



Tradition & Innovation

THE STATE OF BOOK HISTORY / LE POINT SUR L'HISTOIRE DU LIVRE

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ABSTRACTS / PROPOSITIONS

INDIVIDUAL PRESENTERS / CONFÉRENCIERS INDIVIDUELS

William Acres (Huron University College)

Title of paper/Titre de la communication: Illustrating Innovation: Mathematical books and their frontispieces, 1650-1750

Abstract/Proposition: This paper examines the relation of conventional images to innovative mathematical knowledge in that specialized world of publishing, 1650-1750. We draw on 200 images compiled in database form, and follow the work of Volker Remmert's (2005) *Widmung, Welterklärung und Wissenschaftslegitimierung* in analysing the dynamic use of engraved frontispieces (including the work of Sebastian Leclerc) as forming two genres of visual precision: the presentation of that which is pure thought to books whose content is "pure" mathematics; and the arrangement of conventional, tactile objects (war, astronomy, engineering, for example) for "applied" mathematics. The paper draws evidence on printers, engravers and mathematicians principally from France, Switzerland, England, and Italy with some German examples together across a time of intense mathematical innovation. The focus of this paper is on the frontispiece as a guide to content and importance. While the emphasis is not on the mathematics itself, the functional aspect of mathematical innovation is explored through the medium of a sophisticated publishing device. We consider the inheritance of the older emblemata as necessary to the service of a new knowledge community.

Minna Ahokas (University of Helsinki)

Title of paper/Titre de la communication: Book History Meets History of Concepts – Approaches to the books of the Enlightenment in Eighteenth-Century Finland

Abstract/Proposition: In my presentation, I shall discuss the interface of book history and the history of concepts by giving an introduction to my ThD project and its methodological framework. Robert Darnton and Quentin Skinner initiated in 2005 (*Contributions* Vol 1, No. 1) a discussion about the relations and tensions between intellectual history and the history of books. In summary, Darnton and Skinner stated how intellectual history has gone toward discourse analysis whereas book history has gone toward the study of diffusion. Instead of confrontation, this debate can be seen as an interesting opening of a wider discussion on methodological approaches in the fields of these two historical genres. In my study, I explore these methodological questions in the context of eighteenth-century Finland and the books of the Enlightenment. My study approaches the Enlightenment as a book historical phenomenon considering the provision, distribution and reception of books of the Enlightenment in the eastern part of the Swedish realm, Finland. I trace the diffusion and reception of the enlightenment literature and disclose the concept of the enlightenment in eighteenth-century Finnish context. First and foremost, the Enlightenment was an era of intellectual debate. These debates carried strong criticism towards the prevailing systems of thought and they put traditional ideas, mental structures and philosophical systems on trial. The ideas of Enlightenment challenged the Lutheran societies of Sweden and Finland, especially their sense of conformity. In my study, the Enlightenment appears as a mentality, as an intellectual discourse and a book historical process. The Enlightenment was the

era of networking and travelling and, if we look at the Finnish book market, the transnational and international elements and influence play a major role. In his article Darnton noted that “The Enlightenment itself was a process of diffusion, one interwoven inextricably with the history of books, along with the history of ideas, culture, and society.” In the case of eighteenth-century Finland one has to uncover certain concepts (enlightenment, debate etc.), trace the historical formulation and the history of their deployment in argument. This is where the history of concepts is able to lead the way.

Amanda Allen (University of Alberta)

Title of paper/Titre de la communication: High-browsing the Middle-brow: Mary Stolz’s Adolescent Romance Novels and Ilonka Karasz’s Modernist Dust Jackets

Abstract/Proposition: The rise of children’s series novels during the first half of the twentieth century drew much fear and disdain from professionals working in education and librarianship. As books created through a Henry Ford-style system of multiple anonymous authors and in-house printing, these series novels emphasized the literary devaluation of children’s books during the twentieth century. They were mass-produced, and they were low-brow. Contemporary to these series novels, however, were the post war/Cold War adolescent romance novels written by authors such as Mary Stolz, and produced in the more traditional single author-editor practice. Stolz’s novels were positioned above the series novels but, as children’s literature, could never be considered high-brow. Stolz and her editor, Ursula Nordstrom, challenged the cultural positioning of Stolz’s novels by literally wrapping them in the modernist –and therefore culturally “high-brow” – dust jackets designed by Ilonka Karasz. Karasz was a Hungarian-born artist who established herself in Greenwich Village during the teens, ultimately triumphing in the American modern furniture design industry of the 1920s and the wallpaper and textile industries of the 1940s. A modernist pioneer, Karasz founded the Society of Modern Art, whose mandate was to “keep in touch with modern artistic European tendencies... and thereby encourage the development of the Modern Movement in this country” (qtd. in Brown 70). By exploring Karasz’s dust jacket designs for Stolz’s novels in relation to Karasz’s body of culturally “high-brow” modernist work, and by using the lens of Pierre Bourdieu’s theories of distinction, I suggest that Karasz’s dust jackets act as a kind of cultural bluff which attempts to legitimate Stolz’s texts. Furthermore, instead of legitimating Stolz’s texts as culturally “high-brow,” this bluff serves to reinscribe their status as middle-brow texts and, moreover, emphasizes the similarly middle-brow status of the parents, librarians, and educators who promoted Stolz’s books to teenagers.

Troy J. Bassett (Indiana-Purdue Fort Wayne)

Title of paper/Titre de la communication: Living on the Margin: Victorian Publisher George Bentley and the Economics of the Three-Volume Novel, 1865–70

Abstract/Proposition: In the nineteenth century, the three-volume novel reigned supreme as the prestige format for new fiction in Britain. In spite of this, little quantitative work has been accomplished in determining the number produced or sold, or the economics of the format. This paper analyzes the publication accounts of fifty-five three-volume novels published by British publisher George Bentley between 1865 and 1870 in order to determine the typical mode of production and costs of this staple of the publisher’s list. Though the choice of years is somewhat arbitrary, the length of the period chosen allows for a large sample while controlling for relative economic changes. The fifty-five novels range from notable successes to outright failures, but most fall in between as modestly profitable books. In the Bentley account books, the firm breaks down production costs and receipts into seven areas: copyright, paper, printing (which includes composition), binding, advertising, sales, and publisher gross profit or loss. Bentley enters into a various types of agreements with his authors, including half-profit agreements and outright sale of copyright, which depended strongly on the reputation of the author and the projected edition sizes for the novel. The purchase price of copyrights speak to both the economic and literary value of the novels, where determining the price of a copyright was as much an art as a science. Paper, printing, and binding costs, as can be expected,

depend on edition sizes but pale in comparison to the costs of copyright and advertising. Generally, advertising, after copyright, was the largest expense in the production costs of an edition, accounting for roughly a third of costs. In terms of sales, Bentley often covered his production costs by selling a fraction of the edition, thereby exploiting the high price of his relatively small editions. As Bentley's accounts show, the three-volume novel offered a safe investment that lent stability to literary production for both authors and publishers. In the words of John Sutherland, the three-volume format's "generous margins kept open the long expensive lines which brought a constant supply of fiction to the public"—but how generous were those margins?

Jon Bath (University of Saskatchewan)

Title of paper/Titre de la communication: Coding the Crystal Goblet: The Influence of Book Design on Digital Interfaces

Abstract/Proposition: In 1932 Beatrice Warde defined good typography as a crystal goblet, "because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain." This was not an new idea; rather Warde's metaphor was an eloquent expression of the dominant aesthetic underlying Western book design since at least the Italian Renaissance when Petrarch described his ideal script as "castigata et clara." In this talk I will argue that at points in history when there were significant challenges to existing typographic standards, whichever model was best able to claim that it presented a transparent interface between author and reader won out. I will briefly cover two such moments: the contest between Old Style and Modern typefaces in the 18th and 19th centuries and the Serif versus Sans Serif debates of the mid 20th century. With evidence from these historical moments I will examine current discussions surrounding the design of digital interfaces such as web pages. For all the rhetoric surrounding the internet as a new way of reading, the debates over web design are playing out in a similar fashion to previous typographical struggles, with opposing sides claiming their methodologies provide a more "usable" or "transparent" conduit into the information.

Pierre-Luc Beauchamp (McGill University)

Title of paper/Titre de la communication: Fides and the rise of Montréal as a scholarly publishing city, 1937-1965

Abstract/Proposition: Pierre-Luc Beauchamp Department of History McGill University The Second World War had a radical impact on the publishing pattern of Francophone scientific research in Canada. Before 1939, francophone scientists had difficulties to publish in Québec. When the hostilities in Europe started, Montréal suddenly became an important centre of publishing for francophone scientists. The expansion of Fides in Montréal during the war is representative of this shift of scholarly publishing in French. But to what extent exactly was the new publishing house concerned about publishing scientific works? What were the benefits of this small publishing boom for the Montréal academic community? After the war's end, did Montréal's scholarly publishing market continue to be active and connected to universities in the city? This paper will seek to show that the war provided an opportunity for the establishment of the University presses in the city and their enduring existence. Using material drawn from the Fides catalogues, the correspondence of academics and publishers, and diverse publications of McGill University and Université de Montréal professors, I aim to retrace the links between Fides and the Montréal academic community, as well as the importance of Montréal in the takeoff of Francophone scholarly publishing. The paper will explore the incidence of the war in the beginnings of Fides, the specific areas of research that Fides was interested in, the expansion of Montréal's scholarly authorship and the ensuing needs for university presses in Montréal after 1945.

Ted Bishop (University of Alberta)

Title of paper/Titre de la communication: Smoke, Passion, and Power: The Inksticks of Anhui

Abstract/Proposition: Chinese ink comes in solid rather than liquid form: ink sticks or cakes, which are then rubbed with water on an ink stone, to form the ink used in calligraphy or ink painting. More than utilitarian blocks, ink sticks were often given as tribute to the emperor or as payment to his officers. The great ink makers of the Ming dynasty (1368-1644) Cheng Chun-fang and Fang Yu-lu, raised ink making to an art, and as Wang Chi-Chen states, "In their ink designs we find represented antiquities, natural and strange phenomena, historical events, geography, religious subjects, in fact everything that comes within the interest of the Chinese scholar. The irregular shapes of their inks show clearly that they were plainly marked with the characters pu k'o mo (not to be ground)." More than scholarly records, the ink sticks were instruments of intrigue and power. Fang betrayed his master Cheng by publishing the designs without acknowledgement, in an effort to win the favor of the emperor. They were also rivals for the same woman, and early sources suggest that Fang was responsible for having Cheng imprisoned and perhaps even killed. This paper will explore the intertwined cultural, political, and aesthetic aspects of Chinese inksticks. Illustrated with video clips, still photos, and samples of actual ink cakes, the paper will draw on research conducted at the Lao Hu Kai Wen ink factory in Anhui, China (where ink sticks are still made in the traditional way, using the designs of Cheng and Fang) to describe the physical processes of producing ink sticks, from the initial violent pounding of the ink cakes to the delicate carving of the molds and the intricate painting of the finished ink sticks. Arjun Appaduarai writes in *The Social Life of Things*, "things have no meanings apart from those that human transactions, attributions, and motivations endow them with...their meanings are inscribed in their forms, their uses, their trajectories" The aim of the presentation is, through the abstract and the tactile, to sketch the trajectories and forms of the world's most traditional ink.

Fiona Black (Dalhousie University)

Title of paper/Titre de la communication: Visualizing spatial research information: print culture historians' preferences

Abstract/Proposition: This paper presents the results of the first usability study to explore print culture historians preferences around the visualization of information relevant for their research. Many elements of print culture involve a spatial dimension, relating to the location of activities and areas of distribution and influence. Print culture cannot therefore be fully understood without incorporating the spatial dimension into the investigative framework. Investigating print culture's complexity by "layering" and synthesizing information from multiple databases is now feasible using geographic information systems (GIS). This paper builds on the author's previously published work on GIS in Book History and Social Science History. The long-term goal of the research is to foster a more nuanced understanding of print culture's complexity by making spatial and temporal research possible and convenient for a wide range of scholars. This will be achieved through the development and application of an historical geographic information system (HGIS) for print culture. A common conceptual framework considers each variable as a "layer" within the spatial system. Layers in an HGIS of print culture will include print production, occupations within the book and allied trades, literacy rates and schooling, political affiliation of agents of the press, religious background and gender, amongst others. Synthesis of these factors will facilitate new perceptions concerning patterns and trends. Historical applications of GIS have been implemented for about a decade. Such systems have enormous potential to benefit a wide range of scholarly enquiry and analysis. One aspect that is missing from the literature of the various projects is user studies or needs assessment exercises to determine what is of meaningful aid to scholars. This research fills that gap by engaging print culture historians in the design and application of a web-based system that will contribute to their research endeavours. Visualizing book history takes the discipline no further forward if its representations do not reflect accurately an honest analysis of the historical record. The paper concludes with a discussion of how an HGIS can indicate the authenticity of historical information.

David Buchanan (University of Alberta)

Title of paper/Titre de la communication: Romantic Revolutions and Transnational Approaches to Book History

Abstract/Proposition: This paper investigates transnational approaches to book history relevant to popular works of fiction in the romantic period. The objectives are as follows: (1) To consider how the reproduction and popular reception of the historical novel form across national and linguistic boundaries depends on the creative adaptation of formal and thematic literary resources to contextual factors, such as circuits of print production/distribution, social markets/readerships, and political/economic forces. (2) To think about and assess the advantages and disadvantages of using a case study to illustrate the literary, social, and political significance of the historical novel form as it emerges in distinct national contexts across Europe, in America, and throughout the nineteenth century. (3) To identify and develop research methods which help to explain texts as sociological documents in material circuits of transmission and allow for the mapping of co-existent social and political spheres of collective organization particular to time and place. The methodology involves two parts: First, a detailed analysis of Walter Scott's *The Heart of Midlothian* (1818) as a text that utilizes the formal and thematic resources of the historical romance novel, and involves the necessary material circuits of transmission, to speak to a multifaceted and professional middle-class audience in Britain. Second, continued investigation of *The Heart of Midlothian* as it travels across national borders to Europe and America, with respect to both material reproduction and its role as inspiration or model for subsequent texts in other forms or languages.

Leslie Campbell (University of Arizona)

Title of paper/Titre de la communication: An Economy of Images: Ebony Magazine Covers, 1968-2008

Abstract/Proposition: This paper considers images of black women on the covers of Ebony magazine, 1968-2008. Prior work has focused on magazine advertisements, editorials, and features in African American and mainstream magazines. There is scant research on the cover itself although it is the first element of the magazine the reader will experience. The cover must perform several functions successfully if it is to pique sufficient interest to motivate its purchase. And it is the mechanism through which, if successful, will relay readers inside to magazine content and advertisements. It is also the summation of the magazine's identity. The years 1968-2008 were selected because they represented a block of time sufficiently broad to include numerous sociopolitical and cultural moments. Three areas inquiry were examined: the gender, social role, and identity of the cover person. A fourth area of inquiry was the intertextual relationship between images of prominent black women who were frequent cover subjects, and the relationship of these cover images to each other as they constituted a master narrative. This paper analyzes the iconology of black female images of success, and the semiotic meaning created from the interaction of cover images, headlines, and color. As a mass circulation magazine with an economically and geographically diverse readership, Ebony is a valuable record of African American identity and class formation between 1968 and 2008.

Janice Cavell (Carleton University)

Title of paper/Titre de la communication: 'To Make the Story of the Franklin Expedition Complete:

Abstract/Proposition: 'To Make the Story of the Franklin Expedition Complete: The 1881 Edition of Leopold McClintock's The Voyage of the 'Fox' in the Arctic Seas' Sir Leopold McClintock's The Voyage of the 'Fox' in the Arctic Seas was an immediate success on its publication in 1859. By finding the only surviving written records of Sir John Franklin's long-lost expedition and reconstructing the explorers' final fate from the grisly evidence of abandoned possessions and dead bodies, McClintock solved a mystery that had long fascinated the Victorian public. Nevertheless, he felt far from secure in his role as author. As an officer of the Royal Navy (known as the 'silent service'), McClintock realized that his public utterances would be severely scrutinized by his official superiors. McClintock had long feared the power of the popular press, and he viewed even publication in book form as a doubtful and rather dangerous exercise. Many bitter public controversies had marked the period of the Franklin search (1848-1859), and several explorers had seen their reputations badly damaged by critical newspaper articles. McClintock's expedition had found no evidence to substantiate the rumours of cannibalism on the last Franklin expedition, but in 1881 an American expedition led by Frederick Schwatka brought back detailed Inuit oral accounts on the subject. The Schwatka expedition was sponsored by James Gordon Bennett, publisher of the sensationalistic New York Herald. Both Bennett and the American Geographical Society sought statements from McClintock. In response, McClintock cautiously negotiated different forms of publication in order to ensure that his version would be accepted as authoritative. He decided to issue a new edition of The Voyage of the 'Fox' with a chapter on the American discoveries. This paper examines the ways in which McClintock worked to situate the 1881 edition as the definitive final installment in the long saga of the Franklin expedition.

Yuri Cowan (University of Toronto)

Title of paper/Titre de la communication: "Recovering the Barbarians: Reprinting 'Forgotten Fantasy' in the 1970s"

Abstract/Proposition: By the early 1970s, in the wake of J. R. R. Tolkien's massive success on college campuses and communes, the fantasy novel was an acknowledged part of the publishing landscape. And yet, like science fiction, it was still a literary genre in search of respect. It is at least in part in response to this self-consciousness about the legitimacy of fantasy that publishers of speculative fiction set about selecting representative nineteenth- and early-twentieth-century writers such as William Morris, James Branch Cabell, and Lord Dunsany for reprinting in series such as Ballantine's Adult Fantasy and Newcastle's *Forgotten Fantasy*. This illustrated paper will draw on my study of the paratexts (the introductions, typography, and covers) of Ballantine and Newcastle editions in the Merrill collection at the Toronto Public Library to reveal the reprinting of "forgotten fantasy" in the 1970s as partly an experimental venture in the hope of finding or creating an untapped market; partly an antiquarian project of textual recovery and enjoyment; and partly an attempt to establish a new canon of fantastic literature, one that stretched back into the respectable nineteenth century. While the introductions of enthusiastic writers such as Lin Carter reimagine fantasy literature as a genre with an aristocratic history of criticism and readership, the illustrations and typography of the books' covers often veer into the illogical, suggestive, and vague, sometimes even positioning the books as hippy reverie or anachronistic romance. If, as Nicole Mathews remarks in her introduction to *Judging a Book by its Cover*, the covers of books mark the first point of mediation between the text and the intended reader of a book, then the sometimes-shocking disjunction between the covers, introductions, and contents of these books suggests that the expectations held by prospective readers were variously imagined by the publishers, editors, and illustrators of the Ballantine and Newcastle reprints. The material body of "forgotten fantasy" as it appears in the editions of the 1970s thus represents, not a new literary canon, nor even the opening of an undiscovered publishing market, but an exploratory process of textual recovery in search of a modern readership.

Gwendolyn Davies (University of New Brunswick)

Title of paper/Titre de la communication: *The Lunar Rogue, The Loyalist Sheriff, & Canada's First Best-Seller*

Abstract/Proposition: *The Lunar Rogue, The Loyalist Sheriff, & Canada's First Best-Seller* In September, 1814, Loyalist Sheriff Walter Bates of Kingston, New Brunswick, offered a reward of twenty pounds for information on "The Lunar Rogue," an escaped horse thief, jail breaker, contortionist, and confidence man more frequently known as Henry More Smith. Mysterious, personable, and destined to live the nine lives of a successful confidence artist, More-Smith was to inspire what seems to have been the first ongoing bestseller created by a Canadian writer: -- Walter Bates' "The Mysterious Stranger, or, Memoirs of Henry More Smith, alias Henry Frederick Moon . . . who is now confined in Simsbury Mines, in Connecticut . . . containing an account of his extraordinary conduct during his confinement in the gaol of King's County, province of New-Brunswick . . . with a statement of his succeeding conduct, before and since his confinement in Newgate" (London & New Haven, 1817). Revised, retitled, and republished, particularly in Canada, well into the twentieth century, Bates' account of Smith's fantastic escapades, Houdini-like escapes from chains and bars, and beguiling creation of local puppet performances while residing in the Kingston, New Brunswick, jail reflect an intersection of biographical, narrative, and crime-writing conventions that continue to have audience appeal. Situating Bates' "The Mysterious Stranger" in the context of literary crime conventions of the early and mid nineteenth century (with particular comparison to William Charles M'Kinnon's novel, "The Midnight Murder," based on an 1833 murder case in Cape Breton), this paper will analyse why Bates' "The Mysterious Stranger" has endured as an engaging and oft-reprinted text in book history and publishing studies. Powerpoint slides on the context and editions of the book will form a backdrop to the paper.

