



ABSTRACTS

Monday 1 July 2024

Abhijit Gupta (Jadavpur University, India)

‘Indologists among the Epics: H.H. Wilson and Charles Wilkins’

This paper seeks to report on the unknown history of the Indologist Horace Hayman Wilson and his team’s attempt to translate the Sanskrit epic, the *Mahabharata*, into English in the late 1820s. (On a less ambitious scale, two extant manuscripts by Charles Wilkins indicate that he translated much of the first canto of the *Ramayana*, some of which was published in contemporary collections.) Western scholarly interest in the two Sanskrit epics can be dated back to at least the 1750s, when the Persianist James Fraser produced a near-complete translation of *Bhagvad Gita*. Owing to miscataloguing, this MS lay undiscovered till recently. The famed Wilkins translation of the Gita in 1785 was followed by the Gita’s translation into Latin (1823) and German (1826) by Schlegel and Humboldt respectively.

Wilson’s team consisted of half a dozen translators and scribes whose names are available to us. As many as thirteen volumes of manuscript, amounting to a few thousand pages of translation, and comprising about two-thirds of the epic, are known to exist. The paper aims to describe the textual, authorial and material history of the MSS, with an emphasis on the collaborative nature of the enterprise. Much of the textual production of the early missionaries and orientalist was collaborative, but the names of the ‘native assistants’ were not mentioned. Wilson’s *Mahabharata* project is a happy exception, and enables us to explore the ecosystem of such projects: the editorial functions, the divisions of labour, strategies of translation, preparation of fair copy, and scribal interventions.

Avni Chag (Universiteit Amsterdam, Netherlands)

‘Forgotten’ texts and Pseudepigrapha: The use of Texts in Constructing Religious Identity’

In early nineteenth-century, western India (present day Gujarat), within the newly founded Swaminarayan Hindu community, a text by the name ‘Śikṣāpatrī’ or ‘letter of teachings’ (a

short Sanskrit code of conduct) was written. Styled like a personalized letter from Sahajānanda Svāmī (1781-1830), the founder and revered principal deity of the tradition, to his devotees, today the *Śikṣāpatrī* is treated as a succinct, authoritative index of Swaminarayan beliefs and customs. However, contrary to popular and scholarly opinion about the text, it was written down twice and exists in two recensions: one widely circulated, venerated, and displayed, including at the Bodleian Library for close to four decades, and one copied only a dozen times and curiously ‘forgotten’.

In this paper I perform a comparative text-historical study of the two recensions. I show how the changes between the texts are intentional and made by pseudo-Swaminarayan authors who reworded and extended the words of the previous recension after the revered leader’s death to ensure his legacy. Though these revisions may have sought to address temporal concerns on legitimacy, they have instead led to the revised text’s canonization as the sole identifier of Swaminarayan religion, and similarly, its contents as final word, leaving the earlier recension in the shadows. My paper asks questions concerning the role and authority of an author and the relationship between received text and innovation. Today, we look at such textual projects with suspicion, even disapproval, as markedly entangled with loaded categories of literary deceit, even forgery. But would this have been the case in pre- or early modern India before the introduction of *urtexts* and copyright law?

Wei Jin Darryl Lim (Independent)

‘Hidden leaves: manuscript and print materialities of the London Missionary Society’s Ultra Ganges Mission archive, 1824–42’

Nineteenth-century missionary stations established by the London Missionary Society (LMS) were scattered across littoral cities and towns of the Malay archipelago – this was not coincidental. Ports such as Batavia, Malacca, Penang, and Singapore were important stopovers along the trade route to China, a key focus of the LMS ’endeavours. Under Robert Morrison, LMS evangelical efforts concentrated on Imperial China became known as the Ultra Ganges Mission (UGM). This paper considers missionary stations in the Malay world as key sites of evangelical collecting and experimental print production, and will discuss a selection of written artefacts and printed documents collected or produced by evangelical agents, often with assistance from indigenous and expatriate tradesmen.

The UGM archive consist of an assortment of correspondence, manuscripts, experimentally-printed ephemera, and documents; textual artefacts that are rich from a material perspective, and which carry fascinating traces of their provenance, production, and use. Artefacts are diverse in scripts and languages, ranging from Arwi, Bugis, Jawi, to Hokkien, Mandarin, Thai, and English. Documents include mission reports; library listings; sketches; experimentally-printed type proofs; accounts of conversion, to copies of edicts issued by local elites. In academia this archive is primarily examined for its historical content. This paper explores granular methods of sifting through the archive, and will ‘read the materiality

'of these artefacts from three perspectives: (a) their textual content; (b) material traces which suggest the hands of individuals who have contributed to their acquisition, production and circulation; and (c) their significance within the social milieu.

Arianna Antonielli, Alessia Gentile, and Ilaria Natali (University of Florence, Italy)

'From hand to hand: cases of intersection, interaction, and intervention in the writing process'

Ariana Antonielli

'To "pursue the game on different tracks". From E.J. Ellis and W.B. Yeats's UoR MS 293 to *The Works of William Blake* and back'

