regard Victoria herself as constituting Australia!’

The Sydney-based *Australian: A Monthly Magazine* (October 1878 – January 1881) was one of a number of journals, however, that saw the divisions between the colonies as an unnecessary limitation to circulation: ‘We profess in effect to be national in our views, national in our politics, national in our relations to all public and social questions; and our idea of “nationality” is not limited by the artificial obstructions which now split up the Australian people’. When they were successful – and they sometimes were – the colonial journals could indeed travel right across the country. The Sydney *Bulletin*’s national weekly circulation reached around 16,000 by the end of its first year. Popularity was (and still is) something a journal could then capitalise on, a way of promising some sort of future stability. The third issue of J. F. Archibald and Frank Fox’s post-Federation monthly *Lone Hand* (May 1907 – February 1921) was able to talk up its future prospects precisely on the basis of having done so well so quickly: ‘The Editor acknowledges with gratitude the very generous support given to the lone hand by the public. The first issue of 50,000 was sold out within three days of publication. The second issue (which had to be limited to 50,000) was sold out on the very first day of publication. This will enable the Proprietary to embark with confidence on future plans for improving the magazine; and in future a larger issue will be printed’. For an Australian journal, this was indeed a remarkable level of sales – about half the daily circulation of Melbourne’s *Argus* newspaper at this time.

The earliest colonial journals were relatively rigid in their sense of moral and religious purpose: in 1821 the *Australian Magazine; or, Compendium of Religious, Literary, and Miscellaneous Intelligence* was able to announce that ‘we have not swerved from the intentions we distinctly proposed’. But editors soon began to recognise that, in order to achieve their ambition of
shaping colonial tastes and reaching wider audiences, they had to diversify their content. Colin Campbell’s otherwise conservative *Australia Felix Monthly Magazine* (June – October 1849) was innovative in this regard, claiming ‘that a magazine cannot, and is not meant to be, the production of any single mind’ and calling for the ‘free play of intellect’ – although it qualified this with the observation that a ‘publication without leading principles to stamp its character, is but a body without a soul – a collection of machinery without a moving power’. Even the most distinctive and determining editorial voice could nevertheless accommodate a sometimes radically varied selection of contributions. J. H. Archibald’s *Bulletin* certainly earned its reputation as a masculine, nationalist publication (later advertising itself through the slogan ‘Australia for the White Man’); but as John Docker notes, it was ‘replete with discords as much as harmonies, telling stories in differing rhythms and voices, never in a single tone or single voice’.

The early colonial journals typically used the term ‘miscellany’ to describe the literal mixing-up of content: bits and pieces of literature alongside scientific writing, agricultural information, finance and business, religious tracts, biographies, and so on. But later on – as they spread their range across the colonies – journals begin to reflect the concerns and interests of different constituencies. The *Australian Journal* wrote, in September 1865, ‘We do not appeal to a sect, a clique, or a class; for we design to interest, to amuse, and, if possible, to instruct everybody who will read us’.

However, the gesture towards a general readership was countered by the creation of topics and features that were aimed precisely at specific interest groups. The *Australian Town and Country Journal* and the *Sydney Mail*, for example, were well-known ‘squattocracy’ weeklies. Journals had different political and social investments to make; this might play itself out at the macro level of thinking about the future of the colonies themselves, or at the micro level of an article – for example – on aspects of women’s fashion and social etiquette. Women readerships were of particular interest to the colonial journals by the second half of the nineteenth century. The first colonial journal published by women was Harriet Clisby and Caroline Dexter’s short-lived *Interpreter: An Australian Monthly Magazine of Literature, Science, Art, &c.* (January – February 1861), which included poetry and earnest commentaries on Aboriginal people, medical issues, fashion and beauty, and dreams and spiritualism. By the 1880s, there were several journals devoted specifically to women’s issues: notably, the *Australian Woman’s Magazine and Domestic Journal* (April 1882 – September 1884) and Louisa Lawson’s *Dawn: The Journal for Australian Women* (May 1888 – July 1905). The *Bulletin* launched its own women’s page in April 1888, written by ‘Sappho Smith’ (Alexina Maude Wildman); Louise Mack took over the role ten years later, writing the *Bulletin’s* ‘Woman’s Letter’ under the pen-name ‘Gouli Gouli’. By the 1890s, journals such as *Cosmos* or Bertram Stevens and E. J. Brady’s *Native Companion* (January – December 1907) cultivated a recognisably ‘feminine’ aesthetic that saw articles on the ‘New
Woman’, illustrations and cover designs by female artists such as Ruby Lindsay, and stories by emerging women writers – all published alongside the more generically familiar tales of masculine adventure and bush life.