Caroline Davis (Oxford Brookes University)

Title of paper/Titre de la communication: *Publishing Anti-Apartheid Literature: Oxford University Press and Athol Fugard's*

Statements Plays

Abstract/Proposition: This paper addresses the creation of Athol Fugard's plays not as performances or as texts, but as material objects. It examines how the meaning of his plays was constructed through the mediations of his publisher: the Oxford University Press. There is a sharp distinction in the way that Fugard's performances and published plays have been received. This is most acute in the case of the plays, *Sizwe Bansi is Dead*, *The Island* and *Statements After an Arrest Under the Immorality Act*. These were also the most overtly political of his plays, each directly addressing and attacking apartheid legislation and enforcement. In performance in South Africa between 1972-3 they were regarded as radical and subversive by the South African authorities as well as by audiences and critics. The South African security police monitored, regulated and even banned the performances in South Africa. The Oxford University Press edition of this trilogy, entitled *Statements: Three Plays*, was by contrast packaged as a literary and commercial product which circulated free from censorship. Although the book briefly attracted the attention of the South African customs censors, it was not regarded as sufficiently dangerous to warrant banning. In contrast to the radical performances of the three plays, the Oxford University Press publication was conservative both in process and product, and this paper explores the reasons for this dichotomy. This author/publisher case study demonstrates the agency of the publisher in the shaping of Fugard's *Statements Plays*. It analyses the means by which Fugard was branded as an 'Oxford author', and assesses the impact of this brand on the meaning and reception of Fugard's plays. The published book was a more individualistic creative product than the performances of the plays. The Press applied a conventional, individualistic model of authorship which served to defuse the radical, inter-racial partnership between Fugard and his black actors and co-writers Winston Ntshona and John Kani. The political content was also neutralised as the plays were promoted as allegorical literary works of universal significance. By this means, Fugard's most radical anti-apartheid plays were successfully assimilated into the British cultural establishment.

Ian Desai (Oxford)

Title of paper/Titre de la communication: Reading to Win: The Books Behind the Gandhi Phenomenon

Abstract/Proposition: My paper analyzes the role of print resources, particularly books, in the operations of the Gandhi phenomenon. Specifically, I address how Gandhi and his colleagues were able to marshal traditional information sources and transform them into the instruments of an innovative knowledge enterprise that formed the front-line of their resistance to British imperialism. Among other notable traits, Mohandas K. Gandhi (1869 - 1947), popularly known as Mahatma, was an avid reader and collector of books. Throughout his adult life, Gandhi read hundreds of books and accumulated thousands of books, which resided at the experimental communities that served as both his home and the institutional headquarters of his political movement. Furthermore, Gandhi surrounded himself with other bibliophiles who served him in a wide variety of capacities. Foremost among these individuals was his personal secretary and designated (by Gandhi) "alter-ego", Mahadev Desai (1892 - 1942). Desai (no relation to this researcher) was a remarkable collector of books. Over the course of his 50 year life, Desai amassed a collection of over 5000 books, more than half of which are in English. The material in this collection is notably cosmopolitan: covering topics from British land reform to ancient Indian poetry to modern drama (Shakespeare, Moliere, O'Neill), Desai's library demonstrates the formidable intellectual resources available to Gandhi and company. Significantly, many of the books in Desai's collection bear marks from various Indian prisons, where Desai, Gandhi and their colleagues accomplished much of their reading during their otherwise hectic lives. Many of both Gandhi and Desai's books also came to them from outside of India. Some were sent to them from colleagues, friends and admirers from around the world; others they acquired themselves on trips abroad. In 1915, Gandhi brought back over 10,000 books at the end of his twenty year stay in South Africa, which comprised the core material of the general library at his Satyagraha Ashram in Ahmedabad, India. Such transmission of knowledge through the physical objects of books is indicative of a vibrant and global intellectual culture to which Gandhi, Desai and company had continuous and meaningful access throughout their lives.

Lindsay DiCuirci (Ohio State University)

Title of paper/Titre de la communication: Printing a New Antiquity: The Nineteenth-Century Editions of John Winthrop's History of New England

Abstract/Proposition: This paper examines the nineteenth-century publication of one of America's most significant Puritan histories, Governor John Winthrop's History of New England. Winthrop's history, which until 1826 had never been published in its entirety, is just one of several substantial colonial histories published or reprinted between 1820 and 1830; perhaps most notable is Cotton Mather's Magnalia Christi Americana (1702) which had long been out of print in America until its 1820 reprinting. I see the publication of these colonial texts in the nineteenth century as part of a larger print endeavor among antiquarians to recover America's colonial histories from obscurity. This connection between American antiquarianism and the remarkable rise in colonial reprints has not been explored in scholarship, yet it is not inconsequential that many of these reprinting efforts were initiated and facilitated by antiquarians, not historians, printers, or authors. I particularly consider the work of James Savage, noted Massachusetts antiquarian, in transcribing, editing and publishing Winthrop's History. Prior to this edition, only portions of Winthrop's notebooks had been published and an entire third notebook was not discovered until 1816. The publication of this edition holds two key implications for the study of book history. First, it demonstrates the reciprocal relationship between antiquarianism and book publishing in the nineteenth century. Secondly, it interrogates the complex role that editors played in the publication of primary source material, particularly as they aimed to introduce New England's colonial history to the reading public. Savage's position as the transcriber and editor of this text also raises questions concerning the "authenticity" of the new edition and the extent of Savage's textual interventions. In fact, immediately after the edition was published, Savage's colleagues interrogated his liberal editorial practices, his extensive footnotes, and even his decision to call the text a "history" instead of a "journal." Finally, I situate the book's publication in a larger battle over which editorial methods best underscored the "authenticity" of these colonial histories themselves. At stake in this battle was the question of which text would ultimately shape the modern narrative of American history.

Caroline Duroselle-Melish (Harvard University)

Title of paper/Titre de la communication: A Renaissance Intellectual Economy: Ulisse Aldrovandi and Methods of Book and Plant Acquisition in Sixteenth-Century Italy

Abstract/Proposition: The book trade, which includes how a book gets from the printer to a reader who wants it, has received a good amount of attention. It is, however, usually studied in isolation from other forms of trade. This paper takes a first step in placing the business of books in a broader social and intellectual context, and thereby helps us understand a larger object of study: the Renaissance intellectual economy, or the economic practices that made intellectual activity possible. The sixteenth-century Italian Ulisse Aldrovandi is perhaps the best-documented Renaissance naturalist. His library, and his collection of plants, were two of the largest collections in their respective fields in Italy at the time. This paper helps place the book trade in a larger perspective by examining the methods used to acquire items for both collections. It shows how the knowledge and circulation of both books and plants were informed by the same social and scientific networks, and places these exchanges within the context of the late sixteenth century when plants were increasingly perceived as commodities similar to books. Thus, underlying the Renaissance intellectual economy encompassing both types of goods was not simply the standard economy of wholesalers and retailers, but also a dense network of personal ties often driven by more than merely financial exchange. The paper is based on an examination of Aldrovandi's detailed notebooks and is part of a larger study.

Lizet Duyvendak (Open University Netherlands)

Title of paper/Titre de la communication: Reading Societies stimulating the reading of non-members

Abstract/Proposition: In 1859 a Reading Society ('Leeskabinet') was founded in Rotterdam by five upperclass young men. They intended to create a room where one could read the daily magazines and new books, in a clubby environment. Their example was the early free libraries in the United Kingdom. They collected a substantial amount and started with scholarly and political periodicals and books. This reading matter could be read in the silent reading room. Novels could be lent for reading at home. The majority of the visitors of the Leeskabinet belonged to the higher classes of the city. In the spirit of the age, the founders had the intention that also indigent people could visit the library for study, to improve their livelihood. Because this was a general ambition of several 18th and 19th century Dutch reading societies, this is interesting case for book history. I will focus my presentation on the different, but ultimately unsuccessful attempts of the executive committee to bring labourers in contact with books. Why was this so important for them, and why did they fail? What kind of books did they provide? Are there examples of reading societies that were successful in reaching other readers than members of their own class?

Helene Ehriander (Växjö universitet)

Title of paper/Titre de la communication: Astrid Lindgren as chief editor

Abstract/Proposition: What today's scholars of children's fiction usually call "the modern Swedish children's book" appeared after the Second World War when many of the great authors of children's and adolescent's fiction first appeared, amongst them Astrid Lindgren, Lennart Hellsing and Tove Jansson. Rabén & Sjögren was at this point a young publishing house that had started its business in 1942 and that early on profiled itself by publishing quality books for children and adolescents. The fact that the publishing house strengthened this profile was most certainly dependant upon Astrid Lindgren and her double role as the publishing house's most prominent author and also the chief editor of children's books. Astrid Lindgren worked as chief editor at Rabén & Sjögren from 1946 until 1970 and was during this time responsible for the publishing of their children's books. The author Astrid Lindgren is well known, abroad mostly for Pippi Longstocking, but few know that she was also an editor at Rabén & Sjögren during at time period of almost 25 years. Astrid Lindgren's position as one of the greatest Swedish authors of children's books combined with being chief editor of that day's largest publisher of children's books is unique and

very important. At the moment I do research on Astrid Lindgren's role as chief editor, and show how children's books were viewed at this time and what the market for children's books looked like. I also mean to compile kept letters since they are of interest both to future authors and for people with a general interest in Astrid Lindgren and her time. My book on this subject is to be completed during 2009.

Simon Eliot (University of London)

Title of paper/Titre de la communication: Publishing the canon and making it pay, 1865-1900

Abstract/Proposition: Over a few months in 1863 the Delegates of Oxford University Press – concerned by the lack of profitability of many of its scholarly books, and aware of a growing demand for schoolbooks – devised a new publishing venture. 'The Clarendon Press Series', as it was to be called, established a leading role in the secular publishing output of the Press for the next thirty years. This paper will look at the overall publishing profile of the Clarendon Press Series between 1865 and 1900, but will concentrate on OUP's production in two areas: Classics and English Literature. These two subject areas could be regarded, by the end of the nineteenth century, as representing respectively the old and new canons of the educational system. The Clarendon Press Series was innovative in a number of ways. In particular, it experimented with the royalty system, still a considerable novelty in the UK in the 1860s. The consequence of this was that OUP was obliged to keep detailed records of annual sales of individual titles, and the resulting authorial income. Although the full run of these figures has not survived, enough remains for us to reconstruct case studies of print-runs of individual titles, and royalty incomes of particular authors. These case studies will be used to illustrate the changing relationships between the old canon of Greek and Latin authors and the newly-forming canon of English Literature in later nineteenth-century Britain. This period was marked by major reforms in the UK's educational and examination systems, something that forced publishers to respond quickly and flexibly to a speedily growing and changing market. The OUP's reaction to these new circumstances provides an interesting example of how a large and conservative printer/publisher could nevertheless respond effectively to rapidly changing times.

Evelyn Ellerman (Athabasca University)

Title of paper/Titre de la communication: Using Digital Archives to Store and Create Knowledge About Colonial Print Cultures

Abstract/Proposition: This paper describes a project that addresses problems in the reconstruction of print culture history in former exploitation colonies. Scholars and teachers in many new nations have limited access to key primary documents. Local archives are often non-existent, or poorly resourced. The best archives for colonial records are generally located so far away as to make study in them impossible to afford. This lack of access to historical records makes it difficult to understand the relationships between the colonial and independence eras. The problem is compounded by a corresponding lack of resources for the acquisition and study of printed texts produced after independence. As a means of trying to redress this situation in one nation, a consortium of archives, libraries and universities in Papua New Guinea, the United States, and Canada has established a website that is maintained by Athabasca University. The site houses thousands of pages of rare and out of print journals, literary anthologies, dissertations, reports, bibliographies and other documents for the study of colonial print culture in Papua New Guinea. The fully searchable site also contains interviews with writers and print culture sponsors from both the colonial and independence eras, conference papers, and essays outlining the establishment of print culture in the former colony. Through the auspices of AU Press, the site will also publish, with the University of Papua New Guinea, the nation's only literary journal and a series of "Working Papers" on contemporary print culture. As one librarian from Papua New Guinea has said: "We cannot afford to purchase or maintain collections of the books and journals we need to study our own literary history. But, on the days when the internet works, we can download what we need from the website." The presentation will discuss how the website addresses issues of capacity. While digitizing such historical records serves a legitimate need, it also offers exciting possibilities for mapping and analyzing colonial networks of writers, educators, and publishers in a given print culture, and for searching across linked collections in order to understand regional print culture relations.

Stacy Erickson (Manchester College, USA)

Title of paper/Titre de la communication: "Any little Personal Story of the great Men of Antiquity": Digital Texts and the

Lingering Author

Abstract/Proposition: Now that initial fears about the “death” of the printed book and skepticism about electronic publishing have (more or less) given way to enthusiasm, hypertext editions and digital archives are proliferating. Students, professors, and scholars have been granted heretofore unimagined access to rare primary documents and can now examine unique manuscripts and diverse print variants. The benefits of approaching texts through a digital as well as material form have been much discussed of late. Critics explore the ways that hypertexts encourage active reading and open up multiple interpretations; with this empowerment and agency, too, is an inevitable breaking down of the long-established hierarchy of author, editor, and reader. Even as these new technologies highlight the unstable, fluid, and ultimately collaborative nature of writing, however, they also – paradoxically – highlight the role of the singular author-figure. In this paper, I consider the unexpected persistence of traditional notions of the solitary “artistic genius” in digital editions of oft-read texts like *The Canterbury Tales*, *Paradise Lost*, and *The Works of William Shakespeare*. Along with the inclusion of multiple editions and discussions of the literary contexts of Medieval or Early Modern England is significant attention to biography and the persona of the writer. The familiar folio image of Shakespeare, a serious and reverent John Milton, and Chaucer with pen in hand stare at web users on nearly every page of digital editions, and primary documents ranging from wills to personal letters to the poetic praise of successors give readers a sense of exactly who these “great Men of Antiquity” were. These editions, then, confirm why these writers and their texts have endured for centuries – thus seriously complicating the dissolved hierarchy and reader agency that the digital medium itself fosters. My paper is neither a lamentation nor a condemnation of this lingering author-figure but rather a necessary discussion of the simultaneously malleable and nostalgic notion of authorship in the digital age. The coexisting advantages and challenges of electronic technologies, I suggest, are necessary for mediators of all kinds – teachers, editors, scholars – to consider.

Michael Everton (Simon Fraser University)

Title of paper/Titre de la communication: Why Morality Mattered in Mid Nineteenth-Century American Print Culture

Abstract/Proposition: In an 1857 article about the bitter debate over the need for an international copyright law—a debate that foregrounded the often suspect business ethics of publishing—the *American Publishers’ Circular* begrudgingly stated the obvious: “Mercantile competition often makes sad inroads into abstract morals.” Today we understand very little about what “abstract morals” really meant to the *Publishers’ Circular* or to the tradespeople it represented, in part because historians of American print culture have generally bracketed morality as a side issue. This is not true of other fields, which make morality a central issue. Historians of reform have unpacked the discursive mechanics of “moral suasion,” economic and religious historians have evaluated the ethics of the nineteenth-century Protestant encounter with capitalism, and social historians have looked at the muddy moral assumptions of early life insurance. Why do we not understand more about the moral issues confronting American publishing and authorship? This question becomes more pressing when we consider that morality was on the minds of the many people who together constituted publishing and its allied trades, from binders to editors to typesetters to publishers themselves. And, of course, it was especially on the minds of authors, who often viewed the way literary tradespeople conducted the business of print with considerable cynicism. Organized around a single, revealing anecdote of one minor author’s (William Giles Dix) wild but surprisingly common complaint against Boston’s Ticknor & Fields, this paper theorizes how and why morality mattered to those who conducted the business of literature in the United States during the mid nineteenth-century. Its claims are based on wide-ranging research in the archives of publishers, printers, editors, authors, and even credit-rating firms, whose evaluations of economic risk were often derived from perceptions of moral values. Broadly stated, my goal is to add a new frame of reference for the study of authorship, which is generally historicized through one or more conventional frames: economic, legal, gender, or romantic. As I will argue, none of these frames accounts for the debates about the morality of publishing that suffused American print culture.

Jennifer Farooq (Nipissing University)

Title of paper/Titre de la communication: The Book Trade and Sermons: The Economics of Publishing Sermons in

Abstract/Proposition: In the realm of eighteenth-century print, sermons were one of the most popular and accessible genres. Sermons accounted for as many as one in every fourteen titles in England, and contemporaries noted how many booksellers' shelves groaned under the weight of sermons. Although many scholars have acknowledged the prominence of sermons among eighteenth-century publications, there has been relatively little systematic investigation of the economics of sermon publishing, apart from the publishing of large volumes of collected sermons. This paper endeavours to remedy this by exploring the sermon in relation to the book trade in the first half of the eighteenth century. Based on surviving information from printers, booksellers, and societies who published sermons, this paper examines the formats, costs and edition sizes of pamphlet sermons. The focus of this study is pamphlet sermons, which were popular, cheap and collectible. The vast majority of single sermons were printed in a cheap, unbound, octavo format, yet it is the variations in sermons that are more striking. The format, edition size, cost and ultimately the number of editions depended on a wide variety of factors, particularly the intended audience, the length of the sermon, the nature of its subject matter, the popularity of the preacher and the prestige of the original audience. While the basics of publishing sermons remained relatively constant over the period, there were some significant changes in the economics of printing sermons. By the 1740s booksellers were less likely to specialize in sermons. Around the same time, an increasing proportion of sermons were funded by sponsors, which were often distributed gratis instead of sold. This perhaps indicates that sermons were becoming less profitable or simply that the reasons for printing sermons had changed. The changing position of pamphlet sermons in the marketplace reflected the evolution of their role in society during this period, though, for the most part, the prominence and importance of printed sermons remained. The example of the pamphlet sermon thus can tell us much about the neglected area of cheap publications and can illuminate some changes in the book trade during the early eighteenth century.

Amy Flanders (Institute of English Studies, University of London)

Title of paper/Titre de la communication: New Ways to Read an Old Text: Oxford University Press and the production of Bibles for teachers and students

Abstract/Proposition: How do you teach the Bible without teaching religion? This was the question that bedevilled Oxford University Press during the publication of *Helps to the Study of the Bible* (1876) and the *Oxford Bible for Teachers* (1882). They were, for Oxford at least, rather new questions. In 1636 Oxford University received a royal charter that enshrined the right to print the Authorised (King James) Version of the Bible. One of just three presses to be granted this privilege, Oxford went on to build a long and respected tradition of Bible publishing. However, the Bible privilege only extended to scriptures printed without notes or commentaries; interpretation belonged to the Church. Consequently, Oxford published Bibles in all shapes and sizes, but avoided embellishing them with anything other than minimal typographical design. By 1880 things had changed—new religious traditions, new patterns of Bible reading, and new methods of religious education had developed. OUP had changed as well. Though still printing Bibles in the millions, the Press was busily expanding its educational publishing activities. Oxford was also producing, in partnership with Cambridge, an entirely new translation of the Bible—the Revised Version of the New Testament appeared in 1881. For a while Bible reading was once again headline news. Introducing educational Bibles seemed a logical extension of these developments. OUP wanted these guides to appeal to the widest possible range of readers (and customers). They needed books that were educational but not dogmatic, books that could be genuinely useful to students and teachers, but that could not endorse or, worse, offend any major Christian denomination. The approach, a typically Oxford one, was both academic and historical. Editors of the *Bible for Teachers* and the *Helps* included lists of proper names, detailed historical maps, equivalents for Biblical weights and measures, and even illustrations of ancient artefacts, papyri and tablets, some only recently discovered and thus the subjects of lively popular and scholarly interest. Drawing on archival correspondence, production records, advertisements, and reviews, this paper will examine the history of these texts within the context of the educational and Bible publishing of Oxford University Press.

Aline Francoeur (Université d'Ottawa)

Title of paper/Titre de la communication: La mort de l'auteur de dictionnaire : acte prémédité ou accident circonstanciel?