This paper delves into the intricate cooperative writing and editing process of William Butler Yeats and Edwin John Ellis, from the University of Reading Manuscript 293/2/2 to *The Works of William Blake. Poetic, Symbolic, and Critical* (WWB; 1893). The two co-editors' efforts to analyze William Blake's system and prophetic books were marked by a dynamic partnership, which defied traditional collaboration models. As Yeats himself acknowledged, they did not work "hand in hand", but rather they sought to "pursue the game on different tracks and in the evening divide their spoils" (WWB, x). This unique arrangement and method introduced potential challenges and inconsistencies, as Yeats himself recognized, while nonetheless fostering intellectual exchange and diverse perspectives. The complexities of Yeats and Ellis's collaboration can mainly be identified by considering Yeats's reservations, expressed in letters and marginalia, about Ellis's tendency to "trespass his own 'boundaries'" and to rewrite parts of the text beyond his own competences. Yeats's concerns underscored the potential for conflicts arising from differing interpretations and the lack of clear demarcation between his own and Ellis's respective contributions. A thorough assessment of the co-editors' collaborative endeavours is further complicated by the publisher's editorial inferences, which led to inconsistencies inside WWB. Through focusing on Ellis's trespassing habits in the manuscript cluster and the consequences of these transgressions, as well as the role of Bernard Quaritch in shaping the published version of WWB, this paper explores how all these factors influenced their edition of William Blake's works.

Alessia Gentile

'Text, Paratext, and Reception: Mary Stuart, George Buchanan, and the "Casket" documents'

Discovered in a chest, the documents known as "Casket Letters" were allegedly addressed by Mary Queen of Scots to her third husband, the Earl of Bothwell. In 1567, Mary's opponents seized these materials, claiming that they proved her collusion with Bothwell in the murder of her second husband, Lord Darnley. The Casket was said to contain eight letters and twelve

sonnets originally written in French, all attributed to Mary, as well as two marriage contracts. A lively scholarly debate surrounds the authenticity of the “Casket Letters”. The disappearance of the originals around 1584, when Mary’s son James possibly destroyed them, has contributed to an ongoing controversy. Today, the only existing versions of these manuscripts are copies and translations dating from after 1567. In 1571, some extracts from the Casket were published for the first time in English translation: they appeared amongst other documents in George Buchanan’s *A Detection*, a very complex work combining original comments with a selection of materials that were potentially incriminating to the Queen. Interpretation and appropriation exist in a reciprocal and dynamic relationship in Buchanan’s book, which could be considered an exercise in political propaganda. Through the transformative power of paratextual information, Buchanan re-contextualizes the alleged Casket documents to tailor them for a specific audience and purpose. Analysing this edition reveals multiple ways in which the book form can be deployed to construct and reconstruct meaning.

Ilaria Natali

‘Mary Shelley’s borrowed legend of Ginevra degli Amieri’

This paper discusses the preliminary findings of an investigation into the intricate history of MS/S54G, a little-known notebook written in Mary Shelley’s hand, which is currently preserved at the University of Iowa. Dating from around 1820-22, when the Shelleys resided in Pisa, the manuscript includes translations from Homer’s *Odyssey* and, most notably, an incomplete transcription of the story of Ginevra degli Amieri in Italian, as Mary read it in Marco Lastri’s *L’osservatore fiorentino* (“The Florentine Observer”). This periodical combines descriptions of Florence’s cultural landmarks with anecdotes and legends which are often drawn from ancient and authoritative histories of the city. Mary Shelley’s engagement with *L’osservatore* unveils a network of multiple borrowings, as she disseminated some of its excerpts and shared the fruit of her labour among her peers in the Pisan circle. In particular, the annotations on Ginevra’s story were likely re-used by Percy Shelley for his unfinished and posthumously published narrative poem “Ginevra” (1824) and arguably served as a source of inspiration for Leigh Hunt’s *A Legend of Florence* (1840). Consequently, manuscript S54G sheds new light on the political and poetical attitude of the Shelleys and the whole Pisan circle regarding the transmission of manuscripts, the concept of authorship, and the latter’s entanglement in gender-related issues.

Katie Halsey (University of Stirling, UK), **Juliette Wells** (Goucher College, USA), and **Katie Maclean** (University of Stirling, UK)

‘Access and Accessibility: Jane Austen in Library, Exhibition, and Archive Spaces’

This panel brings together three papers on Jane Austen's afterlife in libraries, exhibitions and archives, focussing on the material forms in which an author's reputation might appear, and what these material forms can tell us.

Katie Halsey

“‘Just issued from a circulating library”: Jane Austen's Novels in Scotland, 1811-1832’

A number of Jane Austen's novels (most notably *Mansfield Park* and *Sanditon*) place considerable emphasis on the act of borrowing books from libraries, and Austen herself was a regular ‘renter and chuser of books’ (*Mansfield Park*, ed John Wiltshire (Cambridge, 2005) p.461) from libraries to which she had access. In this paper, I will consider new evidence of book borrowing in Scotland, drawn from the AHRC-funded research project ‘Books and Borrowing 1750-1830: An Analysis of Scottish Borrowers’ Registers’ (www.borrowing.stir.ac.uk) in order to discuss Jane Austen's afterlife within this context. Of the eighteen libraries surveyed in this project, all of which have extant borrowing registers now digitised by the research team, Austen's novels circulated from four: the Selkirk Subscription Library, the Orkney Library, the Chambers Circulating Library in Edinburgh, and the Advocates Library (also in Edinburgh). I will discuss relevant information about each library, its collections and its borrowers, as well as the material form of its borrowers’ registers, before exploring the popularity of Austen's novels within this dataset. In order to contextualise the statistical results, I will compare borrowing of Austen's novels to the borrowings of the most popular writers of the period, and will suggest that greater knowledge of the books that were actually borrowed from libraries in this period might lead us to new conclusions both about Austen's own writing, and about the period we now conceptualise as Romantic.

