One of the ways we can begin to appreciate the complexity of serial literature is to focus on the relationship between the serial novel and the periodical. Such an approach poses its own set of questions: what are some of the ways we might read the fiction both as an integral part of the magazine and as only one element of the single magazine issue rubbing up against all of the other contributions? How do the articles and fiction in a magazine intersect with cultural debates outside the magazine? How does the magazine carve out its own identity – create its niche market – from the other literary magazines and texts continually in circulation? I assume that intertextuality is the most useful methodological approach to help us understand the intersections and overlappings which occur within and across magazines. This suggests that periodicals are essentially dialogic literary texts. Serialization, in which only a small part of a larger text is put into play alongside all sorts of different texts, provides the opportunity to see how debates and discourses within a periodical reverberate in the wider cultural world outside the magazine.

In this chapter, I want to consider two ways of reading the periodical which point to the importance of intertextuality in reading magazine literature. Firstly, I read closely a single issue of *Cornhill Magazine* and consider the ways we might read an instalment of Trollope's *The Small House at Allington* in relation to other contributions in the same issue, and in relation to other cultural material outside the magazine. Secondly, I focus on the non-fiction contributions in *Cornhill* during the early years of the magazine in the 1860s, when *The Small House* was being serialized, and I suggest that the non-fiction, written by a core of male writers,
speaks largely to a male readership despite the open intentions of the magazine when it was founded. Overall, I am interested in the ways gender is conceptualized by reading an instalment of a novel in a single issue, and in the ways textual space is demarcated by and in the circulating discourses of the magazine.

TROLLOPE IN CORNHILL

The Small House at Allington was serialized in Cornhill Magazine between September 1862 and April 1864. Trollope began the manuscript written for the 20-part serial form in May of 1862 and had completed it in February 1863. The serialization appeared six months after his novel The Struggles of Brown, Jones and Robinson, also serialized in Cornhill, and just before the last part-issue of Orley Farm. Trollope received £2500 from Cornhill’s publisher George Smith, two and a half times what he received for Framley Parsonage only two years before, a mark of both the market-consecrated author’s popularity and Smith’s generosity and business acumen. The Small House continued the mutually beneficial relationship between the author and the periodical begun by Trollope’s Framley Parsonage success which inaugurated the magazine in 1860 under Thackeray’s editorship. Although not all of Trollope’s novels in the early 1860s were equally successful, they remained continually in print.

All of Trollope’s novels after Framley Parsonage were conceived of and written in serial parts, so his method of writing serials should be integral when considering the publication details of any of his works. His writing habits were first revealed publicly in his posthumously published Autobiography (1883) and have been commented upon extensively ever since. He would write for three hours each morning at a pace of 250 words per quarter-hour, a process which he guessed would produce three full triple-deckers in a year had he not other writing and rereading to slow his pace. As it was, he was able to produce a backlog of at least one novel, sometimes as many as three, awaiting publication (A 272–3). Trollope kept his day job at the Post Office until 1867, but his rapid method of production points to a writer who regarded his art as a full profession open to men, a viewpoint less acceptable for men during the early decades of the century. As Gaye Tuchman argues in Edging Women Out, ‘before 1840 at least half of all novelists