Abstract/Proposition: L'histoire des dictionnaires est jalonnée de lexicographes qui, tels les Samuel Johnson, Pierre Larousse, Émile Littré et Noah Webster, ont produit des oeuvres qui leur ressemblaient, des oeuvres riches dont le contenu et la facture reflètent des convictions linguistiques, des ambitions pédagogiques, des aspirations philologiques ou encyclopédiques. Le dictionnaire contemporain détonne dans ce paysage historique : dépersonnalisé, neutralisé, transformé en objet de description scientifique, il se caractérise par son anonymat et l'aura d'impartialité qui s'en dégage. Le dictionnaire s'est transformé au fil des siècles, parallèlement au développement de nouvelles approches linguistiques et descriptives, et dans la foulée des changements profonds ayant marqué son contexte de production et de diffusion. De nos jours, la « décision de publier un dictionnaire relève plus de facteurs économiques ou politiques que d'un noble souci didactique ou scientifique », fait observer Alain Rey (1977 : 12). Jean-Claude Boulanger (1986 : 6) abonde dans le même sens : « le dictionnaire est non seulement un produit intellectuel, mais aussi un produit commercial soumis à des critères de nécessités linguistiques et extralinguistiques, ces derniers prenant parfois le pas sur les premiers », écrit-il notamment. C'est dans cette conjoncture que l'auteur de dictionnaire s'est progressivement effacé, au point de disparaître complètement. Il est aujourd'hui mort et enterré, mais personne ne s'est encore penché sur les circonstances ayant entouré sa disparition. À quand celle-ci remonte-t-elle exactement? S'agit-il d'un acte prémédité, orchestré par les tenants du descriptivisme? S'agit-il plutôt d'un accident difficilement prévisible, bien que typique de ceux qui surviennent dans l'arène commerciale? Ce sont là les principales questions que nous souhaitons considérer dans le contexte plus large de l'évolution du rôle de l'auteur dans les traditions lexicographiques française et britannique. Textes cités Boulanger, Jean-Claude (1986) : Aspects de l'interdiction dans la lexicographie française contemporaine, Tübingen, Max Niemeyer, IX + 166 p. Rey, Alain (1977) : Le lexique. Images et modèles. Du dictionnaire à la lexicologie, Paris, Armand Colin, 307 p.

Liangyu Fu (University of Pittsburgh)

Title of paper/Titre de la communication: Western Medicine on Chinese Pages: Tradition and Innovation in the Translation and Printing of Visual Medical Knowledge in China, 1850-1900

Abstract/Proposition: Within the body of scholarship on cross-cultural scientific translation, visual knowledge is much less addressed than the verbal. In this paper, I will focus on medical illustrations as representatives of visual scientific knowledge in translated works or works authored or compiled by Protestant missionary-scientists on Western medicine and printed in the second half of the nineteenth century in China. This time period witnessed a rapid increase of Western medical publications, most of which included a number of illustrations scattered on the pages or compiled in a separate volume. I will look at the most typical works such as Benjamin Hobson's *Quan Ti Xin Lun* (1851), A.W. Douthwaite and John Fryer's *Quan Ti Tu Shuo* (1884), and John Dudgeon's *Quan Ti Tong Kao* (Human Anatomy, 1886), and compare them with their original Western-language versions. Illustrations in these books will be studied from two perspectives. The first is the translation of images. Visual representations of the human body were directly influenced by Western (reductionism) and Chinese (holism) mainstream philosophies and epistemologies. In order to facilitate the introduction of Western medicine mostly through anatomy, translators needed to minimize the visual shock of Western-style images (such as illustrations of dissection) in innovative ways: by selecting only illustrations from the original edition that would not be offensive, by changing appearance and details, and by carefully explaining the image with text additional to the original. The second perspective is the printing of images. Missionaries not only brought in Western science, but also practiced Western modern printing technology in China. At that time, Chinese traditional woodblock printing and Western techniques were both in use when printing scientific books. I would like to probe the incompatibility between the introduction of Western medicine and traditional Chinese block-printing technique, since most of the text was still printed from woodblock. This paper will be based on my dissertation research conducted at the Needham Research Institute, Cambridge University, from January to April 2009. There I intend to examine comprehensively the transmission of Western scientific knowledge into China, especially through images.

Alberto Gabriele (New York University)

Title of paper/Titre de la communication: Sensationalism across the Channel: Literary History and the Vagaries of Periodical Detective Fiction, 1860s-1880s

Abstract/Proposition: Literary history has often presented a teleological narrative of the development of detective fiction: after its eighteenth-century precursors. The formula of detective fiction begins to be articulated by Poe, is further elaborated by Gaboriau, and finally reaches the crystallized form in Doyle and in the 20th century masters of the genre. Instead of following the diachronic and at times desultory line of this approach, I choose to read the history of popular novels of detection synchronically, i.e. through the many hyphenated forms of fiction that periodical publications made widely popular. In order to explore the perception of the genre in the market of books in the 1860s-70s, I use a publisher's catalogue, the Vizetelly catalogue of French Sensation Fiction, which include Emile Gaboriau as well as Alexis Bouvier and Georges Grison. This allows to investigate a grey area of literary history where marketing labels and critical responses go together in simplifying literary history at the expense of the "omnivorous" appropriations that characterized the relatively new genre of the popular novel. By contrasting the British and French examples of "sensation" novels, I also intend to highlight how popular fiction on the two sides of the Channel looked back upon nineteenth-century social structures to express different anxieties about social mobility.

Ian Gadd (Bath Spa University)

Title of paper/Titre de la communication: Paying to forbear: the 1766 and 1767 agreements between the universities of Oxford and Cambridge and the London book trade

Abstract/Proposition: In 1766 and 1767 respectively, the universities at Oxford and Cambridge agreed 'covenants of forbearance' with the London book trade that limited the university presses' printing output for a fixed period of years in exchange for an annual payment. Such agreements were not new (the earliest date from the 1630s) and, in the case of Oxford in the late seventeenth century, had been subject to considerable controversy and disagreement. By the mid-eighteenth century, however, they were increasingly customary and their renewal in the 1760s was, it seems, a straightforward procedure. This paper emerges from a broader study of these agreements in terms of what they reveal about the relationships between the university presses and the London trade and about the history of copyright in the seventeenth and eighteenth centuries. However, rather than attempt in twenty minutes to provide a cursory survey of all such agreements or to disentangle the complex events of late seventeenth-century Oxford, this paper focuses on the agreements of 1766 and 1767 as evidence for a system that evidently worked. Under the terms of these agreements, each year a significant amount of money (over £1000) was paid to the universities by the London trade; in return, the university presses carefully limited their output so as not to challenge the London book market. In fact, what seems most extraordinary about these agreements is how unremarkable they seemed to the parties concerned. Specifically, the paper will describe the immediate origins of these two agreements and will locate them within the wider history of such documents. I will analyse their terms in detail, comparing the agreements with one another and with earlier agreements; I will also consider the financial costs involved as, in comparison with their predecessors, both agreements included dramatically increased annual payments. In addition, the paper will look forward to the catastrophic breakdown of this system in the mid-1770s in the aftermath of the Carnan almanack case which led first to legal action by the universities and then to an ill-fated attempt to confirm by statute the printing rights of the universities and the London trade.

Jenny Gilbert (University of Toronto)

Title of paper/Titre de la communication: "Printing for the Million:" Job Printing in Turn-of-the-Century Collingwood

Abstract/Proposition: This presentation will look at a scrapbook containing materials from the job printing office of the Collingwood Bulletin. The town of Collingwood is 140 kilometers north of Toronto. According to the "1887 Jubilee History of the Town of Collingwood," the town proper was officially settled in 1854. At this time, "there could not have been a more unpromising site for a town. The whole place was one impenetrable mass of cedar swamp, with no roads in or out of it." By

1893 however, when the Collingwood Board of Trade issued their Annual Report, the town was a thriving community that had two bookstores and two local newspapers, the Grit Collingwood Bulletin and the conservative Collingwood Enterprise. The scrapbook is a collection of samples of printed materials produced by the Bulletin job printing office, produced between the early 1880s to the 1910s. The scrapbook was produced by David Williams, who started work at the paper in 1886 under the direction of his father, William Williams, who owned the paper. The printed materials range from letterheads and billheads to handbills for Sunday picnics and promotional brochures. After a brief discussion of the physical materials themselves, this presentation will discuss the conditions in which the collection was created. Using the scrapbook as something of a case study on a small end-of-the-century job and newspaper printing office, this presentation will look at how the shop was run by the Williams family, and identify and discuss the printing technology used by the Bulletin printing office. The scrapbook offers an ideal vantage from which to look at the state of printing in small-town Ontario at the turn of the century. The period that the scrapbook covers is arguably one of the most interesting periods in printing history: a time of immense proliferation and innovation of printing technologies. The scrapbook has proven to be an excellent case study of a nineteenth century newspaper and job printing office, offering up valuable insight on the adoption of new technologies, and the running of a printing shop in a small community.

Elizabeth Gordon (University of Alberta)

Title of paper/Titre de la communication: Out of the Hogarth Press Archive—the Surprising History of Virginia Woolf’s Flush

Abstract/Proposition: If you had attended a show at the Metropole Victoria Cinema in London in 1934, you would have seen an advertisement on the screen for Virginia Woolf’s latest book, Flush, “The Life of Elizabeth Barrett Browning’s Celebrated Spaniel.” You could also purchase a copy of the book from theatre attendants. This striking sales and advertising strategy contradicts the general expectations for a celebrated and “highbrow” author such as Woolf. During my research of the Hogarth Press files at the University of Reading this, and other surprising production information, came to light. Based on my findings, this paper challenges assumptions about the Hogarth Press. The production history of Flush offers insights into the text, the institution that published it, and the author behind it. New information such as the cinema example reveals, for instance, Woolf’s embeddedness in popular culture within her own lifetime. Further, it complicates Leonard Woolf’s assertion that books are “not a commodity which, like patent medicines, cigarettes, or mustard, the consumer buys or can be induced to buy by the skill of the advertiser alone” (“On Advertising” 849). Not only was the book for sale in a cinema, but it was also the October 1933 Book of the Month Club selection and was advertised in the Picadilly Theatre program when it played *The Barretts of Wimpole Street*. The study of Flush, from its physical production through to its advertisement, sales, and distribution reveals Hogarth Press practices and innovative advertising techniques; it shows the ability of archival and material evidence both to contradict and to complement official rhetoric. My paper combines archival research with analysis of the text itself and the critical reception of the book. Flush was a popular best seller in the 1930s and has subsequently received little critical attention. I argue that these two facts are related. A study of Flush reveals at least as much about public and scholarly conceptions of Woolf as about the author herself. My paper offers a more complete and historically grounded approach for thinking about Woolf’s Flush, challenging assumptions with revealing archival material.

Jyrki Hakapää (University of Helsinki)

Title of paper/Titre de la communication: Writing as a New Skill and Livelihood. Peasants’ Motives to Write and Publish in the 19th Century Agricultural Communities

Abstract/Proposition: Although the nineteenth century was and has ever since been hailed as the beginning of the Finnish national culture and literary culture, few accounts have recorded the peasant culture’s literary activities. According the common view now and then, peasants and poorer inhabitants of the rural societies did not actively create texts, but were merely under the influence of the Swedish-speaking elite and educated cultural sphere. However, recent archival findings have shown that the skill of writing had spread farther than has been known before. Furthermore, it was used for various tasks,

such as writing personal and business letters, agreements, society and law court proceedings, diaries and memoirs, poems and stories. Many writers also sought to publish the latter ones in newspapers and broadsheets, and they also took part in publishing and distributing them. My presentation shows examples of the common people's activities in their own literary culture, which was strongly distinguished from the "high culture". It also discusses the reasons, why two distinct literary spheres could exist, although the national movement emphasized their connections and the ideal nature of Finnish peasants and their language. Finally, it seeks to discuss current research approaches' towards studying distinctions or links between the manuscript and print culture. Key words: methodology of book history, models of literary spheres, manuscript vs. print culture, peasant or common people's print culture, history of writing, 19th century, Finland

Mary Hammond (University of Southampton)

Title of paper/Titre de la communication: 'Re-modelling "The House": Oxford University Press and the London book trade, 1860-1895'

Abstract/Proposition: In the 1860s, recognising that both the Learned and the Bible Presses – the backbone of their business – were falling into decline, Oxford University Press entered into an agreement with the book binder Edward Gardner in London to distribute their bound books, Bibles and Prayer Books according to modern methods and thereafter embarked on a series of relationships with the London book trade that were to transform their business and their fortunes. Drawn from current work-in-progress on the multi-volume History of Oxford University Press and utilising material from both Oxford and London archives, this paper will examine the ways in which an archaic and often arcane institution succeeded in turning itself into a viable modern business. Through a series of case studies – the expansion in format of Bibles, the publication of the bestselling Revised Version in 1881, and the relationships with Macmillan and Hodder Williams which cemented trade agreements and modern distribution methods at home and overseas – I hope to demonstrate the intricacy of the relationships between tradition and modernisation which prevailed at OUP in this period, arguing that the vital but increasingly segregated London branch of the business enabled them to benefit financially but maintain a crucial distance from the vulgarities of the modern literary marketplace. The paper concludes with the suggestion that the case of OUP – singular but also paradigmatic – can be used to illuminate a broader seismic shift in 19th-century British publishing, from tradition to innovation.

Michael Hancher (University of Minnesota)

Title of paper/Titre de la communication: Constructing Macaulay's Minute on Indian Education

Abstract/Proposition: In 1835 Thomas Babington Macaulay addressed to the governor general of India an internal memorandum, or "minute," in which he justified subsidizing English education in India, to the detriment of studies in the classical languages of India (Sanskrit and Persian), and to the implicit detriment of studies in the vernacular languages. Immediately Macaulay's minute spurred the construction of English literary studies in India; and eventually it rationalized the consolidation of English as a global language. Macaulay's advice was not written for publication but was intended as an internal document -- a kind of interoffice memo. It circulated among interested parties in several manuscript copies, and bits and pieces were strategically published in the decades that followed. Eventually (1855, 1862) whole versions were published under quasi-official auspices in Madras and Calcutta. Only the year before Macaulay's death was a full text published in England, part of a serialized fictional memoir that his nephew G. O. Trevelyan wrote for *Macmillan's Magazine* (1864 -- published also as a book). Ever since then, Macaulay's minute has been closely identified with the modernization and Anglicization of India, both in language and in culture. Whole versions have often been reprinted, in India, England, the United States, and on the Internet; and it is widely quoted in studies of the British empire and global English. Late in the nineteenth century the minute was commonly called "famous"; increasingly the epithet is "infamous," because Macaulay put his unsurpassed rhetorical skills to the service of an imperial and provincial, indeed racist, arrogance. Mutable in value, Macaulay's minute has also been mutable as a text. No two versions are the same, and none is official. For more than a century and a half, each representation of Macaulay's minute has differed in its details and in its rhetorical function, even as it has differed in its audience. This presentation will trace the various constructions that have been made of Macaulay's minute from

its colonial occasion to the present postcolonial moment.

Elizabeth Hanson (Indiana University)

Title of paper/Titre de la communication: The Ontario Library Review: a Window into the Development of Public Librarianship in Ontario, 1916-1927

Abstract/Proposition: In June 1916, the Ontario Department of Education began publishing the Ontario Library Review under the leadership of W.O. Carson, Inspector of Public Libraries. It was the first periodical devoted to libraries and librarianship in all of Canada, and this was appropriate because at that time Ontario was very much in advance of the rest of the country in public library development. In the first quarter of the twentieth century, librarianship was an inviting option for young, intelligent, well educated middle and upper class women who wanted to work, and public librarians made significant contributions to the social and cultural development of the country. However, virtually no research has been done on the development of the field during this period. My paper seeks to investigate how public librarianship progressed in Ontario between 1916 and 1927 through analyzing the first twenty-one years of the publication of the Ontario Library Review. No backwater effort, this journal became a real force in the field by sizeably ramping up the cooperative efforts among Ontario librarians which began with the establishment of the Ontario Library Association in 1900. I believe that a careful look at who wrote for the Ontario Library Review and what they decided to write about and Carson chose to publish plus a close reading of the “new from the field” announcements provide a rich picture of how public librarianship advanced. Insights emerge on the feminization of librarianship in Canada, the development of post-secondary education for women in Central Canada, and the ways in which public librarians contributed toward the social and cultural development of Ontario communities.

Roeland Harms (Research Institute for History and Culture, Netherlands)

Title of paper/Titre de la communication: The influence of commerce on form and content of seventeenth century political news: a comparison between the Dutch Republic and England.

Abstract/Proposition: In seventeenth-century Europe, political crises went hand in hand with an abundant production of printed news. Especially for the English Civil War, scholars such as Jason Peacey and Joad Raymond have tried to unravel the intricate relationship of politics and commerce. In two recent studies, the Dutch scholars Clazina Dingemans and Michel Reinders also have acknowledged the interplay of seventeenth-century political events and pamphlets. Both considered the organization of the news production as a very important factor. It is striking to see that this pattern of interaction between commerce, politics and the form and content of pamphlets in political crises, is so similar in both the Dutch Republic and England. In both countries we find comparable reflections on the news in the printed news itself – referring (mostly negatively) to the trustworthiness and the speed of news – or to the abundance of news in general. Yet, at the same time, politicians in both countries seem to develop a kind of media strategy to influence the reading public. Therefore, the current impact of the mass media on politics seem to have its roots in seventeenth century Europe. In this paper, I want to illustrate this phenomenon by comparing the role of the printed media during two political crises. First, the turbulent year 1650 in the Dutch Republic, when a quarrel between the stadtholder and the city of Amsterdam arose; second, the revolutionary period 1642-1646 in England. In my analysis, I will focus on the changes in production and distribution organization, and on the influence of economic motives on the output of news. By using archival information, as well as reflections on the news in pamphlets and newspapers, I want to show how publishers on the one hand functioned as instruments of political strategies, but on the other hand actively generated news themselves, making sequels of successful pamphlets, or trying to find a niche for a new serial. I will describe how comparable commercial conditions in both England and the Dutch Republic led to similarities in the output of news, and to a similar extension and deepening of the political crisis.

Daniel Harney (University of Toronto)

Title of paper/Titre de la communication: Getting It All Wrong: The Misreadings of Modernist Readerships

Abstract/Proposition: Echoing the concern of several prominent scholars of reading practice, I want to bracket off present day theories of readership in order to develop a historical understanding of the activity of reading in a specific period (in this case, Modernism (approximately 1900-1945)), so as not to "miss or to confuse the methods and objects at which reading was directed" as Lisa Jardine puts it. I will argue that the prominent modernist anxiety of a surfeit of nearly all aspects of modern life – technology, books, readers, violence, and perhaps above all, other people – is registered in the many cautionary tales of misreading readers that are written during this period. Much has been recently written about the dual modernist fears of bad (usually working class) readers and too many books being published. Looking at the "Cyclops" chapter in Joyce's *Ulysses* and Ford Madox Ford's *The Good Soldier*, we can see examples of the ways writers negotiated the perceived dangers of an over-abundant supply of readers and reading material, and the ways in which thinking about readerships shifted over the twentieth century. Perhaps most interestingly, we find that a certain tacit pleasure in misreading, in getting it wrong, emerges as a viable solution to the problem that the cautionary tale presents. This paper will gesture toward a wider examination of modernist reading public spheres and assert that modernism is a fertile ground for future book history work that is often overlooked for the familiar turf of the Early Modern period.

Bruce Harpham (University of Toronto)

Title of paper/Titre de la communication: The Manchester Public Library: a pivotal moment in British print culture

Abstract/Proposition: The establishment of the Manchester Free Public Library in 1852 marks a watershed in British cultural history. Previous libraries had entailed fees which restricted usage while other libraries catered to specific constituencies only. The new Free Public Library in Manchester changed all of that. As England's second city and in contrary to its reputation as a dreary industrial city, the fact that Manchester established what quickly became regarded as the nation's model library is significant. The Manchester Library attracted wide interest in Britain. Its first Librarian, Edward Edwards, was a national figure and aspiring librarians from near and far came to Manchester for training. Further, the Manchester Library system - expanding to half a dozen libraries by the 1870s - was intensively used by the population, emerging as the most popular civic institution in the city. In this paper, I will discuss the founding of the Manchester Library, as well as its subsequent evolution as a literary institution. The rhetoric and civic organization required to found the Library itself reveals much about the nature of municipal politics and the nature of philanthropic enterprise in mid century Britain. The national coverage and substantial documentation of the opening of the Library in September 1852 serves to display the nature of Manchester's civic consciousness and cultural life. This presentation will also present some evidence on how working and middle class residents of Manchester experienced reading through their library.

Donna Harrington-Lueker (Salve Regina University, USA)

Title of paper/Titre de la communication: "This is why I do not board": Summer Reading Spaces in Victorian America

Abstract/Proposition: At the height of the summer season in 1889, *Among the Clouds*, a newspaper serving the resort community in the White Mountains of New Hampshire, published the lament of a Boston woman who found the social whirl of the nineteenth-century summer resort decidedly at odds with the act of reading. Under the headline "This is why I do not board," the woman complained: Everytime I step on the piazza the other women ask me how I do, if I am going to drive, if my book is 'nice,' if—well, you know the formula. . . Any serious reading . . . is not to be thought of, because it is impossible to concentrate the average mind in the chatter about the relative merits of a Rosen baum [sic] or Redfern gown, or whether foulard is preferable to India silk, and what about the train somebody's husband comes in that afternoon. Like this Boston woman, Americans took to the seaside and the mountains in unprecedented numbers in the last quarter of the nineteenth century—an annual exodus that Charles Dudley Warner dubbed "a summer hegira" and that Gilded Age capitalists embraced for its tremendous potential profits. And along with their Redfern gowns and their Saratoga trunks—as they traveled by rail and steamship--they took their summer reading. Indeed, though little noted in scholarly literature, periodicals of the period

are filled with advertisements and articles that address the so-called summer novel and the practice of summer reading. This paper, part of a larger study of the mass-market summer book trade in Victorian America, looks at the physical spaces associated with summer reading. Specifically, it considers the presence (and absence) of reading rooms and libraries in resort hotels; the relationship between vacationers and local community libraries; and the library spaces and porch furniture designed for reading in private summer houses. It draws from literary and women's magazines of the period (especially magazines connected with book publishers); from architectural plans in popular and trade periodicals; from metropolitan and regional newspapers that covered summer resorts; and from text and illustrations in the summer novels themselves.