Juliette Wells

‘The first ever held in honour of the great English novelist’: The 1951 Frostburg Jane Austen Festival

Literary exhibitions in museums and libraries afford important opportunities for members of the public to view, and learn from, manuscripts and rare books. Today, many such shows are purposely designed with accessibility in mind, perhaps especially those pegged to landmark anniversaries, which increasingly afford occasions not only to commemorate but to celebrate authors’ legacies. When an author enjoys popular renown as well as critical regard, as Jane Austen certainly does, it is crucial that curators rise to the challenge of engaging broad audiences inclusively.

In this paper, I uncover the surprising history of the world's first public Austen exhibition, which took place in 1951, as part of a “Jane Austen Festival” hosted by a teachers’ college in rural Frostburg, in western Maryland, USA. Organized by Elizabeth Frost Reed, a professor

at the nearby West Virginia University, activities ran the gamut from dancing to a display of first and early editions, Austen manuscript letters, period artworks, and more in the college's library. Those materials were loaned, anonymously, by the Austen expert and collector Alberta H. Burke of Baltimore, whose participation was secured by a friend who taught on the college's history faculty. Ephemera and letters preserved by Burke make clear how deeply her generosity was appreciated by the Frostburg community.

I will conclude by considering how the Frostburg "Jane Austen Festival" has influenced my approach to the Morgan Library & Museum show I am guest co-curating in 2025, which has the working title "'An imaginist like herself': Jane Austen at 250."

Katie Maclean

'The Curation of Austenian Theatricals by Alberta H. Burke, 1930-1975'

Theatrical adaptations of Jane Austen's life and works are underresearched, and they may reveal more to us about her own relationship with the stage and its influence in her novels. The Jane Austen Collection at Goucher College in Maryland was curated by Alberta H. Burke from the 1930s to 1970s. The archive contains varied manuscripts and ephemera related to stage productions, ranging from the Broadway musical *First Impressions* (1959), to amateur theatricals performed at the Holton Park School for Girls (1951), and works in which Austen herself is a character: *Jane: The Life and Times of Jane Austen* (1975). This paper will present new evidence about Austen's afterlives via an exploration of theatrical adaptations in the Goucher collections, drawn from my research as the 2024 Jane Austen Scholar-in-Residence. The objectives of my wider project are to create a comprehensive list of all known plays seen, performed, or read by Jane Austen alongside a comprehensive survey of all known British and American stage adaptations of her work/life from death to present day. This paper will discuss the culture of curation in Janeite circles with a specific focus on theatrical materials, and will ultimately suggest that understanding book curation better can be a means of retrieving unknown work from the margins of history and rethinking Austen's relationship to the stage, gender, and performance.

Amanda K. Allen (Eastern Michigan University, USA)

'Anne Emery's Letters: The Rise and Fall of the Mid-Twentieth-Century Junior Novel and Its All-Female Network of Editors and Librarians'

In 1942, Maureen Daly's *Seventeenth Summer* ushered in what would become the "junior novel": post-war American teen girl romance novels. By 1967, the genre was eclipsed by its successor, young adult literature. This paper uses unpublished correspondence between junior novelist Anne Emery and her editors to demonstrate the tie between the emergence and decline of the junior novel and the emergence and decline of the network of American women (editors and librarians) who produced and distributed those texts.

Emery's four decades (1940s-1970s) of correspondence reveals the role editors played in the development of junior novel tropes, as well as the part librarians played in sanctioning the junior novels as "appropriate." Letters written during the junior novels' heyday period emphasize the collaborative functioning of the network, while correspondence from the late 1960s onward reveals how characteristics that had been developed by the network, such as a focus on "positive values," were suddenly considered old fashioned. Similar shifts appeared via corporate mergers of publishing houses, the firing of key junior novel editors, and the disincentivizing of work with young people within major American library systems. Ultimately, Emery's correspondence traces not only changing tastes as they relate to literature for teens, but the network's role in developing those tastes, and the parallels between the demise of the network and the demise of the junior novel genre/emergence of canonical young adult literature.

Saskia Roberts (Australian National University)

'The Joy of Sex(ual Reading): Australian teenage girls, illicit literature and sexual learning, 1970–2010'

In the recent Australian past, teenage girls turned to magazines, novels, pamphlets and sex education manuals to learn about sex, puberty, romance and other related concerns. Often, girls sought out or stumbled upon texts designed for a more mature audience, including erotic fiction, *Playboy* magazine or books such as *The Joy of Sex*. Alternatively, they eroticised more pedestrian texts, finding themselves drawn to medical textbooks, art history tomes or picture books about puberty. Reading in giggling groups as well alone and in secret, girls inadvertently absorbed but also challenged sexual mores. Using approximately thirty oral history interviews I have conducted with a diverse range of women from around Australia, I examine narrators' memories of their sexual reading, finding that many felt they benefited from their interactions with illicit texts. While some interviewees described these texts as provoking new understandings of their sexualities, others used them as reassurance that puberty's changes to their bodies were normal. My participants' recollections call into question commonly held assumptions about the effects of illicit reading material on young people. So too do they reveal the ways in which adolescent reading habits deviate from those of adults, bucking both historical trends towards silent, individual reading and scholars' theories in the process. By working at the previously understudied intersections of the histories of girlhood, reading and sexuality, I centre the ways girls themselves contested and shaped sexual norms, as these shifted rapidly across Australia and the world.