Establishing a journal is, ideally, a collaborative undertaking: some level of collective input is needed so that production can continue. Colonial journals soon became venues where authors would converge to form a local nucleus of activity. George A. Walstab, the original editor of the Australian Journal, was a close friend of Marcus Clarke – who took over as editor a few years later. Through the added involvement of R. P. Whitworth, Henry Kendall and others, a literary network was formed here that led on to other initiatives and also worked as a kind of mutually-supporting cultural (and social) economy. For example, Walstab wrote several chapters for Clarke’s serialised novel Long Odds when Clarke was ill; Whitworth took over the editorship of the Australian Journal after Clarke withdrew; Kendall and Walstab contributed to Clarke’s Colonial Monthly; and in the midst of all this, Kendall and Clarke started another journal, Humbug: A Weekly Illustrated Journal of Satire (September 1869 – January 1870). Of course, these literary networks could also be precarious and journals were expensive to run and maintain. Announcing Humbug’s final issue, Clarke brought a typically caustic humour to bear on the sobering fact that ‘editing as a business don’t pay’, with contributors falling by the wayside: ‘One went melancholy mad, and another took to the city missionary line of business. He said it paid him better than comic writing. I had to do all the MSS. myself and for some weeks used to write about five pages weekly of brilliant satire’.

Even the most impressive collection of contributors could find success elusive. This was the experience of Robert Francis Irvine’s aesthetically progressive but short-lived Australian Magazine (March – September 1899), which brought together an extraordinary collection of talented people: the artists and illustrators George W. Lambert, Thea Procter and D. H. Souter, the writers Arthur H. Adams, Roderic Quinn, Ambrose Pratt, Christopher Brennan, and many others. These writers were already familiar as contributors to the Bulletin, of course; they were a part of a ‘bohemian’ literary network drawn to this iconic weekly, which regularly published their work and went on to mythologise many of them as celebrity figures. But the Bulletin didn’t always successfully accommodate the ambitions of colonial writers. In his 1933 book The Romantic Nineties, Arthur Jose remarked that the Australian Magazine was the result of a number of writers’ belief that the Bulletin ‘did not welcome…the best of their stuff’.

Another fleeting Bulletin off-shoot was Norman and Lionel Lindsay’s lighthearted Rambler (January – March 1899). The Lindsays, of course, were themselves collaborative, illustrating writers’ works and contributing to a remarkable number of journals along the way; as we note in part five, Ruby Lindsay is also significant here, illustrating the Native Companion, the Lone Hand, and C. J. Dennis’s acerbic South Australian weekly, the Gadfly (February 1906 – February 1909). Contributors to the Gadfly included Sydney Partridge and her husband, Hal Stone, who
formed a ‘tribe’ of writers and artists called the Waysiders and produced a series of beautifully-designed, intermittent ‘journalettes’ that included the *Microbe* (November 1901 – August 1902), *Ye Kangaroo* (September 1902 – 1905), *Ye Wayside Goose* (1904 – October 1906), and the *Red Ant* (a single undated issue in 1912). Although they shared some contributors, *Ye Wayside Goose* ridiculed the *Bulletin* and its choice of fiction, ‘especially’ – it noted in July 1906 – ‘when it runs amok on iguana-swallowing yarns. Surely we Australians have some sense’.

Irvine’s *Australian Magazine* was set up as a publishing company and floated on the stock market; it reminds us that journals are indeed commercial enterprises, active participants in the wider colonial economy. Frank S. Greenop’s excellent *History of Magazine Publishing in Australia* (1947) begins by noting that the word ‘magazine’ in fact comes from the French word for store or warehouse, *magasin*: ‘it is useful at once’, he writes, ‘to picture the actual meaning of magazine as a store of varied goods of interest and usefulness’. When writers are published in a journal, they enter a framework to do with both appraisal and commodification: their work is judged and analysed, but it is also advertised and promoted (or demoted) and placed alongside an array of advertisements for other writers, publishers, and a host of other, often unrelated material. Editors knew this very well: alongside all the other skills they brought to the task, they had to fashion themselves as print capitalists in a colonial economy that was often unpredictable and unstable. Leon Cantrell makes exactly this point about the editor of the *Bulletin*’s famous ‘Red Page’, A. G. Stephens: ‘He was certainly obsessed with the idea of literature as a commodity. He delighted in the role of the broker…’. In her discussion of Dickens’s *Household Words*, Catherine Waters notes that ‘it was of course the nineteenth-century periodical, rather than the novel, which most visibly embodied the commodity form’. This is literally true: by the 1880s, many journals were saturating themselves in advertisements for pharmaceuticals and beauty products, publishing houses, foodstuffs, and so on. Some journals were directly linked to local department stores, like the Sydney weekly the *Block: An Australian Society and Home Journal* (August – September 1896), or Lewis Scott’s *Our Quarterly Magazine*, a beautifully designed journal that ran from around 1902 to 1911 and was published by Edward Rich and Co. Advertisements contributed to the aesthetic landscape of progressive journals, too, such as *Cosmos* or the *Southern Cross* (November 1898 – November 1900) or the *Lone Hand* – which published commercial artwork by a number of the same artists who also illustrated their stories and poems. It was part of the business of making the journals as attractive to readers – and to the authors they published – as possible.

