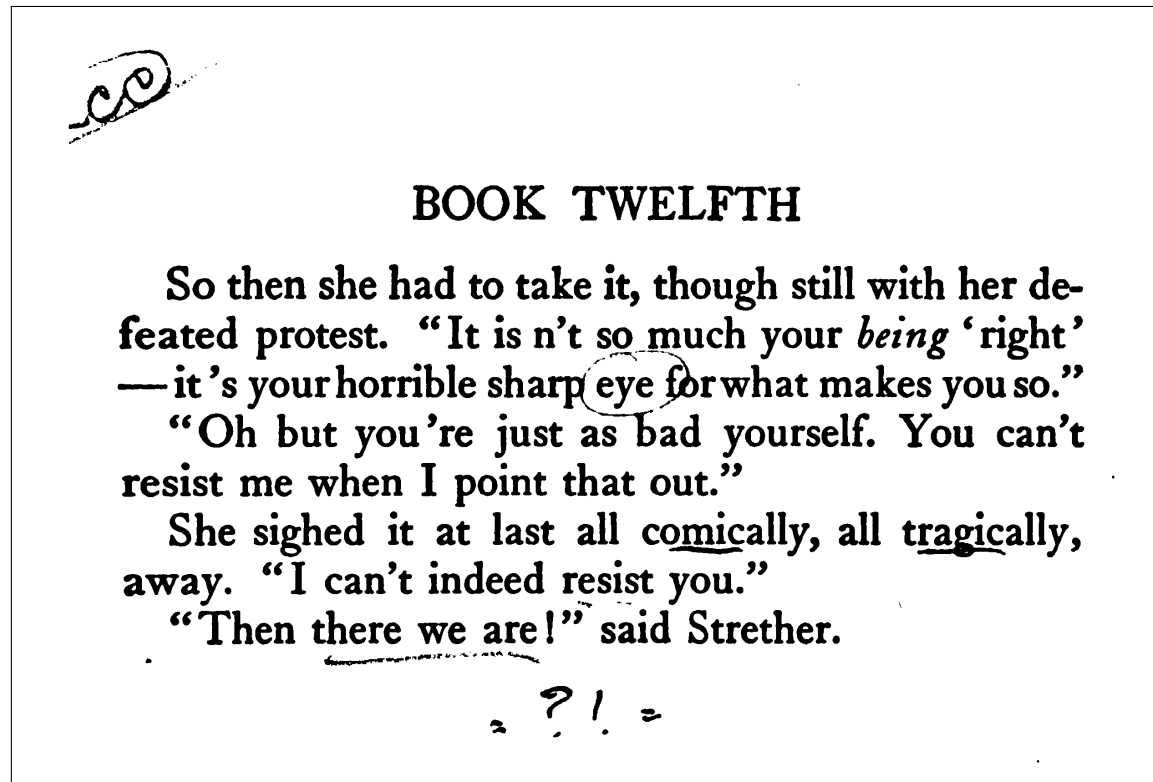


James (2)



Reader annotation in a University of Virginia Library copy of *The Ambassadors*, vol. 2 (New York: Scribner, 1909), 327. HathiTrust, 2019. <https://hdl.handle.net/2027/uva.x000023142?urlappend=%3Bseq=337>.

The large, vertically integrated corporation was the structural solution [to the rapid boom-and-bust cycles of the late 19th century] pursued by leading capitalists. These new giants gradually consolidated the entire process of production and distribution, from extraction of raw materials to final sales, minimizing the uncertainty of getting products to consumers. Previously, firms had concentrated on making the goods and relied on jobbers, wholesalers, and other middlemen to place them in stores. The new corporations sought to disempower such unreliable distribution agents. They built elaborate sales organizations within the corporate structure, using brand names, uniform packaging, and extensive advertising to ensure demand for their products. They wanted a customer who shopped for Ivory Soap or Quaker Oats, not one with generic needs.

Richard Ohmann, "Diverging Paths: Books and Magazines in the Transition to Corporate Capitalism," chap. 6 in Radway and Kaestle, *Print in Motion*, 112.

“Art”...is supposed in certain circles to have some vaguely injurious effect upon those who make it an important consideration.... That, I think, represents the manner in which the latent thought of many people who read novels as an exercise in skipping would explain itself if it were to become articulate. (381–82)

The power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern, the condition of feeling life in general so completely that you are well on your way to knowing any particular corner of it—this cluster of gifts may almost be said to constitute experience, and they occur in country and in town, and in the most differing stages of education. If experience consists of impressions, it may be said that impressions *are* experience, just as (have we not seen it?) they are the very air we breathe. Therefore, if I should certainly say to a novice, “Write from experience and experience only,” I should feel that this was rather a tantalising monition if I were not careful immediately to add, “Try to be one of the people on whom nothing is lost!” (389–90)

We must grant the artist his subject, his idea, his *donnée*; our criticism is applied only to what he makes of it. (394–95)

Henry James, “The Art of Fiction” (1884), in *Partial Portraits* (New York: Macmillan, 1894), Internet Archive.