Noam Sienna (University of Toronto, Canada), **Rachel Kupferman** (Bar-Ilan University, Israel), and **Avinoam J. Stillman** (Freie Universität Berlin, Germany)

'Jewish Books in the Early Modern World'

Noam Sienna

“‘To Replace That Which Has Been Destroyed’: Sephardi Printing in the Wake of Exile’

Between the mid-fifteenth and early sixteenth centuries, the world saw social, religious, and political upheavals, including the expulsion of Jews from the Iberian Peninsula; the voyages of Columbus and the linkage of the Americas with Africa and Europe; the Protestant Reformation; and the spread of Gutenberg-style printing with moveable type. While the relationship between print culture and religious reformation in Europe has long been the subject of scholarly debate, the other intersections of this transformative moment have been less thoroughly excavated. This paper emerges from a new research project at the University of Toronto, “Hidden Stories: New Approaches to the Global and Local History of the Book,” which aims to rethink our understanding of the global past through interdisciplinary study of the materiality of the book.

I explore the expansion of Sephardi printing in the century after the Expulsion through a comparative study of three presses established by the exiles: the Ibn Nahmias press in Constantinople (1493- ca. 1530), the Nedivot press in Fez (ca. 1515-1524), and the Usque press in Ferrara (1552-1558). The books printed at these presses, in their content and their physical and material forms, are windows into the peregrinations of the Sephardim between the Iberian Peninsula, Italy, Germany, North Africa, and the Ottoman Empire, and testify to the philosophical, theological, and communal questions that faced Mediterranean Sephardi Jewish communities. Through a critical examination of these remains, we can gain new insights into how print culture can serve as a repository of memory and resistance.

Rachel Kupferman

‘Printing Bonds: Bridging Communities through Sephardi-Ashkenazi Collaboration in Rabbi Moshe Frankfurt’s *Biblia Maxima Rabbinica*’

The world of early modern Jewish printing was instrumental in bringing together the Jewish community and Bible enthusiasts, both Jewish and Christian. One notable example is *Biblia Maxima Rabbinica*, *Kehilot Moshe Mikraot Gedolot*, published by Rabbi Moshe Frankfurt in Amsterdam, 1724-28. This project served as a bridge between the two communities, intentionally fostering Sephardi-Ashkenazi collaboration.

Evidence of this collaboration can be seen in the Ashkenazi Dayanim, Jewish court judge, Moshe Frankfurt’s selection of *haskamot* permissions, the team of editors employed, and the collection, preservation, and democratic distribution of exegetical manuscripts of Sephardi Bible commentators. Additionally, judicial decrees issued during Frankfurt’s tenure demonstrate his efforts towards intellectual exchange and cross-communal economics between the Sephardi and Ashkenazi communities. Third, the two known luxury editions of this bible, The Twin Sets, include visual examples from Sephardi tastemakers, showcasing a preference for an Italianate style and, economically, the presence of Dutch Chinoiserie due to the VOC-

East India Trade Company and the Amsterdam exchange. Finally, archival material from the local guild suggests that Frankfurt's involvement in the otherwise Christian guild was at the invitation of the guild in celebration of his project.

This study highlights Rabbi Moshe Frankfurt's role in building bridges between the Ashkenazi and Sephardi communities through his community initiatives in printing. It contributes to the larger narrative of collaborative partnerships between these two communities through book printing.

Avinoam J. Stillman

‘Meir Poppers, A Kabbalist-Scribe in Poland and Palestine’

From the late sixteenth-century onwards, the esoteric Lurianic kabbalah gained authority and popularity among Jews worldwide and deeply impacted subsequent Jewish thought and practice. This lecture will examine several manuscript codices dedicated to Lurianic kabbalah which were produced by Meir Poppers (d. 1664), an itinerant Jewish scholar of the seventeenth-century. Born in Kraków and educated in Jerusalem, Poppers is best known for editing a kabbalistic anthology known as *Ets Hayyim* based on the writings attributed to the charismatic Jewish mystic Isaac Luria (d. 1572) and his student Hayyim Vital (d. 1620). By obtaining rare texts in Ottoman Palestine and transmitting them to the Polish-Lithuanian Commonwealth, Poppers contributed materially to the spread of Lurianic kabbalah. This achievement was dependent on Poppers’ skills as a scribe.

I will examine Poppers’ extant autograph manuscripts, which he produced both in Palestine and in Poland. Quite exceptionally, he wrote in both Sephardic and Ashkenazic scripts. Poppers also collaborated extensively with other scribes. By attending to these “material texts” through both paleographic and historical lenses, we can gain insights into the global character of early modern Jewish book culture and the social and economic realities of textual production. Poppers’ trajectory and his manuscripts are a tangible example of interactions between Ashkenazic and Sephardic Jews, the early modern geography of Jewish knowledge, and the material conditions of literary creativity. Through this one kabbalist-scribe and his manuscripts, we will gain a better understanding of the global entanglements of Hebrew book culture in the seventeenth century.

Ruth Blacksell (University of Reading, UK), **Lucie Kolb** (Basel Academy of Art and Design FHNW, Switzerland), and **Mindy Seu** (Mason Gross School of the Arts, Rutgers)

‘Experimental Publishing: Networked Cultures, Archival Initiatives and Recursive Publics’

Ruth Blacksell

‘Experimental Publishing since the 1960s: Alternative Networked Cultures & New Archival Initiatives’

Experimental publishing practices often provide roots for new forms of editorial design. Since the 1960s, these roots can be examined from a range of disciplinary perspectives, spanning the fields of graphic design, art, digital media and software development. This paper demonstrates how, through such alternative lenses, one can trace the shift from fixed to more fluid forms of publication and acts of publishing that have become contingent upon networked, interactive and hybrid contexts.

The paper refers back to a landscape of grassroots publishing and alternative networked social relations, with its origins in 1960s counterculture, that disrupts conventions of authorship, copyright, design, dissemination and reception. It points to examples that embrace a variety of contextual strategies including collaboration, participation and anonymity, as well as forms that can be permanent or transient, provisional and iterative in nature.