This book introduces material from around fifty colonial journals, much of which has never previously been reprinted. We begin with a selection of prefaces and editorials that cover about ninety years of literary development, from the beginning of the *Australian Magazine* in 1821 to the demise of Archibald Strong’s Melbourne-based *Trident* (May 1907 – April 1909) – the longest-lasting of four journals (including the *Native Companion*) published by T. C. Lothian...
around this time. Most of the prefaces are in prose; several are in verse; and one (from Clarke’s Colonial Monthly) takes the form of a dramatic dialogue in which the editor debates the journal’s qualities with its contributors, readers and investors. Each of the journals seeks to intervene in the colonial literary economy, and to advance it in some way. The question of how to foster the development of literature in the colonies and across Australia is always crucial, and every preface or editorial responds to this in its own way, taking a moment to give expression to the journal’s particular dispositions and priorities, its aspirations, the things that make it distinctive and unique. It is often noted that journals, magazines, weeklies and so on occupy the disposable end of the literary field, quickly produced and then skimmed over by distracted readers, an emblem of the ephemera of everyday life. But this book addresses the fact that the colonial journals – their precariousness notwithstanding – wanted to participate in something longer lasting. The next three parts of this book look at the various ways in which the colonial journals mapped out the Australian literary field. They debated, analysed and evaluated it, creating genealogies and traditions, recalling pasts and imagining possible futures. Distributing themselves across the colonies and beyond, they played a fundamental and necessary role in the making of Australian literature. At the same time, the colonial journals were also unmaking it, dispersing their authors, letting older authors go and finding new ones to take their place, reinventing and re-evaluating them, and identifying trends, canons and schools of writing barely recognisable to us today. In part four, we bring together a series of poems and stories that in some ways probably replicates the ‘miscellaneous’ quality of the journals themselves: featuring work by writers such as Barron Field, Henry Kendall, Mary Fortune, Louis Becke, Katharine Susannah Prichard and Mabel Forrest. In the selections we have made, privileging some writers over others, placing anonymous authors alongside familiar ones, drawing on some journals and not others, we, too, have generated a canon of local writing that is at once idiosyncratic and (in terms of the way it offers a snapshot of the colonial journals’ actual content) representative.

Parts five and six of this book turn to the visual landscape of the journals, their illustrators and artists. As these parts suggest, the appearance of a journal – the cover design, its typography, its illustrations, its layout, its materiality – is also an expression of its disposition. For the Australian Journal, even the fact that it uses ‘colonial-made paper’ is noteworthy. The Native Companion goes even further: ‘The Literary and Advertising Sections’, it tells its readers, ‘are printed throughout on a specially-made tinted Australian antique paper of the best quality’. Cover designs can convey the cultural aspirations of a journal and say something about the way it sees – or imagines – colonial potential. The cover of Maxwell Keely’s Southern Cross: An Illustrated Australasian Magazine (November 1898 – November 1900) was produced by the artist Charles Turner, who later took over as editor (and had also contributed to its sibling journal Cosmos). For Keely, Turner’s image gave Southern Cross ‘a pleasing conception of the beauty of the Antipodes’: conveying an idealised sense of the nation as feminine, cultivated,
and outward-looking. The four remaining parts of this book turn to the ways in which the journals represented the nation as a set of ideals that were nevertheless – like literature itself – constantly in the process of being made, and unmade. Parts six and seven are devoted to what we call colonial ‘types’: where, even as colonial ideals were being framed and circulated, colonial populations were being fractured and classified in order to identify the kaleidoscope of manners and occupations and dispositions that were appearing (and disappearing) in the wider colonial economy. Colonial types generate narratives, which feed an increasingly diverse field of literary forms: stories, poems, romances, sketches, memoirs, and so on. Part eight takes up the issue of race, as something that both fascinated and troubled the colonial journals – generating a striking set of character types and narratives through which (often brutal) racial encounters were staged. The final part of this book turns to writing from the colonial journals that charted change and development across the colonial landscape: the bush and the forests, the townships and the cities. All of these things turn out to be important to the emergence of colonial literary writing, which continually cross-pollinates with the social and cultural commentaries of the time. Indeed, writers like Mary Fortune, Donald Cameron, Ernest Favenc and many others flowed easily back and forth between fictional and non-fictional representations of colonial life. This is something else the colonial journals made possible: an emergent Australian literature that was fully embedded in the immediacy of its time and place.

1 Stuart, Australian Periodicals with Literary Content, 1821–1925: An Annotated Bibliography, p. ix.
4 ibid., pp. 132–33.
7 Barton, Literature in New South Wales, pp. 6–7.
9 Johnson-Woods, Index to Serials in Australian Periodicals and Newspapers. Nineteenth Century, p. 5.
11 Johnson-Woods, p. 5.
13 Morrison, p. 318.
14 Lawson, p. 82.
16 Docker, The Nervous Nineties: Australian Cultural Life in the 1890s, p. 28.
17 Jose, The Romantic Nineties, p. 4.
In completing the first Volume of the Australian Magazine, we should depart from established usage, and disappoint the expectations of our Readers, were we to omit offering some prefatory observations.