Ann Marie Holland (McGill University)

Title of paper/Titre de la communication: The Materiality of the Guide Book: A Particular Look at Its Evolution

Abstract/Proposition: This paper will examine the material aspects of the guide book in order to discuss its evolution in Quebec in the nineteenth century. At first, guide books were modest volumes containing descriptive texts of a selection of sights, with a few simple plates, put on sale in their original boards or bound to the taste of the purchaser. Unlike the luxurious productions of the travel narrative, written by the privileged traveller, and addressed to wealthy subscribers for enjoyment, guide books were meant to be practical, affordable, and useful to the traveller. By the last quarter of the century, guide books became a supremely marketable object, bound in publisher's cloth, meticulously organised, containing text and accompanying material, featuring : folding maps, city plans, illustrations, appended adverts, publisher's catalogues, traveller's memoranda, and time-tables for various modes of travel. Clearly there was a transformation of the materiality of the guide book, and we will reveal how it is linked to changes in travel habits and in the publishing sector itself. We will attempt to assert the roles of cause and effect, but keeping in mind that there are two sides of the coin to consider: that the improved modes of travel created a burgeoning market for tourism and subsequently made an impact on the guide book; and that printing technologies continued to develop, while publishers found ways of increasing their readership by playing a role in the tourism trade, in devising and admitting some of the material inserted into the guides. A review of the names involved in this publishing sector necessarily includes the American firms covering north-south travel along the eastern seaboard, such as Dwight's Northern Traveler ; Appleton's American Guide Book and Disturnell's Tourist's Guide, all operating out of New York in the mid-nineteenth century. It appears as though the American guides boosted and influenced production in Quebec. Consequently, we will examine their material components in order to assess their impression on local guides such as Mackay's, Stranger's Guide, printed by Lovell and Gibson; Hunter's Panoramic Guides , and Oliver's Guides to Quebec City.

Valerie Holman (Independent scholar)

Title of paper/Titre de la communication: Into the Future: Art Book Publishing in 1930s Britain

Abstract/Proposition: 'This book is dedicated to Geoffrey Faber who invited me to write it and has helped me enormously by criticising the first drafts.' The Modern Movement in Art by R.H. Wilenski was first published by Faber in 1927, reprinted four times and republished in a cheaper edition in 1935 by which time it had become a standard work. The firm's policy was to reformulate aesthetic values, not just in literature, but also in the visual arts where a secondary goal was to make modern art, and particularly modern sculpture, more intelligible to the ordinary man. Oxford University Press, meanwhile, was encouraging its author Stanley Casson to expound very different theses on modern sculpture, an art form which he evaluated according to whether or not it was visibly descended from the Greek tradition. Within a decade the battle between innovators and traditionalists was being waged at every stage of the writing and art publishing process from the aesthetics of the critical text to the rhetoric of the publisher's catalogue. This paper will argue that close examination of books on sculpture published in Britain during the 1930s reveals all the principal ingredients for future success in what would become a predominantly twentieth-century phenomenon: the steady rise to cultural prominence of the illustrated art book for the common reader.

Natalie Houston (University of Houston)

Title of paper/Titre de la communication: Reading white space: the visual codes of British poetry of the 1860s

Abstract/Proposition: Around, behind, and in between the words on every printed page lies what we perceive as blankness, white space, or the paper itself. Both there and not-there, white space usually factors into the study of the nineteenth-century book either as a theoretical abstraction (in phenomenological studies of reading, or in Genette's account of the paratext) or in particularly interesting bibliographical or aesthetic examples (like the ornate books of William Morris or Oscar Wilde). Yet white space exists on all printed pages, and inevitably structures the reading experience and encodes cultural value: the possibility of an editor or reader's annotation; the pace and ease of the eye's travel over the text; the suggestion of luxury, cultural authority, or beauty; or the subjective impression or feeling generated by the book. Although many of these qualities (and others created by white space) are subjective to the reader's perceptual experience of the book, they nonetheless draw meaning from historically and culturally specific visual codes. In this paper, I present some of my initial research from a long-term study of the visual poetics of British poetry published in the 1860s. Focusing on white space serves to defamiliarize the texts under consideration and the visual hierarchy of the page. By combining a theoretical approach that draws upon the work of Genette, Drucker, McGann, and Bourdieu with an historical study of 100 volumes of poetry from the decade, I demonstrate the significance of examining white space, and develop a taxonomy of the poetic page of the 1860s. This taxonomy includes consideration of margin size, header and title placement, line spacing, line indenting, and relative size and placement of text. I argue that it is only by developing a full understanding of the visual conventions of literary publishing in the Victorian period that we can generate accurate questions and hypotheses about the history of reading experience and about the significance or uniqueness of any particular printed books.

Katherine Isard (Columbia University)

Title of paper/Titre de la communication: The Index in the Italian Renaissance Architectural Treatise

Abstract/Proposition: All Italian sixteenth-century architectural treatises are indebted to the ancient prototype of Vitruvius's *De Architectura*. As book objects, however, they evolved to include new technological advances coinciding with advances in printing, such as mechanically reproduced illustrations. The indexes to these works, largely ignored by architectural historians, not only altered the usability of the book, but also offered an information retrieval system for textual description to complement the visual citations afforded by the printed images. Compiled by the father-and-son team of Giandomenico and Vincenzo Scamozzi, the "Indice copiosissimo" to the first complete edition of Sebastiano Serlio's *Tutte le opere d'architettura, et prospetiva...* (1584, rev. 1600 and 1619) is a rare example where known architects are commissioned to index a previously published architectural treatise. That index, composed of 1,235 terms, included subject-headings and condensed definitions from the text, functioning as both a standard index and as a glossary. Using "Indice copiosissimo" as a case study, this paper will describe how the index emerged as an essential feature of the architectural treatise. It not only ordered and defined the most important topics and examples scattered throughout Serlio's discursive narrative, but also subtly altered their meaning and updated the text for a new generation of readers. As Vincenzo Scamozzi marks the entries he considers important and adds, at times, his own opinions, the index transcended its utilitarian properties and is revealed as a commentary on Serlio and an advertisement for Scamozzi's own architectural writings and designs. The "Indice copiosissimo" offers a unique opportunity to consider the way in which the architect-reader intended a treatise to be used and thus to reevaluate the nuanced relationship between architectural books and practicing professionals in sixteenth-century Italy.

Cristina Ivanovici (University of Birmingham)

Title of paper/Titre de la communication: 'Charming and Effective Publishers:' Textual Representations of Eastern European Publishers in the Atwood Archive

Abstract/Proposition: Cristina Ivanovici PhD candidate University of Birmingham 'Charming and Effective Publishers:' Textual Representations of Eastern European Publishers in the Atwood Archive Recent scholarly studies of Margaret Atwood's

work (Huggan 2001; Nischik 2000; Moss L. 2006; Moss J. and Kozachewich 2006; York 2006a, 2006b, 2007) emphasize the trans-national response to her work as a marker of her literary success. However, few scholars have examined how translations of Atwood's fiction have contributed to the formation of reading communities. In this paper, I analyse how the Atwood archive represents the role of European publishers in the dissemination of Atwood's fiction abroad, and how this archive re-enforces the conceptualisation of Margaret Atwood as a literary celebrity. Based on archival material available at the Thomas Fisher Rare Book Library, I analyse specific publishing projects of Atwood's work in Europe. First, I focus on the translation of Atwood's novels in East and West Germany which were published between the late 1970s and 1989. I argue that German publishers facilitated the formation of an Atwood readership in Germany and also played a significant role in marketing Canadian literature in Eastern Europe. I then investigate archival representations of Romanian publishers in order to illustrate the publishing policies which were extant in communist contexts and to examine how the literary archive imagines Atwood's readerships. I briefly consider cultural policies during communism; identify cultural mediators who have facilitated the circulation of Margaret Atwood's work transnationally; and examine how Eastern European publishers promoted Margaret Atwood as a brand icon for Canada (Moss L. 2006). I argue that, despite state-regulated publishing policies, Romanian and East German translations of Atwood's work did represent exceptional cases that supported the export of Canadian literature abroad from the 1970s onwards. These case studies inform my critique of the archival representations of Atwood's readerships in Central Eastern Europe. They also indicate a need for a re-examination of the contemporary publishing industry in post-communist contexts.

Michael Johnstone (University of Toronto)

Title of paper/Titre de la communication: A Lasting Inspiration: Toward a Book History of Wordsworth's *_Prelude_*

Abstract/Proposition: Since the early twentieth century, the editing and criticism of William Wordsworth's poem *_The Prelude_* have steadily marginalized the significance of its 1850 first published edition in order to promote any one of several earlier manuscript versions as the "best" (and properly Romantic) *_Prelude_*. The consequence of this focus on the poem's manuscript history has been, effectively, the loss of its book history -- of its distinctly Victorian publication and reception. As a material book that Victorians purchased and exchanged between each other, whether on its own or as part of Wordsworth's *_Poetical Works_*, *_The Prelude_* participated in a series of relationships among publishers, editors, family executors, booksellers, reviewers, scholars, and the Victorian public, playing a specific role in what James A. Secord calls Victorian "cultural formation" (Victorian Sensation [U of Chicago P, 2000], 3). A book history of *The Prelude* is needed, therefore, to recover not just how Victorians celebrated and assessed the poem in concrete ways, but also to reconsider our constructions of nineteenth-century literary history. To do so, such a book history would discuss *_The Prelude's_* life in print, before and after 1850; the historical and social context of its publication (e.g., the revolutions in Europe in 1848, Christopher Wordsworth's 1851 *_Memoirs of William Wordsworth_*); its reception and use by Victorian readers (e.g., as a gift, in the developing study and pedagogy of English literature, the public and private responses of prominent Victorians such as Thomas Macaulay or George Eliot); the influence of The Wordsworth Society upon its later Victorian editions, particularly those by William Knight; and even its transatlantic and colonial publication and reception. Such a book history would also chart the twentieth-century editing of *_The Prelude_*, highlighted by Ernest De Selincourt's 1926 edition and by the Cornell Wordsworth series, in order to identify the critical and political ideologies responsible for the bifurcation in *_Prelude_* (and Wordsworth) studies between the early manuscript texts and the 1850 published text. Ultimately, such a book history would remind us of *_The Prelude_* that radically altered the Victorians' understanding of the Wordsworth canon and biography -- and of Romanticism.

Innes Keighren (University of Edinburgh)

Title of paper/Titre de la communication: Journeys through print: John Murray and nineteenth-century travel writing

Abstract/Proposition: Satisfying an increased popular demand for exploration narratives, the London publisher John Murray issued more than two hundred books of travel during the first half of the nineteenth century. These texts, together with their earlier manuscript incarnations and their authors' correspondence with Murray, provide an important record of how travellers' accounts were written, how they were edited and adapted for publication, and how the claims they made about distant locals were evaluated and assessed. Based upon an examination of extant material in the John Murray Archive, this paper discusses the related issues of observation, inscription, and credibility in an effort to understand the material and epistemic transformations which brought travel narratives from their manuscript beginnings to their final printed form. By interrogating the embodied practices of travel writing—seeing, recording, and narrating—this paper investigates the ways in which authors sought to establish a correspondence between their lived experiences and the textual representations of those experiences. In attending to questions of how, where, when, and why Murray's travellers recorded the details of their journeys, this paper considers the degree to which the form and style of their written accounts disciplined their content and, in turn, influenced their perceived credibility and utility. Given that Murray's travellers were only ever partial and imperfect witnesses, an additional concern is to understand how they assured themselves—and, through the published versions of their work, their audiences—of the truth. The focus of this paper is, then, on the epistemological bases to travellers' claims to truth, and how they differently evaluated the significance of direct observation and the oral and textual testimony of third parties in the production of their narratives.

Miha Kovač (University of Ljubljana)

Title of paper/Titre de la communication: Reading Bestseller Lists in European Union

Abstract/Proposition: One of the widely spread assumptions today is that reading habits in Europe are becoming homogenized in a way that in majority of European countries, people read the same books, predominantly written by Anglo-Saxon authors and published by big media conglomerates. The paper will examine this assumption by looking at eight European bestseller lists as published in 2007 and 2008. Furthermore, the paper will look at publishing houses that publish bestsellers in these countries and at the ownership links among them. Role of the agents in transmitting books from one book culture to another will be investigated. On this way, patterns of exchange of books among various book cultures will be drawn. The hypothesis is that although translation from English form the majority of translated fiction books not all bestselling American and British authors make their way to the top ten of European bestseller lists. Furthermore, paper will show that level of resistance to Anglo-Saxon bestsellers is different in different European book cultures and that a certain amount of translated books from various European languages regularly find their way to the top of European bestseller lists. As such, book industry remains one of the most diversified media industries.

Lisa Kuitert (University of Amsterdam)

Title of paper/Titre de la communication: Prof. Lisa Kuitert University of Amsterdam The Dutch Booktrade and the Boer War

Abstract/Proposition: In my paper I would like to discuss in which way Dutch publishers and cultural societies utilized reading material for political and cultural reasons. I will make use of the theory of Norbert Elias about the civilization process, amongst others, in order to find out if reading was seen as the primary means to advance the alleged savage Boers in South Africa. Between 1880-1881 and 1899-1902 the Boer Wars were fought in South Africa. The Boers were fighting against forces of the British Empire, in order to gain independence. The Boers were predominantly of Dutch origin, which is the reason why the press in the Netherlands were highly interested in any and all news concerning the Boer Wars. The decades in between the two wars were a period in which the Dutch publishing industry demonstrated a process of modernization and innovation. This development had a clear effect on the manner in which the industry approached the second Boer War. The number of publications during the second war was exponentially higher than the number during the first war. For that reason the second

Boer War is often dubbed 'the first media-war'. In my paper I would like to describe the features of this 'media-war', as means to analyze the publishers' motives. Was advancement the concrete objective of the launch of this media offensive, or did it originate 'merely' out of curiosity about facets of the war?

Tuija Laine (Institute of Church History, Finland)

Title of paper/Titre de la communication: Old or new reading forms? Reading of religious texts in the seventeenth and eighteenth century

Abstract/Proposition: The reformation had already in the sixteenth century required religious literature to be published in national languages, because Bible reading was considered to every Lutheran's right and duty. Hence the ability of reading was made compulsory for marrying and attending Eucharist. Required literacy was seen at first mostly compulsory by peasants, only reading catechism by heart, but in the course of time even peasants found the new possibilities of reading. In the turn of seventeenth century pietism spread from Germany through Baltic region to northern Europe. It required personal attitude to religion, conversion and self-knowledge (*nosce te ipsum*). At the same time devotional literature written by English puritans was read in Swedish realm. Both pietism and Puritanism encouraged people to read themselves. For these movements it was important that people had common meetings in which they could read together and discuss religious aspects. People bought and lent books and even copied them secretly when the books were seen heretic from the church's point of view. In Lutheran church there was a long tradition for having meetings at parishioner's houses; reading books, sing psalms and pray. These meetings were called "home devotions". The new meetings differed from these, because they gathered people from different families together. In this paper I shall consider the old and new reading forms of religious literature in Swedish realm (in fact in its eastern part, Finland). In which way people read those books, what was their attitude to books and reading and how the old and new ways of reading differed from each other. Was religious reading in the eighteenth century only old-fashioned, continuous reading of the same, old texts, like Rolf Engelsing has said, or did it already brings some new aspects for reading as well?

Esko M. Laine (Institute of Church History, Finland)

Title of paper/Titre de la communication: The clergy as promoter and interpreter of humanism in Finland. An attempt to combine the History of Book with the conceptual History

Abstract/Proposition: Lutheran Church was the dominant characteristic of Scandinavian cultural life in the 17th century. Despite its firm grip on the university and the scholars, with little significant competition, the combination of Neo-Aristotelian philosophy and Lutheran Orthodoxy did in fact leave room for Classical tradition. The concrete impact of this heritage on the teaching and preaching of the graduates of the Academy, who became Lutheran ministers, has been hitherto neglected. It has been pointed out that Ericus Eriici Sorolainen, the first Lutheran bishop of Finland, was well versed in Classical tradition. However, there has been no detailed study of humanist elements or of political concepts in his two-part *Postilla* (1621-1625), first of a kind of its own. In general, the humanist elements and influences discernible in the 17th-century Finnish *postilla* literature have hardly been examined. My Paper has three goals. Firstly, it aims at studying the influence of the humanist tradition on 17th-century Finnish predication in general. Secondly, it will chart the cultural and religious influences to sermons in Finland from especially from German-speaking culture round the Baltic see. Thirdly it will offer an analysis of the certain main concepts of primary importance today, such as *Burger* (Citizen), relation, kinsman and subject. The main point in my Paper is to seek historical roots of these concepts by combining approaches of the History of Book with the History of concepts. My Paper aims also to demonstrate the fruitfulness of methods of Conceptual History in the field of Book-History and vice versa the necessity the book historical approach in the analysis of Concepts in the early modern Scandinavia.

Anouk Lang (University of Birmingham)

Title of paper/Titre de la communication: Divergent paths? Postcolonialism, book history and Three Day Road

Abstract/Proposition: In turning its attention away from the imaginary reader of literary criticism to actual readers, the traces they leave and the circumstances of textual production, book history seeks to understand the cultural work that books perform and the ways they are institutionally framed. In its emphasis on the material, it is in many ways in sympathy with postcolonial theory. However, book historians' accounts of the reception of texts are not always attentive to the political or ethical ramifications of particular readings, which are themselves intimately connected to the material world. In this paper I take as a case study Joseph Boyden's *Three Day Road*, which won the popular vote on Canada Reads in 2006. When the novel was critiqued on the show for the way it stereotyped and romanticized Native Canadians, the panellist defending the book objected strenuously, as did many of the show's listeners. They articulated the pleasures Boyden's text had given them, with one claiming it was "a book that Canadians can be very proud of". These responses demonstrate how troubling these critiques of representation are to the essentialism underlying nationalist pride, and suggest that insights from postcolonial theory can be used to nuance accounts of readers' responses.

Isabelle LEHUU (Université du Québec à Montréal)

Title of paper/Titre de la communication: Les bibliothèques et la culture sentimentale du monde atlantique au XIXe siècle: sources traditionnelles et nouvelles questions

Abstract/Proposition: Depuis les travaux de Paul Kaufman dans les années 1960 sur les bibliothèques britanniques, peu d'historiens se sont intéressés aux registres d'emprunt des bibliothèques du passé. Pour la période antebellum, on pense à Ron Zboray pour New York, à Bob Gross pour Concord et à Emily Todd pour Richmond. Les historiens du livre ont négligé ces sources traditionnelles pour privilégier les témoignages personnels des lecteurs individuels. Mais les registres d'emprunt des bibliothèques, que John Brewer qualifie de "sources inertes" pour l'histoire de la lecture, sont pleins d'informations et méritent de nouvelles questions pour reconstituer la communauté de leurs usagers et donner la mesure de l'enthousiasme du public et des lectures à la mode. Cette communication examinera les avantages d'une analyse à la fois qualitative et quantitative pour évaluer la consommation de livres de bibliothèque. À l'instar de la microhistoire qui retrace les noms de famille pour décoder les réseaux sociaux, on suivra un par un les livres qui circulaient d'un usager à l'autre, et les indices anodins que l'on peut retracer dans les livres, dans les archives de la bibliothèque et dans celles des usagers. Aux "jeux d'échelles" des microhistoriens, il faut ajouter la dimension transnationale de la république des lettres et souligner les échanges culturels dans le monde atlantique du début du XIXe siècle. Car si le commerce transatlantique des livres a eu sa place dans l'histoire du livre, l'histoire de la lecture a généralement choisi un espace national. L'étude proposée s'appuie sur deux exemples de bibliothèques dans le Sud des États-Unis qui révèlent un goût constant et intergénérationnel des lecteurs et des lectrices du XIXe pour les historiens européens du siècle des Lumières et les romancières britanniques. Les registres d'emprunts de la Charleston Library Society en Caroline du Sud comprennent 42 000 transactions de 1811 à 1817, et ceux de la bibliothèque de la Philanthropic Society, une association d'étudiants de l'Université de Caroline du Nord, totalisent 30 200 emprunts de 1817 à 1836. Les indices qu'ils ont préservés constituent la clé de la consommation d'une élite sudiste, dont l'identité culturelle était alternativement régionale, nationale et transatlantique.