Convergences between experimental publishing and new archival initiatives have also led to critical reflection on the connection between social environment and media environment in editorial design. Blurring the boundaries between publishing and archiving has been particularly enabled by the development of new forms of networked social interaction and the hybridization of digital and analogue forms via cheap and accessible technologies. Through experimental publishing, these new means for designing, producing, distributing and simultaneously archiving publications have challenged the publishing status quo and particularly conventional understandings of active reader/users and recursive publics. The paper references this particular notion of ‘recursive publics’ as a means to introduce the experimental publishing practices examined by the second and third speakers.

Aims of the paper

- To shine a light on some experimental publishing practices that have informed editorial design thinking since the 1960s.
- To map connections between what might otherwise be understood as disparate engagements and examples, using these to show the importance of cross-disciplinary perspectives/vocabularies and alternative readings.
- To point to some emerging questions and preoccupations in current examples of experimental publishing that are already starting to inform more general practice and discourse in editorial design.

Lucie Kolb

‘Experimental Publishing in the 1990s: Creating Recursive Publics’

This paper looks at artistic forms of digital publishing in the 1990s, such as THE THING, Comlink, and <nettime>. These initiatives sought to redesign artistic practice outside the institutional art field and conceived it as work on and with infrastructures. Beyond making something public, publishing here was a recursive process of producing publics. This paper explores how artists produced such publics and negotiated ethical questions of accessibility and openness in this context. It articulates the discursive context of the experimental initiatives and their strategies to revise the status quo of artistic publishing.

Amid the commercialization and proliferation of the Internet, these initiatives critically questioned technological progress, economization, and emerging new markets while at the same time promoting situated artistic and activist approaches to publishing based less on progress and profit than on solidarity, criticism, and creativity. They reconceived publishing as an experimental and explorative space that produces more equitable, polyphonic, and diverse artistic and communicative forms of knowledge.

The paper builds on research conducted in the context of the ‘Sharing Knowledge in the Arts’ project (Basel Academy of Art and Design FHNW), setting out to develop experimental archiving approaches to contextualize early digital publishing forms and asking what we can learn from them to institute critical research publication formats. Drawing on the open-source tool Wikibase and in collaboration with Lozana Rossenova (Open Science Lab) and Dragan Espenschied (Rhizome), the project ‘Sharing Knowledge in the Arts’ explores ways to restage early digital publishing forms.

Mindy Seu

‘Experimental Publishing in the 2000s: The Cyberfeminism Index’

This screen cast recording presents a performative presentation by Mindy Seu for her 2023 experimental publication, the *Cyberfeminism Index*, which includes design features that expand upon dynamic usergenerated content. Responding to characterisations of early digital cultures as ‘straight, white, western and male’, the crowd-sourced and open-content of the *Index* uses the expanded and active user network as a defining experimental feature of the publication. Sue describes her method of editorial ‘gathering’ as a rhizomatic approach to content categorisation and editorial design, where she embraces multiple entry and exit points for more diverse users and user-journeys.

For Seu, this publication’s focus on cyberfeminism allows for a productive merging and advancement of the interests of cybernetics and feminism. The notion of ‘feedback loops’ references cybernetics via the idea of users impacting on a system and the system then

impacting back on them. Within the *Cyberfeminism Index*, the active feedback loop therefore serves to progressively generate a more representative, diverse, non-binary user network.

The screen cast will be followed by a short Q&A session convened by Dr Lozana Rossenova. This will allow for further consideration of the connections between the *Cyberfeminism Index* and the experimental publishing practices described in the first two presentations. It will also provide Rossenova with the opportunity to comment on her own involvement in the ‘Sharking Knowledge in the Arts’ project referred to by the second speaker.

Sayantana Mondal (Gandhi Institute of Technology and Management, Hyderabad, India), **Jondhale Rahul Hiranman** (Gandhi Institute of Technology and Management, Hyderabad, India), **N Manohar Reddy** (National Academy of Legal Studies and Research, Hyderabad, India)

‘Caste, Power, and Print’

The panel brings three papers from Bangla, Marathi and Telugu contexts. Each of these papers looks into the struggle of power over the printing press, particularly the periodical press, and how different technological knowledge and transnational networks of radical ideas facilitated this power struggle around the question of caste in the twentieth century.

Sayantana Mondal

‘Twentieth-Century Bangla Periodical Press and the Caste Question’

The anxieties of purity and loss of control over knowledge production and circulation marked the entry of print in late eighteenth-century Bengal. Upper-caste Bengali society resisted print on the grounds of moral and caste codes. This resistance gradually transformed into debates over the choice of language, content and, arguably the outcome ensured the continuation of

the upper caste dominance over the domain of print. Among the multiple, intersectional voices that attempted to resist and subvert this uninterrupted caste monopoly of letters through the transition from oral to print and owning a piece of the same machinery to shape the public opinion away in a different direction, lower caste enterprises are most distinct and consolidated. By the early twentieth century, all three major lower caste communities of Bengal - *Rajbanshi*, *Namasudra*, and *Pundra*- had their presence established in the field of Periodic press. *Namasudra Hiotoishi*, *Bratya Khsatriya Bandhab*, *Pratigya*, and *Pataka* are some examples of these early twentieth-century lower caste-owned and edited Bangla periodicals. While many factors such as colonial education facilities, community access to artisan’s craft and missionary benevolence played a significant role in this battle over press ownership in the early decades of the twentieth century, in the post-independence period, little magazine movement and a transnational network of print and innovation facilitated a

bolder and more disruptive lower caste voice in the Bangla periodical press. Besides recognising the diverse network of technological knowledge and radical thoughts (across caste, language and national boundaries), this paper will reflect upon how the Bangla Dalit periodical press can be understood as a palimpsest of this more than a century-long power struggle. How did the caste question fare in this journey? What did it gain, and what was lost?