To expatiate on the merits or defects which it may contain, were a task to which we have neither right nor pretension:—but, as our readers hold over us a kind of judicial authority, by which they are warranted to applaud or to censure, we owe it in deference to them, and in justice to ourselves, to advert to the principles with which we entered upon our labours. Those principles are indeed the only data by which our work can be fairly estimated. It is in literature an unvarying maxim, that the critic should “in every work regard the writer’s end.”

Our design, from the first, has avowedly been, “to disseminate useful knowledge, religious principles, and moral habits.” And though some, we are aware, object to our Magazine, that it wears too grave and religious an aspect, candour must compel them to acknowledge, that we have not swerved from the intentions we distinctly proposed.

Political discussion, and party spirit, and personal allusion, we have scrupulously avoided. Literature and science, while we have devoted to them a portion of attention, have been kept subordinate and subservient to our primary design. Of Colonial occurrences we have endeavoured to select the most interesting; though this department is in great measure superseded by the weekly Journal. The Meteorological Diary and Agricultural Reports, for which we are indebted to the kindness of two respectable gentlemen, cannot but be esteemed important, as a summary view of the fluctuations in our atmosphere, and the progress of our husbandry. In our Theological articles, we have studiously guarded against “unprofitable disputation;” so that sincere Christians, of whatever denomination, may peruse them with safety and advantage.

In fine, it has been uniformly our object to lead the mind to serious reflection; to explain and enforce the pure doctrines of the Gospel; to restrain vice and irreligion; and to promote social virtue and vital piety.

In presenting to the Public of this Colony a Miscellany, exclusively devoted to Literature and Science, the conductors are induced to offer a few remarks in explanation of their views and
BEGINNINGS AND ENDINGS

intentions. The novelty of their plan is, of itself, perhaps sufficient to attract attention in the first instance: but, erroneous indeed will be the opinion of their Readers, if they imagine if this alone will constitute their principal claims to public patronage. Their aim is much higher—their ambition much more lofty and meritorious,—they aspire to establish such a Miscellany, as shall not only prove highly acceptable to their fellow Colonists, but, at the same time, show their friends and well-wishers in “Old England,” that Tasmania is not devoid of individuals who have the means, as well as the desire, of cultivating Literature as well as Land, and of devoting their best and liveliest energies to its interests and advancement.

The want of such a work, as that which is now contemplated, has long been experienced in the Colony. The highly intelligent character of the general Settler, and his anxiety to find some means of relaxation and entertainment, beyond the mere gratification of his physical propensities, will induce him to hail the appearance of our Magazine with delight and satisfaction; and it shall be our own fault, if we do not strengthen and foster this gracious and salutary feeling, by our earnest endeavours to please, and, perchance, instruct him. But the general Settler is not the only inhabitant of this territory; neither is he the only individual, whose good opinion we desire, or whose oblection we shall study to promote. Our exertions will be directed towards all classes, from the very highest personage in the Colony to the lowliest—“who desired instruction, and whose soul thirsteth after knowledge.” To those who, happily, enjoy offices of high trust and acceptable emolument, we offer a cheering, harmless, and—we scruple not to say it—an intellectual relaxation from the arduous toils of official duty. We will undertake to promise, that the pages of this Miscellany shall never be stained by political or general personalities—that scurrility shall never find even a dark corner to sculk [sic] in—and that the advancement of intelligence and wisdom, by means rigidly compatible with Morality, Honor, and Truth, shall alone find support and advocacy in the columns of our Magazine.

‘PREFACE’
Hobart Town Magazine
December 1833

In bringing to a conclusion the first volume of our adventurous Miscellany, we cannot resist the temptation of addressing a few words to our friends—the public—on this happy and important occasion.

For the encouragement we have received, we are, as in duty bound, most grateful. Although we anticipated a very ample share of patronage, our expectations have been more than realized; and we have proved by our exertions, that “Tasmania is not devoid of individuals, who have the
means as well as the desire, of cultivating Literature as well as Land, and of devoting their best and liveliest energies to its interest and advancement.” We cannot be accused of vanity, even by the most fastidious and precise, if we attribute to the combined exertions of our literary coterie, the diffusion of so extensive a taste for literature, as is now prevailing in the Colony; neither can the same sin be imputed to us, if we affirm, that our little Miscellany has been enriched by communications, which would have done credit to any of the magazines “at home.” To particularize individual articles would certainly be invidious; but, we think, we may safely take pride to ourselves for the excellence of the communications, which have been furnished by our poetical friends,—a very convincing proof, by the way, that the higher faculties of the imagination are not excluded from Tasmania.