Susann Liebich (Victoria University of Wellington)

Title of paper/Titre de la communication: "Spaces of Reading: The Home and the Public Library as Sites of Reading"

Abstract/Proposition: Despite recent calls for space to be recognised as an organising category for understanding historical reading practices, relatively little exploration of the physical space in which reading occurs has been undertaken. This paper seeks to explore the significance and role of the spatial context for reading experiences by contrasting a number of case studies of historical readers in the British World, c. 1890 to 1930. In particular, it will focus on the notions of private and public spaces. What are the differences between a private setting – in the parlour in front of the fire, or on the verandah basking in the afternoon sun – and the reading room of the public library or the club for creating a particular reading

experience? In 1918, Fred Barkas (1854-1932), a middle-class New Zealander, wrote to his daughter living in England: "I am quite looking forward to getting my pipe going – the fire is blazing most cheerfully – and settling down to a "good Read" before Midnight." With this description he evoked a particular vision of private reading in the comfort of his home. In comparison, he was an avid user of the local public library, a space in which social norms of interactions and boundaries were established, negotiated and controlled. But was the private space necessarily free of these conventions and restrictions? And how did reading in private sites, for example through reflecting on reading experiences in letters to loved-ones, or through reading aloud and discussion in a circle of friends extend the influence of texts? Using the extensive archive of this New Zealand reader as the base of investigation and comparing his experiences to other case studies in the British World – Australia and Great Britain - this paper will examine the role of space for the act of reading and the reception of texts, with a particular focus on the intimate setting of domestic spaces in comparison to the public library.

Arnold Lubbers (University of Amsterdam)

Title of paper/Titre de la communication: A Milestone in Modernization. An Exploration of the Spreading of Thoughts within Northern Dutch Literary Societies and Reading Circles 1815-1830

Abstract/Proposition: Between the years 1815-1830, as during the entire early nineteenth century, western European countries showed an increase in nationalistic thought. The government of king William I of the United Kingdom of the Netherlands implemented diverse strategies to form a national union between the parts of his kingdom. One of those strategies was promoting of books that supported his cause. Traditionally, books were one of the main ways of communicating ideas. However, it were still members of the elite that the body of readers in the northern provinces was mainly comprised of. The process of a widespread Leserevolution only took place after 1850. Until that time most of the Dutch lacked the required monetary means to purchase books, but also the time and resources to acquire knowledge regarding forthcoming publications. Concerning that process, it is argued an exception has to be made for literary societies and reading circles. By putting together financial resources, their middle class members were able to supply themselves with precise and up to date information on recently published books and periodicals. This denotes a milestone in the process of literary socialization in the Low Countries. During the early nineteenth century in the United Kingdom of the Netherlands, the aforementioned societies were amongst the principal catalysts of the dissemination of new and diverse knowledge in the spirit of Enlightenment. An explorative analysis of the names these societies gave themselves shows their members were diverse in social and professional background, religious affiliation, age and gender. Book subscription lists show reading circles specifically for young daughters, gentlemen, Catholics and residents of the towns of Borger and Gasselter Nieuwveen for example. That is why an exploration of the archives left by literary societies and reading circles in the northern provinces will show whether within these extensions of civil society, political or nationalistic ideas were spread. What were their policies regarding the purchasing of recent books and periodicals? This will be placed against the cultural background of the United Kingdom of the Netherlands, made up of two culturally distinguishable parts: the north (currently the Netherlands) and the south (currently Belgium).

Martyn Lyons (University of New South Wales)

Title of paper/Titre de la communication: Ordinary Writings, Extraordinary Writers:

Abstract/Proposition: The study of the writings of ordinary and semi-literate people is now an expanding and interdisciplinary field, which involves cultural historians, ethnographers, sociologists, educators, palaeographers and specialists in literary and literacy studies. In the last 20 years, it has generated special archives of popular writing, especially in Spain and Italy, and new journals have appeared dedicated to their study. In my own definition, the 'ordinariness' of ordinary writings derives from the lower-class status of their authors. The writing of the poor and uneducated was improvised. Their texts are close to oral speech and dialect, and their authors have difficulty in keeping a straight line and in observing the rules of syntax and correct spelling. But above all, they challenge the myth that the illiterate and the semi-literate are inaccessible to historians. The brief overview I will present has its focus in the 'long 19th century', that is to say up to the end of the First World War. It is based on the study of three mainly peasant societies (France, Italy and Spain) which were undergoing, in

different ways and at different rhythms, the transition towards full literacy. Two momentous cultural events engendered a boulimia of writing among ordinary people for whom writing had previously been rarely necessary – these events were mass emigration to the Americas and the First World War itself. For many peasants, the family ruptures which these events entailed turned writing from an exceptional event into an urgent daily need. Ordinary writings in this period had many uses and functions, both personal and collective, in terms of elaborating a personal identity and maintaining the cohesion of families and villages. The texts of semi-literate authors are expressive even if painfully constructed. They betray the influence of dialect and oral forms, they reveal the incidence of mediated literacy (in other words, recourse to third parties) and they do not always conform to traditional literary genres. Implicit in my argument is a request for SHARP to recognise this emerging area of research within its purview, and to acknowledge the historical importance of the writings of illiterate and semi-literate authors.

Bertrum MacDonald (Dalhousie University)

Title of paper/Titre de la communication: Nineteenth Century Science in the Making: The Role of Transnational Information Networks

Abstract/Proposition: During the concluding decades of the nineteenth century scientific knowledge blossomed world-wide. That this surge resulted as rapidly as it did can be attributed to the emergence of a large number of communication networks crisscrossing the globe. As advancements in transportation and communications technology occurred, coupled with marked improvements in postal systems, communication networks grew substantially in both size and number. Information networks quickly became a mainstay of scientific endeavour and, whether they resided in metropolitan centres or in remote outposts, amateur and professional scientists participated in the exchange of documents to mutual advantage. While general patterns of communications networks have been charted, particularly with regard to major scientific figures, far less is known about the many hundreds of academics, field workers and civil servants whose participation fuelled the increase of information and steady advances in scientific knowledge. These latter individuals either go unnoticed or are marginalised in much of the discussion of the period even though their contributions helped to establish science as a modern profession. To illustrate how scientists outside of centres like Boston, London, and Paris tapped into and built information networks, we will draw on the career of Edwin Gilpin, mining engineer and earth scientist, which spanned the closing decades of the Victorian period. Based in Halifax, Nova Scotia, he sought out correspondents locally, nationally, and internationally as he undertook scientific studies and fulfilled his obligations as Inspector of Mines for the province. His information networks were built over three decades through travel and contacts in scientific societies (e.g., he was elected Fellow of the Geological Society of London at 24), government research agencies (e.g., he corresponded with members of the Geological Survey of Canada), and academic institutions (e.g., he exchanged information with John William Dawson, McGill University). The information interchange bolstered Gilpin's ability to contribute to the advancement of scientific and technical knowledge via many publications he authored. In this paper, we will demonstrate the importance of transnational networks for promoting scientific initiative, and will present evidence to show that unnoticed or understudied figures fulfilled influential roles in the transfer and take-up of scientific information.

Nancy Mace (U.S. Naval Academy)

Title of paper/Titre de la communication: Calculating the Profit for Printed Music in Late Eighteenth-Century England

Abstract/Proposition: Because no account books from eighteenth-century music sellers have survived, scholars have little direct information about the profits generated from sales of printed music in the late eighteenth century. However, a few records offer a detailed breakdown of the costs associated with printing a small number of musical works. With these figures and additional data gathered from sources like copyright receipts and lawsuits, one can estimate the revenue a music seller could potentially earn from various kinds of musical publications. Such a study contributes significantly to our understanding of the market for music during this period. This talk, then, will discuss preliminary results from this analysis to explore, among other questions, the commercial potential of different musical genres, composers, and publication formats.

Lisa Maruca (Wayne State University)

Title of paper/Titre de la communication: The ABC's of Print Culture: Alphabetic Literacy and Educational Technologies in 18th C. England

Abstract/Proposition: There is perhaps nothing as misleadingly simple as the ABC's. Traditionally, work on the alphabet has focused on large-scale social and historical ramifications of this sort of literacy. Ivan Illich and Barry Sanders, for example, argue that the written word created the modern human, while Brian Rotman contends that nothing less than God Himself emerged from the invention of the alphabet. While these works and others provide useful analyses of macro-level cultural change, they often neglect the vital interplay of media and agency at multiple and often heterogeneous sites. Scholars in the history of the book should view this gap as an invitation. Fruitful research remains to be done in the identification and examination of local instances of technological and cultural negotiations with alphabetic literacy. This paper proposes such a study of the alphabetic texts that circulated as educational tools in late eighteenth-century England, such as abecedaries, battledores, primers and even type specimen sheets. Specifically, I will discuss the role of the print trade in marketing products designed to construct the literate citizen in this period—literate not just in traditional terms, but technologically literate as well. Battledores, for example, labeled alphabets not just as letters, but as specific forms of type, such as Roman or Gothic. Students were not meant to copy these shapes, just learn to read them. Alphabet toys and texts thus served as an introduction to a specific form of literacy based on the passive reading of print products. (1) Ivan Illich and Barry Sanders, *ABC: The Alphabetization of the Popular Mind* (New York: Vintage, 1988); Brian Rotman, *Becoming Beside Ourselves: the Alphabet, Ghosts, and Distributed Human Being* (Duke University Press, forthcoming). (2) An example of such a study is Patricia Crane, *The Story of A: The Alphabetization of America from The New England Primer to The Scarlet Letter* (Stanford University Press, 2000).

Bronwen Masemann (University of Toronto)

Title of paper/Titre de la communication: The Founding Library? : the Soulerin Collection at St. Michael's College

Abstract/Proposition: This paper will examine the foundation in 1852 and early years of St. Michael's College at the University of Toronto through the lens of the Soulerin collection in the John M. Kelly Library. This collection of approximately three hundred books and periodicals, most dating from the eighteenth and nineteenth centuries, is traditionally designated the "founding collection" of the College and was named in honour of its founding Superior, Jean-Mathieu Soulerin of the Congregation of St. Basil, whose autograph appears in many of the volumes. This study will complicate this close association between Soulerin and the collection, showing how the collection's provenance, publishing history and subject matter helps us to understand the early years of the College as a period of negotiation and collaboration between three communities with distinct reading traditions. These were the French Basilians who founded the college and adapted the model of French classical education to the demands of a new society, the Elmsley family, English converts to Catholicism who became the college's greatest early benefactors, and the college's students, many of whom were Irish Catholics, who formed their own traditions within the new institution. Drawing on archival research, bibliometric analysis and a detailed investigation of bookplates, marginalia and other physical evidence of provenance, the paper will show how each of these groups left their marks, both physical and intellectual, on the library of the institution. Throughout, this analysis will illuminate the role of social, family and religious networks in the distribution of books in early Canada. The contributions to the collection of John Elmsley, who enjoyed links with the London book trade, to Oxford scholars, and to Toronto's social élite, will be particularly important to this discussion. As well, the role within the collection of material produced by Catholic educational publishers in New York, Baltimore, Lyon and Dublin will be examined, and placed within a wider discussion of reading, curriculum and pedagogy at the college and in other Basilian and Catholic educational institutions of the period. Finally, the methodological implications of this study for the history of collections and collecting will be explored.

Alistair McCleery (Napier University)

Title of paper/Titre de la communication: Adding Tartan to the Mix: the 'strange' case of Gideon Mack

Abstract/Proposition: James Robertson's novel, *The Last Testament of Gideon Mack*, first published by Penguin in 2006, seems initially an unusual choice for the Richard & Judy Book Club. It stands in a distinctly Scottish tradition of fiction, acknowledging its antecedents in James Hogg's *Confessions of a Justified Sinner* and finding resonances with some of the contemporary 'small-town' fiction of Iain Crichton Smith and Robin Jenkins. This paper braids an analysis of the novel with original interviews with the author, his former editor at Penguin, and production staff at Cactus, and with an account of its initial reception. In offering these different perspectives, it seeks to tease out the rationale behind and the effect of the novel's selection for the Book Club. The effects of selection upon sales of James Robertson's two previous novels – also Scottish in theme and published by Fourth Estate – are considered. It offers tentative conclusions as to the importance of imprint and branding as well as to the integration of Scottish fiction within the UK mainstream.

Kate McDowell (University of Illinois)

Title of paper/Titre de la communication: Children's Voices in Librarians' Words: Children as Readers in Public Libraries in the United States from 1890-1930

Abstract/Proposition: Public librarians documented children's reading choices and activities in surveys and articles published from 1890 to 1930, a period in the United States that coincided with popular interest in childhood, the rise of children's publishing, and the emergence of mass media. Librarians worked alongside other Progressive Era professionals, including teachers, journalists and educational researchers, to gather data on children's reading patterns in order to better guide their reading. Many aspects of the historical development of children's literature have been the subjects of full-length scholarly treatments, including histories of the children's publishing industry, prominent author biographies, and studies of the critical (adult) reception of children's literature. However, little historical analysis has attempted to take into account the voices of child readers. This paper seeks to analyze how the history of children as readers is reflected in public children's librarians' professional writings. Although historical readers are notoriously difficult to study because their interactions with texts were ephemeral, in professional library literature there are abundant traces of children's reading preferences, choices, and attitudes. However, children's voices were recorded in librarians' words and for librarians' professional purposes; they were typically quoted to bolster claims of librarians' professional efficacy while asserting the need for more children's librarians. The evidence of children's voices that librarians collected must be understood as partial, mediated by adults, and complicated by power relations between children and adults. Even answers to seemingly straightforward queries about favorite books or authors must be read with an awareness of the personal influence librarians cultivated in the relations with children. Interpreting the quantitative survey-based and qualitative anecdotal writings that children's librarians created about the children they served requires careful attention to historical methodology. Qualitative and quantitative data about children's reading must be contextualized in public library settings and in light of children's power relations with adult librarians in order to contribute a meaningful chapter in the history of child readers.

Lee McLaird (Bowling Green State University)

Title of paper/Titre de la communication: County Histories: Community Authorship

Abstract/Proposition: Popular histories of Ohio counties published between 1876-1900 helped Ohioans establish a sense of

identity. Specialty publishers, taking advantage of improved transportation and communication, mass-production techniques, and niche-marketing, developed a product line and sales strategy that we would be familiar with today. These publishers often employed professional historians to write an accompanying regional or state history, and to edit the autobiographies of local subscribers. However, they relied significantly on journalists or professional men with some standing in the subject community as the primary authors of the city and township histories. Additionally, committees of local citizens often took complete charge of the background research and contributed essays on community events and organizations. Although originally organized as a means of encouraging local subscription autobiographies, these committees were made up of prominent or respected members of the community and they took their role very seriously. Their final product reflected nineteenth century notions of what was worthy of being considered “historical” as well as who was qualified to make that decision. The county histories they produced remain the only published histories of many localities and still have a vital part to play in our continuing goal to understand our past and continue to influence popular expectations of historical research today. This paper will focus on the individuals who made up the local committees and what characteristics they seem to have had in common that qualified them for their task. The nature of historical authorship and community will also be discussed. The continuing influence of these nineteenth century works on contemporary popular histories will also be touched on.

François Melançon (Université de Sherbrooke)

Title of paper/Titre de la communication: Construction d'un objet historique : l'histoire du livre au Québec

Abstract/Proposition: À moins de quinze ans d'intervalle, dans le dernier tiers du XVIIIe siècle, deux premiers ateliers d'imprimerie sont établis dans la vallée laurentienne. L'un trouve pignon sur rue à Québec, dès 1764, à l'initiative de deux Britanniques d'origine. L'autre ouvre ses portes à Montréal, en 1776, à l'initiative des révolutionnaires des colonies du sud, et est tenu par un Français d'origine. Cette double polarisation qui oppose Québec à Montréal, puis des Anglo-saxons à un Français, semble orienter durant le XIXe siècle, voire au XXe siècle, le traitement des faits historiques relatifs à ces deux établissements commerciaux. En 1853, dans son Catéchisme de l'histoire du Canada, Maximilien Bibaud souligne qu'en 1778 « l'imprimerie fut établie en Canada par M. Fleury Mesplet ». Aucune allusion à l'établissement de William Brown et Thomas Gilmore, en 1764. Ce ne semble qu'au moment de la célébration du centenaire de la Gazette de Québec, fondée par ces derniers, qu'on voit finalement leurs noms associés à l'histoire du livre. Parallèlement, les érudits qui commencent à étudier la période coloniale française s'intéressent aux raisons qui expliqueraient l'absence de cet instrument que l'idéologie libérale ambiante associe au progrès et en fait un marqueur de civilisation : l'imprimerie. En 1833, dans son Tableau statistique et politique des deux Canadas, le Français Isidore Lebrun y va déjà de son interprétation. François-Xavier Garneau, dans son Histoire du Canada, dans les deux décennies suivantes, fait de même. Les interprétations qui trahissent souvent des prises de position idéologique tranchées se modulent au gré des découvertes de nouveaux documents historiques. C'est sur les fondements de la recherche sur l'histoire du livre au Québec, sur la constitution de l'imprimerie et de sa production comme objet de recherche chez les érudits du XIXe, que s'arrête cette communication. Elle entend dégager les lignes de force de cette historiographie naissante et souligner les enjeux qui la traversent et l'impulsion qu'elle donne aux recherches subséquentes. Plusieurs résultats de recherche obtenus au tournant du XIXe siècle ont en effet connu une longue fortune et marqués la mémoire collective des Québécois sur les pratiques culturelles des pionniers.

Kevin Molloy (State Library of Victoria, Australia)

Title of paper/Titre de la communication: Newspapers, Networks and the Bookseller: Re-constructing the Nineteenth Century Global Irish Reading Community

Abstract/Proposition: The Irish colonial newspaper was perhaps the most ubiquitous print production within the diaspora, the only sustained “continuous text” by the Irish in the nineteenth century, and our primary, if not sole, source for information about the Irish book trade in this period. Data drawn from these newspapers and contextual sources indicates the existence of a transnational Irish literature based on large-scale print productions from identified publishing houses in Ireland, England, Scotland, and later North America. Further, this data provides evidence of a sustained trade in Irish print between these

locations, and areas of recent Irish settlement such as Australia, Argentina and New Zealand. Unlike models that have mapped the progress of nineteenth-century print-output from centre to periphery, as in the case of Colonial Editions, there is no such obvious pattern of movement for Irish print. Publishing houses in major places of Irish settlement produced many of the same titles for local and international consumption, exporting freely across nation-state boundaries for a global Irish reading community. Pivotal within this complex trade network was the multi-skilled Irish colonial bookseller: printer, publisher, business entrepreneur and occasional newspaper proprietor; a purveyor of religious goods, devotional objects and spiritual texts, as well as a member of Irish national political groups, fundraiser, activist and bookseller of sometimes radical Irish national works. Through the business activities of Irish bookseller, we can begin to re-construct the global Irish reading community and its networks. This global reading community, receptive to print, lies at the heart of the ethnic cohesion found amongst the Irish in colonial settlements. Drawing upon three such societies - Australia, Argentina and New Zealand - this paper will assess the significance of re-constructing a global reading community from newspaper sources, as well as the implications of such a re-construction within a transnational framework. How effectively the Irish utilised print sources within a modernising colonial world, provides an index-marker for situating the Irish within those societies, allowing us to plot their progress towards ethnic definition - the construction of "Irishness" - and ultimately acculturation within those societies.

Eva Mroczek (University of Toronto)

Title of paper/Titre de la communication: Digital Databases and Dead Sea Scrolls: Conversations Between Pre-Codex and Post-Print Textualities

Abstract/Proposition: What do digital texts have in common with ancient collections of parchment scrolls? I use the example of the Dead Sea Scrolls (a sprawling "library" of divergent editions of religious writings) to think about parallels between the use and preservation of ancient scrolls and contemporary digital texts. Though chronologically distant, I argue that the ancient world of (pre-codex) scrolls and the contemporary world of (post-print) digital text can illuminate one another in theoretical and practical ways. The comparison can help us rethink both ancient and contemporary textualities, envisioning the scope of "book history" both before and beyond the printed codex. My starting principle is that material forms of texts affect their social and cultural meaning. Scholars of digital textuality have emphasised this embodied nature of texts and the necessity to break free of print-centred presuppositions; but the link between materiality and meaning is also crucial for ancient, pre-codex textual culture. In fact, ancient manuscript scrolls and contemporary digital texts share many conceptual parallels that are informed by their material mode of existence, particularly their fluidity, unstable concepts of order and canon, communal production and authority, complex intertextual relationships, and archiving principles. These theoretical parallels between scrolls and digital textuality have practical implications for the modern publication of ancient texts. "Packaging" ancient scrolls in printed books, between two covers, is practical, but misrepresents their materiality in a variety of ways. Can digital text reflect the fluidity, openness, and complex interrelationships of ancient scrolls more closely than a traditional printed edition? Perhaps it is in the practical work of publishing that the conceptual links between ancient and contemporary textual cultures can be most deeply felt.