Jondhale Rahul Hiranman

‘Lower caste periodical press enterprise and the representation of caste question’

The 19th century marks the beginning of print culture in Maharashtra. Initiated by the Bombay-based American Mission Press (1817) and Thomas Graham’s typo-graphic innovation (after 1835), print production in Marathi in the early 19th century established a firm footing with “Ganpat Krushnaji Press” founded by Ganpat Krushnaji in the 1830s. Various writing cultures, including the periodical press that emerged during this time, significantly impacted the Marathi language, literature and society. It also had a close connection with caste in terms of ownership and thematic inclinations. One could witness how the upper caste group, historically the “Chitpavan Brahmins” in the Konkan and Pune region of Maharashtra, reinstated its dominance over society in general, as well as this emerging domain of knowledge production and circulation. Balshashtri Jambhekar’s *Darpan* (1832), Jambhekar and Bhau Mahajan’s *Digdarshan* (1840), Pandurang Bapu Joshi Pavaskar’s *Dnyanchandroday* and Vishnushashtri Chiplunkar’s *Pune Pathshala Patrak* (1861) are some of the examples of such influence.

The late 19th century and the following early 20th century saw this monopoly challenged by the progressive socio-cultural activism launched by Jyotirao Phule, followed by Dr Ambedkar. Periodicals brought forth by Satyashodhak Samaj like *Din Mitra*, *Din Bandhu* and Ambedkar’s *Mooknayak*, *Bahishkrit Bharat*, *Samata*, *Janata* and *Prabuddha Bharat* resisted the continuation of caste dominance in the field of periodical press and brought the caste question on the pages of Marathi periodical press.

While tracing this genealogy of lower caste/Dalit periodical press, this paper will reflect upon the innovative ideas of production and circulation which fueled this resistance and also chart the contributions of the periodical press in initiating and shaping the public discourse on caste resisting/questioning Varna system of power and oppression.

N Manohar Reddy

‘A Journal of Adivasi Resistance in Modern India’

Since publishing has been the monopoly of the upper caste elite in India, Adivasis running a journal in the 1940s was unheard of. This paper presents a critical account of the political life

of a little journal, *Adivasi*, which astonishingly ran for more than a decade during the formative days of the modern Indian nation and yet has not attracted the attention of scholars so far. While the Nehruvian national state's ambitious attempts at building modern India through economic initiatives have been well-documented (Chatterjee, 1993), *Adivasi* provides us with a critical understanding of how Adivasi communities responded to such state-driven governmental initiatives.

Adivasi was founded by three first-generation educated adivasis—Rameswaram Nagaiah (Erukala), Tiruvidhula Sambaiah (Yanadi) and Adipudi Subbaiah (unknown). Published from Vijayawada from around 1949 to 1960, it envisaged itself as the voice of the Adivasis of the entire Andhra state and a few other states. Its ambition was to mobilize the scattered adivasis—Erukalas, Yanadis, Lambadas, Pichigontlas, and so on—as one community to fight against the hardships they were facing, such as lack of food, drinking water, education, employment, oppression by the upper castes, police atrocities and so on. It also closely watched the government welfare schemes and their implementation and solicited short articles from its readers on these issues.

Lindsay DiCuirci (University of Maryland, Baltimore County), **Tamara Bhalla** (University of Maryland, Baltimore County), **Lisa Z. Sigel** (DePaul University, Chicago)

‘Access Denied: How Censorship and Book Banning Shapes Reading and Archives’

Lindsay DiCuirci

“Traps for the Young”: Comstockery and its Legacies

In 1883, Anthony Comstock published his conduct book *Traps for the Young*, which went through at least five editions and raised the alarm against the perceived harm that obscene reading material can do to children. Characterized as a “worse evil than yellow fever or small-pox,” and a source of devilry emanating from working class immigrant communities, so-called lewd texts would be the downfall of white American youth and, in turn, America's future. In a recent book on Comstock and the First Amendment, legal scholar Robert Corn-Revere argued that “no one person before or since has affected American culture so profoundly.” This talk reads *Traps for the Young*, and the moral and racial panic it both reflected and precipitated, through the lens of literacy history and the presumed connections between youth reading and sexual flourishing. I consider the racialization of the category of “obscene” and how the discourse of print-as-trap has shaped contemporary book banning movements in American schools and libraries. *Traps for the Young* is an under-studied text in histories of reading, but its reverberations can be felt in anti-abortion activists' steps to limit the circulation of reproductive health materials and, of course, in the pamphlets, online communities, and ratings systems that right-wing conservative groups in the U.S. have

developed to ensure that children, in their words, “come home from school with those [home] morals and values intact.”