‘INTRODUCTORY ADDRESS’

Tegg’s Monthly Magazine
March 1836

The want of a Magazine, whose pages should be devoted to general literature, avoiding the stormy arenas of politics and polemics, and combining amusement with instruction, has long been felt and acknowledged.

A work of this description seems at the present juncture particularly required. There is evidently a growing taste for reading in the minds of our colonial public; and to foster and supply that taste is the object at which we aim.

In following up our plan we shall endeavour, as far as it is practicable, to avoid all invidious distinctions of classes, meting out justice to all. In our dealings with others, we shall invariably make truth our object, and charity our motive; the good of all classes shall find in us a warm supporter, and the bad an unsparing censor.

A portion of our pages shall be devoted to Original Articles on General Literature; and no pains shall be spared to render this division worthy [of] the support we expect from an indulgent public.

A second portion will consist of Extracts selected from the best sources of Periodical Literature, a regular supply of which has been ordered from Britain.

The remaining space will be filled with Reviews of New Books—Colonial and British, Literary Notices, the Drama, and other Varieties.

We trust that in the exercise of our vocation as Critics, we shall ever be found to treat the productions of others with that fairness and candour, which restrains not the freedom of enquiry, nor contracts the limits of just censure.

It now only remains for us to entreat from the public its kind indulgence towards our future labours. We shall spare no exertions to provide for our readers useful and agreeable
entertainment. We have endeavoured to secure such literary assistance as lay within the compass of our power. And we call on all who feel anxious to remove from the land, whether of their adoption or their birth, the stigma under which it has hitherto laboured, to unite with us in endeavouring to render Australia

Great, glorious and free,
First flower of the earth, and first gem of the sea.

'TO OUR READERS'

_Literary News_
12 August 1837

The appearance of a literary periodical, of one at least of the present description, is a novelty in our Colony, and a novelty which some, perhaps, may be disposed to think a hopeless experiment. In more than one quarter, we have heard the idea almost ridiculed, of infusing a taste among the Australian public, for literature and the arts, and in one publication, referring to our "Address," we are charged with promising "mighty things," as if the attempt to engage the interests of the colonists in something else besides pecuniary speculations and political squabbles, were really so Utopian an undertaking as to have emanated only from the brains of enthusiasts or egotists. We shall not insult the respectability and intelligence of those whom we are ambitious of counting among our readers, by supposing our design to be so utterly fruitless; for ourselves, we have made no promises, save those which related to our aims and intentions. We are not aware of having been presumptuous enough to announce that we either should or could effect the objects of our paper—we merely stated it was our _desire_, and would be our _endeavour_ to do so. We are not arrogant enough to flutter before the public face, "the Literary News," as an oracle or standard, before which they are to bow with implicit faith; but it is humbly and zealously offered as a channel through which they may become acquainted with, and be induced to acquire a taste for, the Belles Lettres in general, and thus be themselves led to explore the original stores from which our own gleanings have been drawn. We are not altogether without hope that we shall receive encouragement from the colonial public, who, it is no dreamy notion to surmise, may probably, whilst maintaining the existence of five political journals, give a helping hand to the birth and growth of one that professes to be literary. From the conductors of the press, too—devoid as we are of all party feeling or expression—we may reasonably look for support; though, possibly, by joining in the political sympathies of none, we may provoke the editorial antipathies of all. Be this as it may—it must be something startling indeed that shall tempt us to an interchange of hostilities with them. We would rather have
their praise than their censure; but if we cannot obtain the first, we shall not suffer ourselves to be betrayed into acrimony or uncourteousness by the last.

‘EDITOR’S ADDRESS’

_Arden’s Sydney Magazine of Politics and General Literature_

_September 1843_

It is with great satisfaction that we conclude our first month’s laborious application, and it is with difficulty we find a corner to speak of our personal feelings on the subject.

The Editor is fully aware that a reading public, in reviewing this publication, will judge of it, as they have a right to, by its results. He may be allowed, however, in closing the last sheet, to offer some extenuating remarks for the frequent faults which its pages display.

The various pieces of which our Magazine is composed must bear evident marks of hasty construction; but, while we frankly acknowledge that the compilation deserves much critical censure, we may be permitted to advance, as an excuse, the severe tax which its production has been upon our abilities. Nearly the whole of the present number has been composed by the Editor himself, and the exertion to produce variety in the original articles has demanded no little versatility of mood and imagination. We must rely, indeed, upon gaining the generosity of the reader by informing him that little more than a fortnight has been afforded for the composing, illustrating, arranging, compiling, and printing the First Number of Arden’s Sydney Magazine; and all we shall lay claim to at present is the spirit and industry with which we have completed the task, under all the difficulties, of a novel attempt in literature, in a place where the Editor has not the personal advantage of being publicly known.

The supporters of the Magazine will, at least, appreciate the talent we have secured in the illustration of the work, and we are inclined to hope that Mr. Prout’s connection with our literary labours will not be disadvantageous to his fame as an Artist.