Simone Murray (Monash University)

Title of paper/Titre de la communication: World Rights: Literary Agents as Brokers in the Contemporary MediaSphere

Abstract/Proposition: One of the most notable developments in the book world over the preceding four decades has been the phenomenal rise to prominence of the literary agent. Moving from their original 19th-century role as author advisers and back-room presences, agents have come to dominate developments in the contemporary book world, taking over many of the roles previously associated with editors, publishers, and even marketing and publicity departments. The agent increasingly functions as the one fixed point in the author's professional life, as publishing houses are swallowed by merger and acquisition, and as harried, bottom-line-oriented editors have decreasing time or energy to undertake detailed manuscript work. Through a mixture of large-scale industry realignments and adroit self-promotion, the agent has come to occupy the role of power-broker in the contemporary mediasphere. This paper analyses three 'scandals' of the international agenting scene

from the preceding 15 years: the infamous Martin Amis/Andrew Wylie fracas surrounding *The Information* (1994-95); the same agent's securing of eyebrow-raisingly large advances for first-time Australian novelist Chloe Hooper's *A Child's Book of True Crime* (2002); and the very public 2007-08 agenting power-struggle between long-established UK agency PFD, and a group of agents who decamped to establish rival firm United Agents. These three freeze-frame moments in agenting's recent history spark several rich seams of debate: the agent as contemporary media celebrity; international literary agencies as forces for cultural globalisation; and the increasing subsumption of literary agencies themselves into converged, transmedia 'über-agencies'. This paper directly addresses the conference theme of 'Tradition & Innovation' by building upon book historians' previous research into the emergence of literary agents in the 19th and early 20th centuries. It innovates, however, in extending such analyses into exciting territory as yet barely explored by SHARPists: the later decades of the 20th century right up to the present moment. The paper specifically considers agenting in relation to the contemporary book world, characterised by multiplatform content and converging digital media industries. It thus provides a series of linked case-studies which are fascinating in themselves, as well as prompting broader theoretical and methodological questions about book history and its disciplinary future.

Laura Murray (Queen's University)

Title of paper/Titre de la communication: What is a Newspaper? The Case of New York City in the 1830s & 1840s

Abstract/Proposition: The ubiquitous genre of the newspaper has been going through much-discussed changes and challenges of late, and these offer opportunities for reflecting upon its history and nature. In *New York Times v. Tasini* (2001) and *Robertson v. Thomson* (2006), the Supreme Courts of the United States and Canada respectively undertook to define the newspaper in order to decide copyright infringement cases. The intellectual and imaginative contortions of these rulings present fascinating counterparts to theoretical and historical discussions of authorship and intertextuality, and they will form my entrée to a presentation on the daily newspaper in New York in the 1830s and 1840s. Much scholarship of this material has focussed on sensational stories, notorious editors, and distinctions between the penny press and the "respectable six-pennies" (Tucher 1994, Mott 1941, Huntzicker 1999, Goodman 2008). I will focus on the generic commonalities among the papers, which are all various sorts of miscellanies, each defining itself as a node in the exchange system of shared material, subsidized by free postage, and governed not by copyright law but by a nebulous etiquette of citation and reciprocity. I have measured the proportions of various sorts of copy (advertisements; borrowed news, trivia, and literature from the exchange system; "original" editorial material) in a sample of each of the dailies from this period available at New York City libraries. The results of this analysis take us some way to describing the genre as it existed in this time and place. I will then examine the way in which these papers borrow material, cite each other, and comment on each other (here drawing on work by McGill 2003, Henkin 1998, John 1995, Homestead 2005, etc.), and show how the network manifested in their form creates a particular representation of geography, value(s), audience, and temporality. The newspaper here is not a unique source of "new news" but a unique package of selected material. In closing, I will contend that even in the case of early twenty-first century newspapers, the *Tasini* and *Robertson* cases misunderstand the newspaper genre's relation to originality.

Dawn Nell (University of London)

Title of paper/Titre de la communication: No one tests the depth of a river with both feet': managing continuity, innovation and risk in Oxford University Press businesses in Africa, 1947-70

Abstract/Proposition: Expansion into international markets presents both risks and opportunities for a publishing firm. While internationalization offers access to potentially lucrative markets, it also exposes the firm to risk because of such factors as a lack of knowledge about consumer preferences in the new market, the need to adjust tried-and-tested methods to a different operating context, potential difficulties in recruiting expert staff, and the commitment of significant investments of capital and managerial time. After the end of World War II, several British publishing firms expanded their operations into countries in Africa and focussed increasingly on developing local publishing and production as they competed to capture a share of the significant and growing educational market. Oxford University Press began publishing in South Africa in 1947, and

opened a branch in Nigeria in 1949, followed by a branch in Kenya in 1954. By 1970 it had added branches, offices and sales representatives in Uganda, Tanzania, Ghana, Ethiopia, Zambia, Malawi, Rhodesia, Sudan and Somalia. Drawing on OUP's own archive and interviews with OUP staff, this paper will examine the strategies employed by OUP as it expanded and sought to consolidate its presence in these countries. The paper will highlight key junctures in OUP's expansion during the period to reflect on OUP's attitude to risk and particularly whether it gave preference to innovation or continuity in its strategies in Africa. My discussion will relate developments within OUP to key business management theories on market entry strategy and continuity and innovation within firms.

Elizabeth Nelson (University of Nevada, Las Vegas)

Title of paper/Titre de la communication: The Lost Cuisine: Preserving Culinary Traditions in the Post-Civil War South

Abstract/Proposition: In the aftermath of the American Civil War, northern tourists flocked to the South in search of experiences that would conjure up a nostalgic past of social harmony. Southerners, forced to find ways to support their families, lured northern tourists with the promise of southern hospitality and southern cooking; the perfect antidote, they argued, to the dyspepsia of modern life. Southern women, many of whom had been accustomed to eating food cooked by slaves, and who continued to depend on African American servants, took a new interest in defining southern cuisine. Very few southerners had joined the ranks of cookbook authors in the antebellum period. Northern women had dominated the production of cookbooks, claiming a national audience for their works by asserting that no book previously published had presented a system of cooking better suited to American cooks and those who dined at their tables. Southern authors rarely made this claim, courting a regional rather than a national audience by presenting their forays into the world of publishing as acts of cultural preservation, rather than national definition. Southern food would be lost, these authors argued, unless they stepped into the breach and recorded what had been oral tradition in kitchens dominated by slave cooks. White southerners had a responsibility to save the cuisine that represented the pinnacle of southern hospitality before it was lost forever. Between 1870 and 1910, an unprecedented number of cookbooks claiming to preserve southern culinary traditions from extinction were published. The majority of them were written by white authors who also sought to redefine the role of African American cooks in the traditions of southern cooking. By examining the books that codified the new definition of old southern cooking, this paper explores the entrance of southern authors into the familiar debates about domestic economy in which northern authors had long participated, and the ways in which this new genre of books changed the debates about regional and national cooking and its importance in American cultural identity in the years after the Civil War.

Bob Owens (The Open University)

Title of paper/Titre de la communication: "'The Whole Storie": Modes of Bible Reading in Early Modern England'

Abstract/Proposition: "'The Whole Storie": Modes of Bible Reading in Early Modern England' The preface to the 1578 Geneva Bible exhorted readers to learn 'the whole storie' therein. This Bible was notable for the extensive apparatus of support it offered to help readers grasp 'the whole storie', including summaries of books and chapters, subject headers at the top of pages, maps, genealogies, historical tables, and translations of Hebrew names. The physical format and typographical presentation of the text in the Geneva, and in the later King James Bible, was an important aspect of the reading process. In addition, however, numerous other works were produced to assist Bible readers. These included doctrinal commentaries, paraphrases, abridgments and concordances of various kinds. Of particular interest are the manuals or guide books which gave advice on how the Bible should be read and which often included a calendar setting out how the whole Bible could be read in a continuous sequence over the course of one year. This emphasis on sequential reading has been taken to represent an important break with the Roman Catholic tradition of discontinuous reading of the Bible, and its subordination to the structure of the liturgical year. In a recent article, however, Peter Stallybrass has argued that in fact no such break took place, and that the Bible continued to be read not as a continuous narrative but as discontinuous chapters, arranged to coincide with the readings of the Prayer Book of the Church of England. Against Stallybrass's thesis, there is much evidence to show not only that continuous reading practices were frequently and strongly recommended by Protestant writers from Calvin onwards, but

that this was in fact how many people read the Bible. As Alison A Chapman has argued, Cranmer's Book of Common Prayer was carefully arranged to provide a progressive reading of the Bible, in as linear a fashion as possible. The evidence seems to bear out Patrick Collinson's argument that English Protestants emphasised 'the coherence of the text', and that to learn 'the whole storie' involved reading the Bible in a sequential fashion from start to finish.

Ruth Panofsky (Ryerson University)

Title of paper/Titre de la communication: Gwendolyn MacEwen: The Poet as Publisher's Reader

Abstract/Proposition: Although relatively few readers' reports remain in the vast Macmillan Company of Canada archive held at McMaster University in Hamilton, Ontario, it is possible to extrapolate from an extant cache of reports an understanding of editorial practices undertaken by Macmillan readers – the majority of whom were women – between the 1950s and the 1960s. For a period of four years, from November 1965 to October 1969, Canadian poet Gwendolyn MacEwen was a freelance reader for Macmillan. By 1965, MacEwen had published fiction and poetry whose incantatory tone and mythopoetic interest in Egypt, Israel, and Greece had captured the attention of critics and readers. Although she went on to enjoy a successful literary career and receive awards for her work – she also would become a Macmillan author – MacEwen always needed to supplement her income as a writer. In the late 1960s, while she struggled to establish herself as a writer, the Macmillan Company of Canada employed MacEwen as a reader, offering her a ready means of securing additional income. MacEwen was an intelligent, incisive reader whose reports invariably found favour with Macmillan's president, John Morgan Gray. Impressed by her confident and thoughtful reports, Gray usually accepted her evaluation of a manuscript and did not seek the opinion of a second reader. Not surprisingly, MacEwen was regularly called upon to assess the numerous poetry manuscripts that were submitted to Macmillan throughout the late 1960s. She eschewed verse that was "disorderly, often careless" and preferred a "disciplined" collection that showed careful exploration of language. That MacEwen's role as a reader for Macmillan has not been studied is a glaring omission. Her contribution to Macmillan's trade list, of poetry in particular, warrants investigation and will shed invaluable light on Macmillan's editorial practices, as well as MacEwen's writerly vision. This paper will study the readers' reports of Gwendolyn MacEwen to show how her work between 1965 and 1969 helped articulate a modern literary aesthetic for Macmillan and contributed to its status as one of the most important Canadian publishing companies of the twentieth century.

Louise Poland (University of Western Sydney)

Title of paper/Titre de la communication: Searching for a female presence in Australian literary publishing, 1965–1995

Abstract/Proposition: In the 1970s and 1980s, it was notoriously difficult for women writers to break down the barriers of the male-dominated publishing industry in order to be published. With a few notable exceptions, major Australian anthologies still rarely included the voices of many women, and male authors continued to dominate the publishing landscape generally. It is against this background that from the mid-1970s onwards, we see feminist and independent presses taking an active role in publishing and promoting women's voices and encouraging women to write. Founded in 1975 by Hilary McPhee and Diana Gribble, McPhee Gribble Publishing launched the literary careers of numerous talented writers, and was a pioneering force in Australian literary publishing. McPhee Gribble also gained a reputation as an Australian pioneer in selling overseas rights, and several McPhee Gribble authors established formidable reputations in Britain and the USA. Some of the better known fiction titles to feature on the McPhee Gribble list were by women: Glen Tomasetti's *Thoroughly Decent People*, Helen Garner's *Monkey Grip*, Beverley Farmer's *Milk*, Gabrielle Carey and Kathy Lette's *Puberty Blues*, and, after the sale of McPhee Gribble to Penguin Books in 1989, Drusilla Modjeska's fictionalised biography, *Poppy*. Following a decade in which the University of Queensland Press (UQP) developed a fiction list largely around short stories and male writers with international reputations, 1980 witnessed the appointment of senior fiction editor, D'Arcy Randall, who took responsibility for shaping the UQP fiction list throughout the 1980s. As a result, UQP not only acquired a reputation for supporting first-time authors but also for publishing women and 'migrant' writers, such as Barbara Hanrahan, Olga Masters, Elizabeth Jolley, Kate Grenville and Marian Eldridge. Later, Janette Turner Hospital, Marion Halligan, Beverley Farmer, Lily Brett, Rosa Cappiello and Gillian Mears also

joined UQP's list. While I do not seek to engage in detailed criticism of the works released by these publishers, in tracing the activities of selected independent presses that fulfilled a critical role in establishing a 'female presence' in Australian literary publishing, I will also discuss some of the historical and economic elements of independent publishing.

Lisa Pon (SMU Meadows School of the Arts)

Title of paper/Titre de la communication: The Processional Landscape in Print

Abstract/Proposition: This paper explores the early modern procession in Italy—mass performances played out by moving through the urban landscape—and its transformations into printed texts and images. How were these moving spectacles captured using copper plate, wood block, and moveable type? How were printed words and printed pictures paired synergetically in festival books and single-sheet prints to evoke the temporal and spatial aspects of a procession? Printed representations and descriptions of the papal processions in Rome, the various civic rituals of Venice, and the translations of miraculous icons in Central Italy (Florence, Bologna, and Forlì) will be analyzed. In this way, a spectrum of printed modes in the processional landscape, from independent engravings that privilege the viewer with a bird's-eye perspective, to city maps that place scenes of a procession at its margins, to illustrated books that invite the reader/viewer to proceed as a participant, will be considered.

Martine Poulain (Institut national d'histoire de l'art)

Title of paper/Titre de la communication: Le pillage des bibliothèques privées par les nazis en France durant la Seconde guerre mondiale, une histoire inconnue.

Abstract/Proposition: Le pillage des œuvres d'art par les nazis a été décrit et analysé à diverses reprises, de manière fort détaillée et longuement instruite. Il n'en va pas de même du pillage des bibliothèques. Or, dès les premières semaines de l'occupation, les nazis saisissent et envoient en Allemagne les grandes bibliothèques des institutions juives et maçonniques, ainsi que les bibliothèques créées par les émigrés d'Europe centrale à Paris. À l'été 1940 ils saisissent les bibliothèques des grandes familles juives, des émigrés politiques allemands, des Français « déçus » par le régime de Vichy, des anti-nazis actifs, ainsi que celles des dirigeants francs-maçons. Très vite aussi, les bibliothèques des principaux intellectuels, enseignants, artistes, juifs sont saisies. Tout au long de la guerre, les spoliations se font à la fois plus systématiques et plus anonymes. À partir de 1942, elles visent avant tout les familles juives, traquées, cachées, emprisonnées, déportées, dont les biens sont saisis et les bibliothèques le plus souvent emportées en Allemagne, après un incessant travail de triage. Combien de livres ont été volés par les nazis en France durant la guerre ? Nul ne le sait. Au procès de Nuremberg, le représentant de l'accusation française pense que « 550 000 volumes ont été pris en France ». Il est bien au-dessous de la réalité. Le chiffre d'au moins dix millions de volumes spoliés en France est sans doute le plus proche de la réalité. Restituer les circonstances des vols de ces millions de volumes, établir la longue liste des spoliés ayant déposé de dossiers de restitution à la Libération était un travail nécessaire. Une liste de 2051 spoliés, soit 1660 personnes privées et 391 institutions, a été établie, publiée sur le site de la Commission française des archives juives (<http://cfaj.club.fr>), et permet de dresser un premier portrait sociologique des personnes qui ont subi, avec douleur, ces viols intellectuels.

Ellen Pozzi (Rutgers University)

Title of paper/Titre de la communication: Reading Fiction in An American Public Library: 1889-1919

Abstract/Proposition: This proposed paper aims to examine the discourse on fiction in the context of a public library at the turn of the 19th to the 20th century. The highly contested subject of fiction reading reflected societal concerns about purity and social control. Special efforts were made to limit the kind of fiction, particularly fiction read by both women and the working class (and by extension the expanding immigrant population within the working class), through passing restrictive

legislation like the Comstock Laws and through societal pressure brought by groups like the Women's Christian Temperance Union. Some librarians felt fiction had no place in an institution they identified as primarily educational. More common was an attempt to wrestle with the 'fiction question' and include a certain amount of approved fiction in the library. Multiple levels of patriarchies were enacted within the libraries as attempts were made to manipulate the fiction consumption of all classes by limiting access to fiction in various ways. Statistics, however, showed a constant demand for fiction by library users. Because public libraries were a primary site of the fiction discourse, the sources for this paper will be the annual reports of the Newark (NJ) Public Library from 1889-1919. Newark Public Library grew as the both the small manufacturing city of Newark and the immigrant population of the city also expanded. The annual reports were created by the library as a document to record their achievements and justify their expenditures as part of the municipal government. The reports were printed and became part of the communication between the state and its citizens or what Oz Frankel calls "print statism". They will be analyzed as part of this genre-with an appreciation of the intended audiences, and also with a subaltern studies strategy of reading against the grain to uncover the impact of this fiction debate on marginal populations including immigrants and women. Through this close study of Newark Public Library, I propose to develop a deeper level of understanding of fiction reading in libraries at the turn of the century.

Benito Rial Costas (Independent scholar, Italy)

Title of paper/Titre de la communication: Typographic Analysis and Its Role in Material Bibliography

Abstract/Proposition: This paper will provide a case study of the limitations of the typographic description and analysis in incunabula used in material bibliography. It will conclude with suggestions as to how further developments in the field might be enhanced by using new approaches. In the last decades of the nineteenth century, librarians and bibliographers were involved cataloguing incunabula. However, with more than fifty per cent of the books being catalogued bearing no indication of printer nor date or place of printing, it was necessary to focus their study on an element pervasive in printed material; namely, typography. Robert Proctor, in 1898, was the first scholar who suggested a systematic method of distinguishing between different types at first sight identical. Konrad Haebler, around 1903, took a further step. He established a second factor for organizing and distinguishing different type founts. For more than a century, material bibliographers have analyzed Gothic types used during the first decades of print using Proctor-Haebler's system, and many incunabula have been dated and identified by this method. However, although the Proctor-Haebler system may help us to identify a printer, it is not informative about the type founts that were used by that printer, and, consequently, about their changes. Any given type fount in a printing office and its substitution for another can provide important information about a printer, the printer's works, and the book in which the font is used. Substitutions were always planned at a particular time. However, only if we can accurately situate a printed work in the wider context of a printing office, can we truly value the importance of that text.

Rupert Ridgewell (The British Library)

Title of paper/Titre de la communication: Biographical myth and bibliographical reality: the publication of Mozart's piano quartets

Abstract/Proposition: Early Viennese editions of Mozart's music have long been prized by collectors and music historians as documents of the initial distribution and reception of the composer's works. Their status as textual sources is, however, hampered by the lack of documentary evidence charting the relationship between Mozart and his publishers. Partly for this reason, editors of Mozart's music have no parameters within which to evaluate early editions vis-à-vis surviving autograph material. A parallel dearth of knowledge of contemporary engraving and printing practices means that early Mozart editions have never been adequately described and evaluated as objects, or subjected to full bibliographical control. This paper demonstrates the value of locating Mozart's published output within a wider contextual and bibliographical framework by

unravelling a longstanding narrative concerning the composition and publication of his two piano quartets. According to this narrative, Mozart entered into a contract to write three piano quartets for the publisher Franz Anton Hoffmeister in 1785, but Hoffmeister withdrew from the agreement after poor sales of the first quartet. The story weaves together assumptions about Mozart's compositional practice, his dealings with publishers, and the perception that his music was considered difficult by his contemporaries, and has been tacitly accepted by biographers and critics since the 1820s. Drawing on new bibliographical and documentary evidence, I shall show that the editions themselves tell a very different story, one that sheds fresh light on Mozart's attitude towards the publication of his music and the nature of the market for music in late eighteenth-century Vienna.