Tamara Bhalla

‘Book Bans and Our “#OwnVoices”: Redefining Diversity in Children and Young Adult Literature’

In this paper, I examine what young adult (YA) and youth reading cultures can tell us about both the possibilities and tensions around increased demands for diversity in literary culture and reading. Not coincidentally, just as youth reading cultures and YA literatures have become a leading force in demanding more inclusivity and diversity in publishing and authorship, there has been an unprecedented resurgence in book banning across the U.S. Book bans demonstrate an intense example of how majority white, heterosexist, neo-conservative groups are structuring the present and future of reading and readership. Their success in advancing racist agendas in the name of protecting white children from learning about structural racism vis-a-vis book bans and anti-critical race theory laws illuminates how whiteness is shaping not only what we read, but how, when, and where we are able to read. Many of these bans have been driven through white maternal vigilance as it relates to reading culture and as exemplified by the book bans advanced by “Moms for Liberty.” As such, these book bans offer a view into the most extreme cases of reading cultures when they are subjugated to white hegemony. I contrast this policing of youth reading culture with an examination of how young readers in the U.S. are challenging norms around literary representation in reading and readership. By using various digital platforms, I explore how young adult literary influencers use YA genre fiction to resist the centralization of whiteness and cis-heteronormativity in contemporary reading culture.

Lisa Z. Sigel

‘Nude in the Archives: A Call to Action’

This paper considers the persistent impulse to deaccession or destroy historical collections of pornography and obscenity. Pornography has again emerged as a suspect class of materials. In America, groups like “Moms for Liberty” have used the negative associations with pornography to rouse anger against any information about sexuality. As well, in the UK, the US, and Canada, demands to remove obscenity have come as part of efforts to make libraries and archives more accessible to a wider range of people. Pornography, by exposing the vulnerable to an intrusive gaze, makes explicit inequalities in sex, race, and ability and the dismantling of collections might seem like a low-cost solution to serious political problems. However, deaccessioning or destroying collections of pornography will only remove the evidence proving sexism, racism, and ableism that institutions are trying to address. This paper will consider three historical precedents to examine what the loss of collections has meant to the historical record. By examining the destruction or deaccessioning of the

collections of Sir Richard Burton, H.S. Ashbee, and the Milford-Havens, this paper will demonstrate that such practices affect not only the history of sexuality but also diminish the stories we can tell about many areas of the past. Knowing what has happened in the past, we should be prepared in the present. Evidence, even pornography, needs to be preserved if the goal is to protect history rather than merely presenting pleasing representations of it.

Sasha Goryl, John Walsh (Indiana University, USA)

‘Book History of the Supernatural: Analysis of Genre Publishing and Digitization in the Hathi Trust Digital Library’

My presentation explores the diversity of materials found in digital libraries, specifically the HATHI Trust Digital Library (HTDL), which includes over 18 million volumes, making it one of the largest digital libraries in the world. This project focuses on materials on the supernatural and will serve to contribute to the field of book history by providing a dataset that can be utilized in future research and analysis of the publishing of resources in this understudied genre. This project seeks to answer the following questions: what is the scope and nature of materials related to the supernatural in the HTDL?

What does this suggest about the history of publishing in this genre? I first created a dataset that includes a comprehensive record of works on the topic of the supernatural. The materials are in multiple languages and range from the 16th century to the present. This list was derived from authoritative reference sources. Next this dataset was tested against the HTDL and the results analyzed. The analysis will address insights gained from my work on the history of publishing materials on the supernatural. The project has two main beneficial outputs. First, it will identify the gaps in digital libraries on the topic of the supernatural. This will help illuminate what materials exist in this genre, and which have been digitized. Secondly, this project will provide a workset that scholars can use for future research projects. This project serves as a framework for researching the history of publishing in other genres.

Alan Galey (University of Toronto, Canada)

‘Born-Digital Artifacts and the Idea of the Edition: Lessons from Variant Texts in Popular Culture’

Born-digital texts such as hypertext fiction and literary video games may have complex, bibliographically challenging histories, as scholars from D.F. McKenzie to Matthew Kirschenbaum have argued for decades. In manuscript and print traditions, the scholarly edition has been the bookish form that models and represents that complexity for readers and researchers, normally with an introduction, textual history, commentary, and other parts of a critical apparatus. As Jerome McGann and others have been re-emphasizing in recent years, the scholarly edition is a remarkable and necessary bibliographic form, underpinning humanities scholarship for the past three

centuries or more. And yet, despite decades of interest and work in reinventing the scholarly edition in the digital humanities, the focus has been almost entirely on developing digital editions to represent non-digital texts; there is an apparent blind spot when it comes to digital editions of born-digital works. The obstacles of copyright and Digital Rights Management (DRM) do not fully explain the absence of (academic) scholarship here.

My paper will explore this blind spot, drawing on my research as both a scholar of born-digital textuality (e.g. ebooks and videogame paratexts) and a digital humanist in the world of TEI and digital editions (e.g. the New Variorum Shakespeare). I will explore some examples of quasi-editions in popular culture, and of fan projects whose documentation of variant versions rivals (or exceeds) that of bibliographers. With the conference keywords materialities, collaborations, and access in mind, I will also consider the extent to which textual criticism—a discipline dating back to antiquity—has become an unacknowledged but very real imperative in popular culture and its online communities, and the implications and opportunities for critical bibliography.

Berta Ferrer (University of Reading, UK)

‘Constructing the hypertangible novel: *Woman’s World* and writing as design process’

We live in a world of hybrid narratives. Narratives that flow and adapt to any device, be it analogue or digital. As a result of this new convention, the first decades of the twenty-first century have seen the emergence of a type of novels that resist the elasticity and immateriality of fluid reading practices. These unconventional novels work best on the medium for which they have been created: they are print-specific. At the same time, they do not reject the digital realm but absorb its characteristics and expand the possibilities offered by the material dimension of the book. These novels present a ‘hypertangible’ quality and foreground the physical dimension of literature.