Our intended arrangements for contributions are necessarily incomplete, and the size of the Magazine falls short of the quantity of matter which it was announced to contain. No pains, however, shall be spared to render its successor equal to the expectations of our friends, and the ambition of the Proprietor.

Limited as the means of private parties are, from the depression of monetary affairs, it is not too much, we venture to say, to request that the substantial reward which each individual has in his power to offer, may be early accorded.

No. 2, of Arden’s Magazine, will be punctually issued on the 5th of October.
Unprecedented as is, in this colony, the appearance of a Weekly Literary Miscellany, we commence our present undertaking in the hope, that thereby may be supplied that deficiency, which, it seems to us, has hitherto prevented success from attending similar efforts of this nature. We have been led to believe that a weekly publication is more in accordance with the public taste, than one issued at a longer interval; and we now present our subscribers with our commencing number, in the humble hope that it may receive their approbation. We must request their most favourable consideration for a few unavoidable omissions and deficiencies in our first number, which, we trust, will not occur again.

To, by far the greater portion of, the inhabitants of this colony, periodical literature must ever be the most welcome, and, if rightly selected by them, the most instructive. The pressing calls of business, or of duty, will ever deprive many of the means of pursuing literature or science in any better way than desultory reading. It is therefore a pleasing reflection, that, with the general increase of occupation, has also decreased the difficulty of obtaining useful entertainment and instruction. Information, once to be found only in expensive books—the ponderous quarto and the laborious folio—is now dispersed in a thousand minor channels, and diffused in so cheap a form as to be accessible to every one. We propose, therefore, by means of the Colonial Literary Journal, in some measure, to supply to this colony her share of an advantage so desirable, and so conducive to general satisfaction; being assured, that every advance in the pursuit of knowledge, which the mind makes toward attaining perfection, must necessarily increase the rational enjoyments of life.

If it be inquired, what are the particular principles we maintain; we reply, that we intend to uphold the Christian faith, being equally opposed to bigoted intolerance, and averse to reckless sectarianism or misjudged liberalism. No acerbity of party-feeling, either religious or political, will be designedly admitted in the columns of the Colonial Literary Journal; but its pages are open to fair and temperate argument; for, without enquiry, there can be no feeling of security; and without controversy, the truth cannot well be elicited.
In presenting our readers with the first volume of the Heads of the People, we beg to express our most sincere acknowledgements for the support we have hitherto received; and to assure them that no exertions will be spared on our part to deserve a continuance of public favor. Our undertaking was, indeed, a "matter of grave consideration." To publish a periodical, from the pages of which all personalities were to be excluded;—which was to interfere as little as possible with party feelings or politics; whilst it contained matter at once instructive, amusing, and adapted to the perusal of any class in the community—required far more exertion—far more determination of purpose than will, perhaps, be generally credited.

Some periodicals exist by being almost entirely devoted to business; others are upheld by particular parties on account of the politics they advocate;—others, again, by controverting, in rather strong language, the party prejudices of a particular class;—and some are supported more on account of the peculiar style of the writings they contain, than, perhaps, of any intrinsic merit they may possess. We have endeavoured to avoid wounding the feelings of anyone; but we have also determined to "shoot folly as it flies."

Vice of every kind has always received, and will always receive, our severest censure. We fear not to expose the folly or vice of any public individual; but his private or domestic affairs have ever been held sacred by us. In our pages no spurious moral has been inculcated; no reverend institutions have been insulted; no peace of families violated; and no pranks played which deserve a severer sentence than a peal of laughter.

It has often been mentioned as a reproach to the inhabitants of Sydney, that although several literary journals have been published here, they have all failed in consequence of not having received that support which such undertakings are almost certain to receive elsewhere. They have been spoken of by a publication of the present day as a people “devoid of all intellectual attainments”; and accused of “intellectual barrenness”. These censures may once have been just, but can be so no longer; for we flatter ourselves, from the support which we have already received, that there is now growing up in Sydney a taste for other writings than mere local and matter-of-fact news—violent political articles, or those gross vituperative writings which once seemed to be so much relished. In fine, we feel sure that a more liberal spirit is springing up amongst us, and that Literature is in the ascendant.

It has been objected that we have selected our heads rather indiscriminately. To this we reply, as we have already done, that we cannot undertake to please every one. We invariably make our selections, not only with a view to please our readers generally, but to bring into notice rising talent, and drag from obscurity real merit wherever we find it. Besides, our Head
BEGINNINGS AND ENDINGS

is only given as the type or representative of a class; we cannot, therefore, expect to please any number of persons, and at the same time exactly coincide with the opinions of some fastidious individual, who looks upon himself as a sort of index to the feelings and opinions of the great body of the people, which he estimates by his own.

In thanking those gentlemen who have, from time to time, favored us with their contributions, we beg to state, that our columns will always be open for the reception of any production which may be considered deserving of publication, hoping that we shall thereby contribute to excite a spirit of emulation in useful literature.