Robert Riter (University of Pittsburgh)

Title of paper/Titre de la communication: Disseminating Documentary Evidence: The Relationship between Editorial Methods, the Publication of Documentary Materials and their Audiences

Abstract/Proposition: Documentary editing is the practice of gathering, editing, and publishing documentary materials with the goal of providing access to primary source materials. These publications serve a dual function. First, it is intended that they will serve as surrogates for primary source materials, fulfilling the research needs of scholars. Secondly, it is intended that these editions will be used by a general readership. The primary objective of documentary editing is to remove access constraints, both geographic and textual, and publish these materials in forms that can easily be engaged with, but which do not disrupt the integrity of the original source materials. In the United States, the most prominent of these are the projects popularly known as the Founding Fathers Papers. The study of the history of documentary editing is the analysis of the relationships that exist between primary source materials, editing methodologies, and lastly, users and readers. Editorial methods establish sites for engaging with documentary materials by defining how these materials should be represented. The editorial apparatus employed defines the degree of annotation, the use of notes and essays, and policies defining when, and how, language should be adapted for providing clarity. This is carried out with the user/reader in mind. The integrity of the primary source materials must be maintained, but these materials must also be presented in a manner that allows for engagement. Editorial methods have been developed to balance these concerns. The paper proposed in this statement examines the relationships that exist between editorial methods, primary source materials, and the audiences for published editions of primary source materials, as defined and articulated in the work of American historical editors in the first half of the 20th century. These figures include J. Franklin Jameson, Julian P. Boyd, Clarence E. Carter, and Lester J. Cappon. This early work established foundations that influenced the development of methods and tools for providing access to documentary materials. This is a story of readers, sources, and research needs. And of more contemporary concern, with the development of new media forms for publishing documentary source materials, a reexamination of these foundations is required.

Shef Rogers (University of Otago)

Title of paper/Titre de la communication: Valuing Publication in Eighteenth-Century England

Abstract/Proposition: Recent studies by William St. Clair, Richard Sher, Robert Hume and Judith Milhous, and Peter Garside, James Raven and Rainer Schöwerling have all provided increased access to publication details for works published in eighteenth-century England. In an attempt to improve our knowledge of the book market and author opportunities in the period, I have compiled a database of known payments to authors, comparing those payments, wherever possible, with a work's sales price and bibliographic structure (format and number of sheets), and further examining the effects of genre, gender, place and date of publication. While such correlations are necessarily tentative and heavily qualified, they nonetheless yield discernable trends and distinctions that shed light on the world of publishers, authors, and book buyers in Georgian Britain. The database currently includes just over five hundred titles published in English 1700-1800, and will be available on the web for general use, additions, and corrections in mid-2009. This talk analyses the data across the century and attempts to distinguish rates for original composition, compilation, translation, and abridgment. These rates provide a standard against which to judge the premium booksellers believed readers were prepared to pay for works regarded as prestigious,

noteworthy, or notorious. Although only 10% of the titles were written by women, those works appear, on average, to have been better remunerated than works written by men, even though men commanded by far the largest known payments. Elizabeth Raffeld's *Experienced English Housekeeper* (1769) topped the charts for female authors, followed by novels by Frances Burney and Anne Radcliffe. As a general rule, entertainment (in the form of plays and novels) was more lucrative for authors, but brought the booksellers less per sheet than practical and historical works. On the whole, booksellers were not bad judges of the economic value of works, even if they often bowed to popular taste rather than literary value in making their selections.

Alison Rukavina (University of Alberta)

Title of paper/Titre de la communication: The Social Networks of Print: modeling the transnational distribution, production, and consumption of books

Abstract/Proposition: An international book trade emerged between 1870 and 1900 that incorporated both the circulation of books between and among countries in Europe, North America, Asia, Africa, and Australia and the production of books for this burgeoning worldwide market. While books had circulated throughout Europe and the Mediterranean for centuries, it was only in the late nineteenth century—after a combination of social, economic, political, and technical transformations—that a truly international book trade developed. However, existing theoretical models in Print Culture are not able to address the transnational circulation, production, and reception of books. As a result, I am developing an alternative theoretical model, the social networks of print, to frame the study of print in transnational and global contexts, which draws on Gilles Deleuze and Felix Guattari's rhizome and Bruno Latour's actor-network theory. This new model recognizes that the transnational circulation, production, and reception of books is an adventitious and decentred system, in which print subjects and objects are continually engaging and reengaging. In this paper I will argue that my model of social networking addresses the limited capacity of existing approaches, which are often modified versions of Robert Darnton's communications circuit, to map both the development of an international book trade and the transnational circulation of printed materials. Even though there is a general acceptance of John Jordan and Richard Patten's critique of the communications circuit as a limited model for Print Culture studies, academics continue to engage with Darnton's model in their research. However, I do not think Darnton's model is salvageable and agree with Jordan and Patten that the field needs to develop decentred conceptions of the production, distribution, and consumption of books. Consequently, I will propose that my model, the social networks of print, is a vehicle through which academics can trace not only the complex array of networks of distribution, production, and consumption that make up the international book trade but also the networks a single book might create and be apart of as it is sold and read in different markets.

Jeroen Salman (Utrecht University)

Title of paper/Titre de la communication: Grub Street in London and Amsterdam in the 18th century. A model for transnational, comparative research?

Abstract/Proposition: In this paper I want to discuss the comparative value of the concept 'Grub street' in order to study the literary underground in London and Amsterdam in the early eighteenth century. Grub street is generally seen as a network of hired writers, booksellers, printers, binders and hawkers that were active in the field of dubious literature and illegal texts. This ill-reputed network, in its physical and metaphorical appearance, is not unique for London, but can be found in several European countries. In the Dutch Republic for instance, the Amsterdam equivalent in this period was called the 'Devils corner', which was centered around the Butter market ('Botermarkt'), the current Rembrandtplein. A first general survey has made clear that Grub Street and the Devils corner indeed have much in common. Dutch satirists like Jacob Campo Weyerman and Pieter Langendijk created the same negative image of the Amsterdam Devils corner as Alexander Pope and Jonathan Swift did of the London Grub Street. Weyerman drew in 1738 already a strong parallel between these districts in London and Amsterdam. He perhaps even modeled the Dutch Devils corner after Pope's descriptions in *The Dunciad*. Furthermore, the London Grub-Street Journal (1730-1737) has much in common with Dutch periodicals like *The Amsterdam Pedlar* or *The*

Amsterdam Mercury. Second-hand booksellers, book stalls, obscure booksellers, hawkers and ballad singers found their home base in Grub Street as well as in the Devils corner. Paula McDowell for instance, used the concept Grub Street fruitfully in her study *The women of Grub Street* (Oxford 1998) to show how the production and distribution of printed news functioned. Research into Amsterdam court records has revealed that the Butter market was a comparable centre for the (illegal) production and distribution of pamphlets, ballads and all sorts of seditious books. In short, this paper explores the possibility of using the concept 'Grub Street' as a model for comparative research. If this appears to be the case, this model will strongly increase our knowledge of networks of hack writers, second-rate publishers and ill reputed distributors all over early modern Europe.

Kirsti Salmi-Niklander (University of Helsinki)

Title of paper/Titre de la communication: Tailors, miners, dishwashers, and writers. Hand-written newspapers as an alternative medium for Finnish-Canadian immigrants

Abstract/Proposition: Many immigrant communities in Northern America have produced their own newspapers and established publishing companies. This was the case with Finnish-Canadian immigrants, but they also utilized a special alternative medium, which substituted printed publications: hand-written newspapers. Many immigrants had learned this practice in popular movements in Finland, but it gained new functions and meanings in immigrant communities. These papers were most often produced as one single copy, and they were published by being read out aloud at meetings and get-togethers. The Finnish immigration to Canada had many special features. The majority of Finnish immigrants were quite young single men and women. Most Finnish men worked in lumber camps and in the mines, whereas women sought employment as housemaids or as cooks and dishwashers in boarding houses and lumberjacks' camps. The largest wave of immigration took place during the first decades of the 20th century. The Finns became famous – or notorious – for their left-wing political activities and for their drinking habits, but they also gained a reputation as hard workers. I focus on the comparison of two hand-written newspapers preserved at the National Archives of Canada. The Finnish community in Toronto (many of them tailors) had quite a sophisticated paper named *Toivo* ("Hope") with political essays and short stories. *Ruoskija* ("The Whipper"), the hand-written paper of the Finnish Socialist Society in Timmins was edited between 1912 and 1917. It is rough but unique material, in which Finnish miners describe frankly their life filled with hard work, gambling and drinking, their fierce rivalry for the few Finnish women living in the community, and their longing for family life. Interviews, memoirs and other archive materials have provided me possibilities to interpret these crabbed and fragmentary texts.

Katherine Scheil (University of Minnesota)

Title of paper/Titre de la communication: Women Reading Shakespeare in the American South

Abstract/Proposition: In late nineteenth- and early twentieth-century America, hundreds of Shakespeare Clubs met across the country to read, perform, write about, memorize, and study Shakespeare's works. Most of these clubs were comprised of women readers, and the reading practices of these groups reveal an unstudied but important component of women's contributions to the history of American intellectual life. My book in progress, "*Shakespeare's Women Readers: Shakespeare Clubs in America 1875-1945*," challenges and expands our notions of Shakespeare's position in American culture, and offers a new articulation of women's contributions to that status. This paper specifically focuses on Shakespeare clubs in the American South, as a way to isolate the phenomenon of reading Shakespeare alongside other developments in women's literacy and reading habits, as well as other cultural influences. From the Ann Hudgins Shakespeare Class of Marietta, GA, which began in the 1930s and still meets, to the Tuesday Afternoon Club of Raleigh, NC, organized in 1903 as a women's neighborhood group "with a yen to study Shakespeare," women across the American South have found in Shakespeare an intellectual haven and an inspiration for social activism. As one member of the Dallas Shakespeare Club put it, "Through the changing world of carriages and coachmen on quiet streets to that of the modern city with its crowded thoroughfares, automobile parking problems, throngs of women absorbing stereotyped lectures and consuming stereotyped food, the Dallas Shakespeare Club meetings, in the homes of its members, with the challenge of writing-it-yourself papers, and the ever fresh appeal of Shakespeare, is a

refuge, indeed, from the chaotic world of today.” I plan to explore what sort of cultural value Shakespeare had for these Southern women readers in the late nineteenth/early twentieth centuries. Did he function as a “synecdoche for traditional culture,” or was he a liberating force for women? And what effects did these women readers have on Shakespeare—did they reinforce him as the epitome of traditional culture, or did reading Shakespeare offer alternative models for women’s reading practices? Finally, how was reading Shakespeare situated alongside other ideologies for women’s intellectual and domestic life in the American South?

Susan Searing (University of Illinois)

Title of paper/Titre de la communication: “A Deep Well of Inspiration”: English-Language Biographical Dictionaries of Women, 1996-2008.

Abstract/Proposition: The second wave of feminism and the subsequent development of the discipline of Women’s Studies stimulated readers’ thirst for information about women’s lives. Since 1966 (when the National Organization for Women was founded in the U.S.), more than four hundred English-language biographical dictionaries and collective biographies devoted to women subjects have been published. These works remedy the under-representation of women in older standard sources. Adding to the fund of knowledge about women’s contributions in the past, they also present heroines and role models to inspire a better future. In this paper I examine patterns in the publication of both general biographical dictionaries of women and those that focus on specific variables of nationality, race, occupation, time period, and other factors. A decade-by-decade view reveals an ever-increasing number of works of this type through the end of the twentieth century. I identify trends in subject content and compare them to developments in the scholarly field of women’s studies and the public arena. I also place these works in the context of feminist theorizing about biography and situate them within the explosion of women’s reference publishing, scholarly and popular, aimed at a largely female readership in the late 20th century. Building on earlier research that surveyed the broad outlines of this sub-genre (Searing, 2007), in this paper I sample the content of key sources and compare the treatment of individual women across multiple dictionaries and across the span of four-plus decades. After the turn of the twenty-first century, publication of printed biographical dictionaries of women began to wane. I speculate on the reasons for this. REFERENCE: Searing, Susan E. (2007). Biographical reference works for and about women, from the advent of the women’s liberation movement to the present: an exploratory analysis. *Library Trends* 57, 469-493.

Erin Smith (University of Texas at Dallas)

Title of paper/Titre de la communication: Late Great Planet Earth: Popular Reading and Religious Identity in Twentieth-Century America

Abstract/Proposition: This paper is part of a larger project about popular religious reading in twentieth-century America. I am concerned with the role of books in creating what David D. Hall calls “lived religion,” and in the ways people—individually and collectively--use popular media to construct religious identity narratives. I look here specifically at the best-selling nonfiction book of the 1970s, Hal Lindsey’s *Late Great Planet Earth* (Zondervan, 1970), the religious publishing world out of which it came, and narratives from readers for whom it was important. I argue (1) that readers appropriated this text in non-literary ways that resonate with Pierre Bourdieu’s “popular ethos”; (2) that buying and reading LGPE was a way to participate in a trans-denominational Christian community that defined itself against a hostile and dismissive mainstream; and (3) that LGPE moved the center of Christian life from the institutional church to the individual, youthful believer. LGPE is a lay person’s guide to end-times prophecies, co-written by Lindsey, an evangelist for Campus Crusade for Christ, and C. C. Carlson, a popular magazine writer. Although it was the bestselling book of the decade, it never appeared on any trade bestseller list, because it sold primarily through Christian bookstores and mail-order. Most of the mainstream press coverage assumed that “we” did not read such books, and that the immense numbers of people who did were cause for grave concern. Lindsey’s goal was to make Bible prophecy, an often esoteric intellectual discipline, accessible and compelling to ordinary lay readers. LGPE engaged middlebrow culture and the “popular ethos” informing it (intense, emotional participation, fluid boundaries between texts and life, judging books according to their usefulness to readers). Amy Johnson Frykholm calls this way of reading the “life

application method,” tracing its roots to Calvinist modes of reading scripture. It receives significant institutional support in the form of Bibles, devotionals, and other texts marketed by evangelical publishers. Further, Lindsey claimed that young people who embraced Jesus should have nothing but disdain for the hypocrisy of organized churches (which he called “religious country clubs”) and the elders who ran them.

Claire Squires (Oxford Brookes University)

Title of paper/Titre de la communication: The British Goncourt, The French Booker: The Establishment of the Booker Prize

Abstract/Proposition: The Booker Prize for Fiction recently celebrated its 40th anniversary as one of the most influential, and perennially controversial, literary awards. When establishing the Prize in 1968 (it was first awarded in 1969), the organisers actively sought advice – and organisational models – from other, non-British literary awards (notably the Prix Goncourt in France and the National Book Awards in the US). In particular, the British prize organisers aimed to develop a prize with ‘something of the impact of the Goncourt’; by which they referred to the Goncourt’s capacity to confer cultural prestige, attract media attention, and generate sales. Drawing substantially on materials derived from the Booker Prize Archive, this paper will investigate how the Booker’s organisers both invoked the model of the Goncourt and differed from it; and how the British (and international) media reacted to the foundation of a new British and Commonwealth prize on a Francophone model. During the Prize’s early years, its organisers continually repositioned the Prize and explicitly courted both artistic and commercial success. By the 1980s this success was assured, so much so that the French newspaper *Le Figaro* dubbed the much longer-established Goncourt ‘the French Booker’. This paper argues that the Booker’s successful fusion of cultural, economic and journalistic capital, which was developed through judicious self-positioning and marketing savvy, articulated a transnational discourse about the consecration and commodification of books. In this discourse, literary awards figure as a key agency among wider institutions of literary sociology.

Ruth-Ellen St. Onge (University of Toronto)

Title of paper/Titre de la communication: Émile Zola and Nineteenth Century Networking: Publicity and the Evolving Strategies of Authors, Critics and Publishers

Abstract/Proposition: In the second half of the 19th century in France, innovative and more modern forms of publicity and advertising emerged in the book-trade, just as new forms of relationships between authors, publishers and intermediary agents were also developing. The letters written to the French novelist Émile Zola during his early career provide fascinating insight into these emerging networks of authors, publishers and critics. Through examining a previously unedited body of letters by authors writing to Emile Zola, I intend to elaborate on the emergence of market-oriented publicity in the French book-trade, as well as the changing relationship between authors and newspaper critics. As an employee of the publisher Hachette, Zola, who worked in the equivalent of the publicity department at the maison d’édition, often received publicity copy that authors wrote for their own novels and books. As an increasingly influential critic in journals such as *L’Événement*, Zola also received copies of novels and letters from authors who wanted him to review their work in his column. Several factors emerge through the examination of this body of letters. First, the authors writing to Zola often express a certain reticence and discomfort when asked to describe their novels and deploy rhetorical devices such as false modesty when describing and promoting their own literary creations. Secondly, authors writing to Zola express the relationship between the author and the critic or publisher as one of reciprocal gain and often use elaborate metaphors of debt and obligation when asking Zola to mention their works in his column. Finally, Zola, as an intermediary agent, benefited from the contacts he made while working at Hachette and while writing for *L’Événement*. As he promoted the works of certain authors, these authors in turn would promote his articles and fictional works in their own publications or social spheres.

Iain Stevenson (University College London)

Title of paper/Titre de la communication: James Wreford and the poetics of place

Abstract/Proposition: This paper is an exercise in applying the techniques of literary analysis and criticism to the works of an applied and academic geographer who was also an accomplished and innovative poet. It looks at the literary contributions of James Wreford Watson writing as James Wreford, sometime Chief Geographer of Canada and Professor of Geography at the University of Edinburgh and shows how his geographical sensibility was worked out in his poetry.

Robin Sutherland-Harris (University of Toronto)

Title of paper/Titre de la communication: Twelfth-Century English Charters and Communities of Readers: Past, Present, and Future

Abstract/Proposition: The study of the medieval book currently excludes, by and large, diplomatic material such as charters and court records, yet this is both detrimental to modern scholarship, which suffers from unprofitable departmental isolations, and also unreflective of medieval conceptions of the book, which could include written material of all kinds, including legal documents such as charters. Bringing the advances of manuscript studies and book history to this kind of diplomatic material results in new perspectives on readership and community. Records of sealing per cultellum attest to the practice of formalising an act – a grant of lands or rent, for example – first by placing a knife (cultellus, or occasionally cultellulus) upon the altar of the church. This action was the act of granting for those concerned. It was only later, to confirm the grant for posterity, that it was encoded in the written form of a charter. By focussing on these per cultellum charters as a case study, the link between legal action and the materiality of the charter as textual object becomes clear, bridged by the symbolic use of the knife. In my paper I explore how asking the same sorts of questions of these twelfth-century English charters as we do of medieval codices leads us toward an idea of the charter as a material object in which the legal actions and communities depicted therein are expanded outward into the textual realm, making text and textual artefact participants themselves. In this textual space the original enactors of the transaction in the document are joined by readers, who themselves become witnesses to the authenticity of the legal act. This layered space of community/readership raises further questions about the physical and symbolic places which both contain and are contained within medieval charters, including our own modern spaces for these documentary materials: the archive, the published cartulary, and the digitised charter.

Ronald Tetreault (Dalhousie University)

Title of paper/Titre de la communication: Crossing Borders: Shakespeare in France

Abstract/Proposition: Robert Darnton's perceptive observation that "books do not respect limits, either linguistic or national" is a reminder that the circulation of texts in print culture is never confined to a single country. But when Shakespeare crossed the Channel, it was no simple transit. The cultural translation of Shakespeare in France was a process of adaptation, of transformation and of inevitable deformation, and ultimately issues in a total reconceptualization of Shakespeare as romantic bard that would have a lasting impact on the French theatre. The early reception of Shakespeare in France was implicated in the restrictions placed upon French books in the eighteenth century. Strict censorship under the ancien regime controlled what could appear on the stage as well as in print, and neo-classic aesthetic taste governed theatrical representation. La Place's highly selective Théâtre Anglois (1745) and Ducis' 1769 adaptation of Hamlet suffered from these limitations. Le Tourneur's Shakespeare traduit de l'anglois, published in twenty volumes between 1776 and 1782, strove to be truer to the original text. He could afford to be more venturesome in presenting Shakespeare because he had served as a royal censor and so knew the system from the inside, and because tastes were changing. Furthermore, the elaborate paratextual apparatus of Le Tourneur's edition placed Shakespeare the poet front and centre, and identified his genius for the first time in France as fundamentally Romantic. His response to Shakespeare forms a legacy that would be passed down to Stendhal and Victor Hugo, who championed Shakespeare as the father of a new French drama in post-revolutionary France.