EDITORIAL
Australia Felix Monthly Magazine
June 1849

The Australia Felix Magazine, in introducing itself to the public, (and the Editor in this case must do the honours,) is not called upon to explain its principles and its plans, which will be found embodied in its pages, but may be fairly indulged in a few prefatory remarks, calculated to prevent mistakes. In the first place it must be kept in view, that a magazine cannot, and is not meant to be, the production of any single mind, so that absolute unity in thought and feeling is neither to be expected nor desired. Variety, however, while it has its charms, may also beget a feeling of discrepancy, but this is essential to that free play of intellect, without which thought itself is not worth having. And yet we know well, that a publication without leading principles to stamp its character, is but a body without a soul—a collection of machinery without a moving power. The Australia Felix Magazine, as long as we are responsible for its contents, will, then, avow itself to be Protestant in its religious views, British in its politics, progressive in its practice, and all contributions written in a christian [sic], or in a constitutional spirit, or on points contributing to the advancement of the comfort and happiness of the colony, will find a welcome and a corner. Those who are prepared to devote time and study to further the best interests of their adopted country, have good hopes of forming a band, in which, indeed, every instrument will have its distinct sound, but which nevertheless in its unified effect may produce, after some practice, an harmonious symphony. The public may look upon this attempt as hopeless, but the hopelessness lies in themselves, and, half represented as we are in Sydney, and half represented as we are at home, a publication which will be the local organ of those who care enough about the country to give an hour’s thought to its welfare, is the best hope we have, and affords us what we have long wanted, a means of speaking out for ourselves, and proving that we are fit for an independent existence.
In ushering into being the first number of a new publication of a character different from anything yet produced in this colony, it will be a sufficient explanation of our design to say, that we purpose a reproduction—as far as the circumstances of the colony and the resources at our command render possible—of the first-class magazine literature of London, the class of which *Blackwood* may be considered the type.

This has hitherto, as far as we are aware, been unattempted in Victoria. Two or three serials have appeared at distant intervals, and from the operation of various influences have failed. These, however, have approximated much more closely in character to the weekly illustrated miscellanies of the London press than the publications we intend to imitate. Even by these the field has long been left unoccupied, and when the *Melbourne Monthly Magazine* was projected, the colony presented the singular spectacle of a civilised country without a literature—a condition which the subsequent appearance of the *Rural Magazine*, a mere manual of gardening operations, cannot be thought materially to have changed.

Victoria is not destitute of newspapers: Melbourne itself boasting as many as three *dailies*, all conducted with a certain amount of ability and spirit. It is to be regretted, however, that partly from the homage paid to a false theory, and partly from the unworthy spirit to which it has suffered itself to become subject, colonial journalism can scarcely claim a standing in the literary world. We say this with sorrow, remembering the great services the newspaper press of England has rendered to the cause of intellectual, moral, and political progress. But no man accustomed to the conditions under which the British press works, and the spirit in which political and social discussions are conducted, can feel otherwise than humbled at seeing the functions of a great institution perverted to the gratification of sentiments that are mildly described as those of petty jealousy and personal animosity.

The *Melbourne Monthly Magazine* will partake more of the character of a purely literary than of a political journal. Political discussions will not indeed be excluded, but they will be sparingly introduced, and will invariably be conducted in the calm and impartial spirit of the historian, rather than with the passion and partisanship of the controvertist.

The Editor has some hesitation in presenting this number as a specimen of what his journal is designed to be. It has been very hurriedly got up, with little more than three weeks having elapsed since the project was finally determined on. Ignorant at first of the literary resources that would be at his disposal, the Editor has to some extent perhaps made use of materials that might have been rejected had he been as cognizant as he is now of the literary wealth that really exists in the colony. He must plead also that many distracting causes have interrupted his
BEGINNINGS AND ENDINGS

attention to very responsible functions. But in spite of all he trusts that his first number will be
a “child of promise,” and, without further professions and apologies, throws himself upon the
sympathies, and appeals to the support of a public who cannot have forgotten, he would fain
hope, the reading habits of home.

‘PREFACE’
Illustrated Journal of Australasia
1 June 1857

It is with extreme regret, shared by many contributors and friends, that the proprietor of
the journal of australasia announces the completion of the fourth volume as the finish
of that work. The amount of encouragement and support accorded to it by subscribers and
casual purchasers has not been equal to one-third of that necessary to have made the same an
ordinary, fairly profitable printing order. He thought that, by uniting proprietor, publisher, and
printer, in one person, a remunerative magazine, then (as, equally, now) a fiction, might be
realized a fact. Six hundred pounds, it is thought, will hardly cover the loss sustained by this
attempt—an attempt which, considering the character and choice of the literature contained
therein—the printing, which safely can be averred to be unequalled in the Australias (and in
but few instances in the mother country), either as to typography or careful reading—or the
introduction of a class of fine engravings and popular music, he still thinks has hardly met with
that support it was entitled to.

True, it is not all people who care for or appreciate “fine” printing. Some would be as well
satisfied with the style of the “Scientific” or the “Month” (Sydney), and feel just as and, perhaps,
more comfortable when reading its pages than if they held in their hands one of Robson,
Levey, and Franklyn’s presentation books, printed with ink specially made for the purpose, on
extra superfine thick glazed tinted paper, also made for the book, with beautiful new type, and
enriched with the most exquisite engravings.

Some have thought the magazine too “light,” and others, again, have declaimed against it
as being too “heavy.” The first didn’t care for “romance”—they could get it in large quantities
at the booksellers, for about eighteenpence a pound in “Long Primer,” or two shillings in
“Bourgeois,” never caring—not they; they did n’t believe in it—to encourage those who would
and could hold up the colony to “nature’s mirror.” The second thought too many of its pages
were occupied by scientific articles. They did not care to know anything about the exploration
of the interior; or the appearance of the earth of the colony, either under or upon its surface;
or the curious creatures that lived thereon; not they.
Others objected to “History,” and a few to “Poetry,” and some even thought the engravings were superfluous. And then the music. One gentleman, on catching a glimpse of the musical staff, exclaimed: “Oh! I cannot subscribe to that; I'm not musical.” “But then,” urged the innocent canvasser, “it is only one song, occupying three pages, every alternate month.” “I can’t help that. I’m not musical, so the magazine would be no use to me.”

The proprietor might go on, and, perhaps, by detailing the troubles consequent upon magazine publishing in Victoria, manufacture a guide book for the future producer of the like article. Experience is a bitter pill, and, as he hopes some day to have his revenge for the one he is swallowing, he prefers keeping the remainder of his ills to himself. But, whilst parting (he trusts for a time only) from the few who have, by their contributions and subscriptions, so liberally supported the Journal (not forgetting his advertising friends), he cannot do so without returning them his most sincere thanks; and it affords him some consolation to know that Literature and Art have been helped on to some extent by the existence of the *Journal of Australasia*.

‘TO OUR SUBSCRIBERS AND THE PATRONS OF LITERATURE IN AUSTRALIA’

*Month*  
November 1858

The present number completes the third volume of this Magazine.

A vigorous effort will be made early in the month of December to increase the number of Subscribers. For this purpose not only our own friends and patrons will be called upon for co-operation, but all those who are popularly known to have the encouragement of Polite Letters at heart.

A New Subscription List will be opened. Several ladies and gentlemen have volunteered to canvass for Subscribers.

In the conduct of the new series of the *Month* the following canons will be rigidly observed:—

1.— There will only be one continued Story in each number.
2.— A “London Letter,” being a rapid historical essay on the events or facts of the month, will appear in each number.
3.— One Australian Sketch of scenes or scenery in town or country—or a paper on the wild sports of the Australians will appear in each number.
4.— The acknowledged Literary and Critical character of the serial will be maintained.
BEGINNINGS AND ENDINGS

It may be well to remark that Mr. Frank Fowler and Peter “Possum” are permanently engaged to write for the Magazine; Messrs. Wilkie Collins, author of “Basil,” &c., and James Hannay, author of “Singleton Fontenoy,” &c., have promised to contribute occasionally.

Mr. Frank Fowler’s Essay on “Disraeli’s Books,” written during his voyage to London, will appear in the January number.

The January number will be published on or about the 24th of December. It will contain a Christmas Story of Sydney in the Old Times.

The success—if not the very existence of the Magazine—depends on Subscribers paying in advance; or, at least; at the end of each quarter, without waiting for a Collector to call.

J. SHERIDAN MOORE, EDITOR.
“Month” Office, 29th November, 1858.

‘OURSelves’
Australian Magazine
October 1859

This first number of the AUSTRALIAN MAGAZINE is given to the public under circumstances of great encouragement, not unmixed, however, with some grounds of anxiety and apprehension, owing to failure after failure having been the result of similar speculations of considerable promise, which have struggled through a brief existence to an early demise—or put forth prospectuses, that have met with but little or no support. Such, at least, will not be the fate of the present undertaking,—whether from more energetic efforts, or from personal remembrances, we have been so readily met with promised aid and countenance, that we now feel the success of the current undertaking certain. The execution of our designs, on the comprehensive scale we have laid down, and the completion of that arrangement in the liberal spirit which we flatter ourselves that we have given proof of at the outset of our labours,—will require an extent of circulation which can only be secured by the kind and active co-operation of all who take an interest in our present undertaking. It will be our part to excite and foster that interest; and while we point to the unquestionable usefulness of such publications as the present, as periodical organs of communication between the sister Colonies of Australia on all subjects connected with their mutual advantage, as its great claim to support, independent of the amusing and instructive contents of its lighter pages, we promise our unremitting endeavour to make all its departments complete.