Elizabeth Tilley (National University of Ireland, Galway)

Title of paper/Titre de la communication: "Vulgar, Coarse, Faithless:" Watty Cox and the Periodical Press in Ireland, 1797-1815

Abstract/Proposition: Periodicals originating in Dublin immediately following the Irish Rebellion are full of accusation and counter-accusation, lists of spies in the pay of "the Castle," personal attacks based on private quarrels, and satirical prints reminiscent of Hogarth. Watty Cox's Irish Magazine and Monthly Asylum for Neglected Biography (1807-1815) is the most famous of these journals. Conducted for three of its eight years of publication from a cell in Newgate, where its proprietor was serving time for seditious libel, the Irish Magazine is a fascinating amalgam of information and speculation. Representative of the radical wing of the United Irishmen, it sought to identify the actions of the English government in the aftermath of rebellion as both class and religion-based. Its language was that of the street ballad and it was unapologetic about its origins as far from the houses of the Protestant Ascendancy. Later historians have claimed, perhaps with dubious authority, that modern nationalist (Catholic) Ireland "had its imaginative source in Watty Cox's Irish Magazine. Before Cox it was inconceivable. After Cox it was inevitable.¹" This paper attempts to use the Irish Magazine as a case study within which theoretical questions concerning influence, readership, and the construction of Irish history might be explored. 1. Brendan Clifford, ed., *The Origins of Irish Catholic-Nationalism: Selections from Walter Cox's Irish Magazine: 1807-1815* (Belfast, 1992)

Carol Tilley (University of Illinois at Urbana-Champaign)

Title of paper/Titre de la communication: Superman says, "Read a Good Book Every Month"

Abstract/Proposition: Between 1936 and 1946, the comic book publisher DC/National made several attempts to encourage its younger readers to go beyond comics to "read a good book every month." These efforts included the Superman Good Books campaign, reader-submitted book reviews, a juvenile books column—two installments of which were authored by a young Carson McCullers—and regular juvenile book reviews written by children's book expert Josette Frank. This paper will draw on extensive archival records from the Child Study Association of America (CSAA), a once-prominent parent education organization, that had strong ties to some of these efforts through Josette Frank, the CSAA's staff advisor on children's books, together with library and education professional publications, and DC/National's comics magazines in order to document these efforts to connect young people with juvenile books. In addition, it will propose why DC/National may have had interests in promoting non-comics reading in this era before widespread protest over the content of comics and the medium's effects on children. Finally, this paper will explore how youth services librarians and related groups, together with young people themselves, responded to these attempts.

Shafquat Towheed (The Open University)

Title of paper/Titre de la communication: 'Like every book, it requires a reader to correct it': An examination of Vernon Lee's marginalia, c.1880-1935

Abstract/Proposition: The author of over 40 books on a range of subjects from aesthetics to music, and from fiction to literary criticism, the Anglo-Florentine novelist and critic Vernon Lee (pseud. Violet Paget, 1856-1935) was responsible for introducing the term empathy into English literary usage and was considered to be one of the leading public intellectuals of her era. But Lee was not just a remarkably prodigious writer; she was also an exceptionally voracious reader. She read in four European languages (English, French, German and Italian) and in a wide range of disciplines: literature, philosophy, aesthetics,

art history, history, economics, evolutionary science, religion, politics, music and anthropology. As well as keeping commonplace books recording considered responses to her reading (often as the first step towards publication), Lee was an extraordinary annotator of her books. Of the c.430 books in her library that survive (housed in the British Institute in Florence), over 300 are marked, many with detailed and highly involved marginal glosses that constitute a considerable investment in the act of reading and/or re-reading. Re-reading George Bernard Shaw's *The Intelligent Woman's Guide to Socialism* (1928) in January 1932, a 'fine book...full of wisdom and humanity', Lee felt obliged to declare that 'like every book, it requires a reader to correct it'. This paper will explore the extent to which Lee's marginalia in her books did just that, and to use H.J. Jackson's term, will examine how marginalia 'reveals the codes' of a particular reader's reading practice. Drawing upon this extraordinary archival resource and the data from it entered into the Reading Experience Database, this paper will offer an overview of the marginalia in Lee's books, examine some of the evidences of reading that they contain, map the range of her reading in the period, and draw together some tentative conclusions from the collated data. In doing so, I want to draw our attention to the multiple functions that marginalia performs: translation, abbreviation, assent, dissent, cultural assimilation, the demarcation between public and private spheres, the evidence of shared reading, and the structuring of a response both during and after the act of reading.

Thorin Tritter (University of London)

Title of paper/Titre de la communication: The Suburbanization of Book Publishing: The Story of Oxford University Press Canada and its Removal from Toronto

Abstract/Proposition: Printing and book publishing, for much of its history, has been closely tied to cities. The urban population provided the pool of skilled workers needed to set type and work printing machinery, while also serving as the needed consumers of the finished product. In the United States, printing centers emerged by the dawning of the 20th century in Boston, Philadelphia, Chicago and New York. In Canada, Toronto became home to a thriving book industry. However, after World War II, these and other North American cities witnessed suburban expansion and declining inner city populations. As people moved outward, so too did publishers. Today the once flourishing business center of Chicago's Printing House Row, is largely residential. Similarly, New York's Printing House Square seems strikingly out of place on a street now most known for an electronics store. Toronto's publishers made a similar movement away from the urban center. This paper will focus on Toronto, and the removal of the Canadian branch of Oxford University Press from the inner city to the suburbs in the post-war period. Originally opened in the middle of Toronto in 1904, the Canadian OUP became an established member of the city's book publishers over the next 59 years. Then, in 1963, the Canadian OUP headed north, to the developing suburban neighborhood of Don Mills. What spurred this removal? Were there financial benefits of moving out of the downtown? What impact did it have on OUP's publishing business? This paper will explore the decision making process, the expectations, and the results of this move. It seeks to show that the city was much more than a backdrop to the publishing business. The urban location was integrally tied to the way OUP Canada operated and promoted itself. While the move to the suburbs did not end the publisher's connection with the city, it marked a new direction in that relationship.

Paul van Capelleveen (Koninklijke Bibliotheek, National Library of the Netherlands)

Title of paper/Titre de la communication: Books will be Books

Abstract/Proposition: Book historical terminology differs from one version of Wikipedia to another. This examination outlines the differences from country to country and discusses the causes and meaning of the variations in terminology (or the absence of certain terms), taking into account the schools of book history, the importance of regional history and individual variations.

Dominique Varry (ENSSIB, Lyon, France)

Title of paper/Titre de la communication: Commerce et police du livre prohibé aux foires de Beaucaire

Abstract/Proposition: Beaucaire est une petite ville du sud de la France, située dans les Bouches-du-Rhône actuelles, mais proche d'Avignon. Elle a été le lieu de foires renommées qui se sont tenues du XIe au XIXe siècle vers le 22 juillet, et on constitué un lieu de commerce pour tout le bassin méditerranéen. Parmi les multiples marchandises proposées aux foires figure le livre. Au XVIIIe siècle, bénéficiant du Rhône comme voie d'acheminement, elles constituent tout à la fois une plaque tournante pour l'acheminement de livres protestants vers les religionnaires du Midi, et un débouché pour les contrefaçons imprimées en Avignon. C'est la raison pour laquelle elles ont fait l'objet de toute l'attention de la police royale. C'est ce commerce et cette surveillance que la communication envisagera, tout au long du XVIIIe siècle, à travers plusieurs affaires emblématiques.

James Wallace (McGill University)

Title of paper/Titre de la communication: News and Networks: Cheap Print in eighteenth-century Scotland

Abstract/Proposition: Discussion surrounding print culture in eighteenth-century Scotland has often concerned the publication of major enlightenment works and the process by which both author and printer-publisher negotiated the production of texts for an increasingly literate public. While this addresses the detailed involvement of printers in producing expensive folios, quartos, and octavos many questions remain about the economic and cultural importance of smaller formats, as either original works or reprints, within Scottish printing industry. Another source of enquiry lies in analyzing the other aspects of what Robert Darnton has termed the "communications circuit" for print – namely networks of distribution and the reception of printed texts by readers. In the Scottish context this asks questions such as: How did the distribution of smaller textual formats change throughout the eighteenth century? How did different means of distributing smaller formats affect the size and type of reading audience for these works? How did the Scottish political and religious contexts affect where, how, and to whom smaller formats were sold over the course of the eighteenth century? This paper examines numerous examples of formats typically labeled "cheap print" (chapbooks, broadsides, etc.) as well as the records of individual Scottish booksellers and chapman societies. This also raises the issue of how Scottish cheap print was implicated in the development of a Scottish news industry from the end of the seventeenth century. Although more standardized news genres (such as newspapers) are often teleologically represented as paramount in reporting local, national, and international events by the end of the century, this study argues for the importance of other cheap formats in this process. This departure from an exclusive analysis of enlightened texts demonstrates that cheap print played an important role in expanding Scottish news networks and in negotiating texts to readers through dynamic local and interregional networks.

Germaine Warkentin (University of Toronto)

Title of paper/Titre de la communication: "A certain truth": W.W. Greg in his time and ours"

Abstract/Proposition: W.W. Greg began his classic "What is bibliography?" (1912-14) with the statement "It is a commonplace among those who have written on the subject that bibliography has grown from being an art into a science." At the same time he observed that the statement, if not pressed too closely, "may be accepted as indicating a certain truth." "What is bibliography?" thus brilliantly situated the study of the book at a critical point in the intellectual history of the times. While pursuing his own vast contribution to the new scientific bibliography, Greg continued to return to the question, most importantly in 1930 and 1932. Nearly a century later, with the emergence of book history, another transition point in method may be making itself evident. This paper will ask what light Greg's three great essays on the topic shed on the methodological issues faced by students of book culture in the early 21st century.

James L. W. West III (Pennsylvania State University)

Title of paper/Titre de la communication: Tending the Flame: The Posthumous Publications of William Styron

Abstract/Proposition: It's a commonplace among scholarly editors that damage is often done to posthumously published texts by keepers of the flame—surviving spouses, children, trade editors, amanuenses, friends, and others charged with the responsibility of preparing a writer's literary remains for print. In many editorial narratives, these flame-tenders are cast as straw figures who have unwisely altered the texts, often from laudable motives, in ways that blunt the force of the writing, or bowdlerize it, or mask the names of people still alive who might be offended. But what happens when an erstwhile scholarly editor himself becomes a keeper of the flame, as I have for the uncollected and previously unpublished writings of the American novelist William Styron? (I published an authorized biography of Styron in 1998; he died in 2006.) Editorial principles set forth in a seminar room can usually be employed in a scholarly edition with a print run of, say, 1,200 copies. But can these same principles be applied in the world of trade publishing to a book with a projected print run of 15,000? Once the author is gone, who possesses authority over the texts? For what audience(s) will the texts be published? How will reviewers react? What will sales figures be? To whom does the keeper of the flame owe loyalty? Will he/she be the straw man/woman of a future scholarly editor?

Lisa Wilson (SUNY College at Potsdam)

Title of paper/Titre de la communication: Mary Robinson and Publisher John Bell

Abstract/Proposition: Mary Robinson (1758—1800), a woman who negotiated the world of the actress and courtesan as well as that of the Romantic-period author, was unusually well-educated in the uses and abuses of celebrity image-making in the late eighteenth-century British press. Rather than simply accepting the unflattering public image created for her by the scandal sheets, Robinson, in collaboration with her innovative publisher John Bell, actively intervened in order to shape her identity as an author, fashioning an identity for herself as a melancholy woman of genius. As her "Dedication" to the 1791 *Poems* makes clear, Robinson planned to use this volume to establish her claims as a serious poet, marking her transition from pseudonymous author of newspaper verse to celebrated author. Such moves would have been read in the context her publisher John Bell's reputation for innovatively-designed and -marketed publications. Bell entered the London publishing market with *The World*, proclaimed "The Paper of Poetry," and later with *The Oracle*. He was known for his experiments with newspaper content, format and typeface, and also for his publication of successful cheap illustrated editions such as *Bell's British Theater* (started in 1776), *Bell's edition of The Poets of Great Britain, Complete from Chaucer to Churchill* (started in 1777). (See Morison, John Bell, 1745-1831). Bell also provided publishing venues for the Della Cruscan circle of poets, including "Della Crusca" (Robert Merry) and "Anna Matilda" (Hannah Cowley), a group that Robinson later joined in the pages of *The World* and *The Oracle*. Bell also repackaged their newspaper poetry in anthologies such as *The Poetry of The World* (1788) and *The British Album* (1790). Readers and reviewers would certainly have had Bell's earlier illustrated publications in mind, with their combination of popular appeal and cultural authority, as they read Robinson's *Poems*, published in the year following the *British Album*. While Robinson's persona as a woman of artistic sensibility was a relatively common one in an age of melancholy female poetesses, the strategies she and Bell employed to establish that persona are remarkable and illustrate a key moment in the history of Romantic authorship and the illustrated book.

Katherine Wilson (City University of New York)

Title of paper/Titre de la communication: The Almost Revolution in 20th Century Textual Reproduction: Drama on Microform

Abstract/Proposition: Microform was the new media of the Cold War era, when a complex network of institutions harnessed military communications technology to preserve and disseminate all genres of cultural documents; hence its story forms a chapter in the history of publishing and reading. Decades before the Internet, microform introduced the most drastic change to producing and using copied documents. Driven by visionary and utopic ambitions of democratizing of access to textual culture, as well as by the threats of World War II and acidic paper, it used a novel medium for books (photographic film); involved an

elaborate network across industry, government, and learning institutions; imposed new modes of reading (via a hulking machine); spawned specialized labs and publishers; and raised profound challenges for bibliography and cataloguing. Yet the historiography of books, texts, and media, usually skip over the microform phase of reproducing texts. This paper uses the case of several uncoordinated microform “publications” of old drama, by libraries and commercial “micropublishers” (notably Readex) to illustrate the almost revolution of this remarkable medium in the postwar U.S..

Michael Winship (University of Texas at Austin)

Title of paper/Titre de la communication: Book Distribution in Nineteenth-Century North America: The Canadian Market for Books Published in the United States

Abstract/Proposition: This paper explores the Canadian market for books published in the United States during the nineteenth century. Though this trade was constrained by the legal fact that the United States did not, before 1891, have an international copyright agreement with Great Britain and its dominions, evidence indicates that American publishers recognized Canada as an appropriate and regular market for their wares and exploited it accordingly. In examining the trade between the United States and Canada, I will draw on unpublished publishers’ accounts and correspondence, as well as published customs records and book store directories.

David Wright (University of Warwick)

Title of paper/Titre de la communication: Popular and rare: the British field of reading

Abstract/Proposition: This paper reports findings relating to reading and literary tastes that emerge from a major British survey of cultural life, Cultural Capital and Social Exclusion, conducted in 2003-6 with over 1800 participants. Drawing on both quantitative and qualitative accounts of preferences for and experiences of books, newspapers and magazines, the paper sketches the British ‘field of reading’ in this period, revealing patterns of taste (in responses to questions about a range of genres), participation (revealed through questions about book ownership and reading practices) and, unusually for surveys of this sort, patterns of knowledge (demonstrated through questions about various canonical and popular novels.) In keeping with similar surveys of reading practices, the paper notes that tastes for book-culture in the contemporary UK remain steadfastly located within educated professional circles, though tastes for other forms of reading centred on newspapers and magazines are more widely dispersed. It also, somewhat paradoxically, reveals that, in a survey which asked about a range of popular mediated cultural forms, books were amongst the most ‘known’ cultural items in the UK. Both these findings can, in different ways, be used to trouble perennial narratives about the decline of reading and the death of the book in contemporary societies. The paper reflects on these findings in the light of, on the one hand, cultural policies which seek to enlist culture into tackling social problems and, on the other, theoretical accounts of the continuing importance of cultural taste in organising social life.

Lynda Yankaskas (Earlham College)

Title of paper/Titre de la communication: Ms. Lynda Yankaskas Earlham College Power of Print: The Apprentices' Library and Contests Over Cultural Power in Antebellum Philadelphia

Abstract/Proposition: In 1842, the managers of the Apprentices’ Library of Philadelphia faced the kind of crisis that other library proprietors might have wished for. Their library, by then some twenty years old, was entirely too popular. Unable to supply the needs of all the library users, the managers quickly came to a decision to bar schoolchildren from use of the books. It was a radical restriction on membership, and seemingly in direct opposition to the decision, earlier in the same year, to expand use by opening a girls’ division. Philadelphia schoolboys soon contested the new restrictions, even to the extent of forging notes from teachers in order to gain access to the reading room. The conflict over the admission of schoolchildren to

the Philadelphia apprentices' library reveals deeper disputes over access to print in the republic. Both common schools and social libraries have been read by historians as contributing to a shared project of the democratization of print that is said to be one of the defining characteristics of the early American republic. Yet far from working seamlessly and symbiotically to spread knowledge among youth, common school promoters and library proprietors found themselves at odds in 1842, and their quarrel illuminates the complexities of educational pursuits in this era. This paper will use the school-library conflict of 1842 to examine broader questions about the ways that Philadelphia residents—and by extension other Americans—thought about reading, education, and youth culture in their city and their nation. Using school and library records and Philadelphia newspapers, the paper explores the attitudes of elites towards the reading practices of apprentices and schoolchildren, the surprisingly complicated relationship between schools and libraries in this era, and the ways that apprentices themselves saw their library. It argues that apprentice libraries—in Philadelphia and elsewhere—were key fulcrums for worries about single young men, the training of children, and the most basic shape of the new nation. An exploration of the 1842 crisis reveals in detail the workings of these worries in an institution central to the life of the city.

Matthew Young (Independent scholar, USA)

Title of paper/Titre de la communication: “Joyous Juggler”: Rediscovering Andrew W. Tuer and the Leadenhall Press

Abstract/Proposition: This paper explores the influence of Andrew White Tuer (1838-1900) on printing and publishing of the late nineteenth century. The partnership of Field & Tuer was formed in London in 1863. Tuer, the firm's entrepreneur, invented and marketed StickPhast Paste, the success of which allowed the company to move to Leadenhall Street in 1868 where they began their publishing enterprise. Tuer was interested in improving the quality of commercial printing, and in 1872 he launched *The Paper and Printing Trades Journal*, one of the first such periodicals. In 1880 he introduced *The Printers' International Specimen Exchange*, whereby printers from around the world sent in examples of their work and received back a set of all specimens accepted. Field & Tuer published several early books before the Leadenhall Press imprint appeared in Tuer's own *Luxurious Bathing* (1879). The Press soon became known for excellence in printing and typography, and for the variety of its subjects and designs: from shilling titles selling in the thousands; to books printed on colored paper or bound in unusual materials; to limited editions on arcane topics. Authors included Max O'Rell (Paul Blouet), Emily Pfeiffer, and Jerome K. Jerome, while Joseph Crawhall, Georgie Cave France, and Phil May were among the many illustrators. Tuer's contributions covered his many collecting interests – including early children's books, represented by reprints of chapbooks and the two-volume *History of the Horn-Book* (1896), with seven facsimiles in compartments. There were also works on the engravings of Bartolozzi, Japanese stencil design... and printers' jokes, in the form of *Quads within Quads* (1884), which contained a midget folio edition printed in pearl type on banknote paper. The Leadenhall output, some 420 titles, reflects Tuer's energy, ingenuity, artistry, and wit. Oxford printer Dr. John Johnson described him as “a joyous juggler tossing into the air his miscellaneous elements of design and unerringly retrieving them in all sorts of postures.” As the driving force behind a press that succeeded both commercially and artistically, Tuer's influence on the more celebrated printers of the 1890s and beyond has been sadly overlooked and deserves fresh consideration.

Elaine Zinkhan (Independent scholar, Canada)

Title of paper/Titre de la communication: JAMES CARLETON YOUNG (1856-1918): MINNEAPOLIS CAPITALIST AND BIBLIOPHILE

Abstract/Proposition: The internationally renowned private library of inscribed literary works, manuscripts, letters and photographs formed by Minneapolis business magnate James Carleton Young (1856-1918) was considered by The Anderson Galleries Inc (New York 1916) to be ‘without question, the most important collection of the kind in the world.’ This extraordinary collection, acquired over some twenty-five years with the formidable persistence and courtesy which had earned Young substantial wealth in real estate and business ventures, was based in Minneapolis. Inspiration for Young's collection began in 1878 when at the age of twenty-two he was appointed an Honorary United States Commissioner to the Paris Exposition. Impressed by the great galleries and museums of Europe and Asia, he conceived the plan of bringing together

not masterpieces of sculpture or painting, but rather international masterpieces of literature, preferably first editions, each volume inscribed with 'something . . . about the book or concerning it, so that it becomes at once unique, and has attached to it forever the personality of the author.' By 1910 Young's collection required the attention of a full-time librarian, cataloguers and translators, as well as literary advisers working in many countries. Writers participating included most recognised contemporaries: for example Anton Chekhov, Feodor Dostoevsky, John Galsworthy, Ellen Glasgow, Maxim Gorky, Thomas Hardy, Hermann Hesse, Rudyard Kipling, Leslie Stephen, Leo Tolstoy, William Butler Yeats, Elizabeth Queen of Roumania ('Carmen Sylva'). Winston Spencer Churchill and Theodore Roosevelt. Churchill became a personal friend. Many writers donated manuscripts and photographs. Manuscripts included works in Armenian, Turkish, Arabic. Young received many international honours for his work including the Cross of the Legion of Honour on the petition of Maeterlinck. By 1910 Young acknowledged that his library had cost him 'well into a quarter of a million of dollars.' He expressed the intention to give his collection either to Minneapolis or to the Smithsonian Institution or the Library of Congress. But 'insurmountable obstacles arose' including a breakdown in his health. Sadly this unparalleled collection was dispersed at a series of auctions held by The Anderson Galleries and by The American Art Association, 1916 to 1920 (some 7000 lots).