By analysing Graham Rawle’s *Woman’s World* (2005) and its process of creation through the collage and cut-up techniques, this presentation aims to show the importance of materiality in contemporary narratives and the role of design as an essential part in the development of books that work best in print. *Woman’s World* evidences the concept of ‘designwriting’ and how design strategies can be used to create a novel in which materiality is embedded from the start in the writing process. Hypertangible novels emphasise the relationship between narrative and materiality, and generate embodied reading experiences that demand the physical participation of both writer and reader.

Gerard Kilroy (Jesuit University Ignatianum, Kraków, Poland), **Clarinda Calma** (independent scholar), **Victor Houliston** (University of the Free State, Bloemfontein, South Africa)

‘Early Modern Catholic Book Culture and the Transnational Book Trade 1581 – 1604’

Gerard Kilroy

‘Rouen printers: winning the minds and saving the souls of English Catholics in 1584-5’

As soon as Robert Persons arrived in Rouen in 1581, he “procured” George Flinton” to manage a press for him. Another Catholic printer was already operating in Rouen: George L’Oyselet had in 1580 published the popular *Jesus Psalter*, incorporated in Flinton’s first edition of *A Manual of Prayers* in 1583 and all 28 subsequent editions. It was not until after Flinton’s death in 1585 that L’Oyselet published his second edition of the *Jesus Psalter*, suggesting close collaboration between these two Rouen printers. 593 of the 614 devotional volumes being distributed from the Marshalsea prison in 1585 were from their presses. Three of them, the *Jesus Psalter*, *A Manual of Prayers*, and the *Resolution/Christian Directory* were among the most popular devotional books of the period, and many had clearly been ordered beforehand. Alongside this, in September 1584, Persons launched from Rouen a co-ordinated campaign of political publications: *A true, sincere and modest defence*, and *A treatise towching the right title*, and *The copie of a leter* (later *Leicester’s Commonwealth*). Two of these books were smuggled into London by veterans of the Campion mission, Thomas Alfield and Ralph Emerson: both were arrested. The proclamation banning these books, their widespread distribution in manuscript, Sir John Harington’s involvement, the cloak-and-dagger work by Lord Burghley, and the simultaneous publishing of devotional and controversial literature, reveal the complexity of Catholic devotion and of political allegiance in this period.

Clarinda Calma

‘From the Continent to the Polish-Lithuanian Commonwealth and Back: Transnational Printing amongst Jesuit Networks Across Europe’

Just over decade after the Jesuits were first founded in the Polish-Lithuanian Commonwealth, the Jesuits were already actively engaged not only in the education but in printing. Print was used not only to supplement educational purposes but it likewise served polemical activities, with the Jesuits drawing heavily from texts published across the Continent. One particular example are the Polish translations and editions of the *Rationes Decem* and the *De Persecutione Anglicana* initially published in 1581 in London and Rouen. Published in the years 1583 – 1604, these Polish editions provide a unique insight in the community of patrons and imagined readers for whom these books were published. Understanding the wider local cultural context into which these books were translated into makes an interesting case for the domestication and accommodation of these texts. Drawing from recent archival research supplementing the works of Polish scholars such as Jakub Niedźwiedź, Magdalena Komorowska and Mirosława Haniesiewicz-Lavallee, this paper will provide new research on

the network of patrons and publishers that promoted the printing of *Rationes Decem* and the *De Persecutione Anglicana* in Poland-Lithuania.

Victor Houliston

‘Rapid fire from Robert Persons: Four editions of *De persecutione Anglicana*, 1581—1582’

Robert Persons's capacity for speedy engagement with his adversaries in print became evident almost as soon as he arrived in England in 1580 on the Jesuit mission with Edmund Campion. Clandestine Catholic presses relocated regularly and no Protestant critic went unanswered for long. Most famously, Persons saw to the printing of Campion's *Decem rationes* and its distribution for the commencement exercises at Oxford University in May 1581. He continued with this approach after his flight to France soon afterwards, overseeing printing operations in Rouen and developing a network of collaboration and distribution as the propaganda war over the persecution of Catholics in England escalated. This paper analyses the printing history of the early editions of his *De persecutione Anglicana*, first published in Rouen late in 1581 and reprinted in Paris, Rome and Ingolstadt the following year. It traces the successive revision of the text as news was received of Campion's trial and execution, showing how quick Persons was to respond and to optimize the means of publicity. Translations into several languages kept pace with the Latin editions, contributing to a phenomenal print campaign to rouse Catholic Europe to outrage against what Persons presented as a rogue regime.

Alexandra Wingate (Indiana University, USA), **Meghan Constantinou** (Simmons University, USA), **Ellen Forget** (University of Toronto, Canada), **Christopher Walsh** (Rutgers, The State University of New Jersey, US)

‘Meeting in the Middle: Collaborations between ILS and Book History’

While libraries and librarians have been the subject of study and active participants in book history from the start, the larger field of information and library science (ILS) and book history do not regularly interact in scholarship as often as might be expected. This is somewhat perplexing given that ILS and book history are interdisciplinary fields with shared heritages (e.g., bibliography) that seek to understand information-laden objects and their interaction with society. These common points of structure and interest mean that it should be possible, if not extremely logical, to combine theories, methodologies, and approaches from the two in scholarship.

In this roundtable, four students currently working to obtain their PhDs in ILS departments will examine the interaction between ILS and book history in their research. They will present their conceptions of what ILS and book history are, how they see the relationship between the two fields, institutional support for their multi-field work, and the contribution of both fields to their research. Through their position papers and resulting discussion, the

roundtable will establish concrete points of connection between the two fields, different methods of interaction, and suggest new directions for future research and collaboration

Catherine Hollis (University of California, Berkeley, USA), **Bethany Hicok** (Williams College, Massachusetts, USA), **Farhana Shaikh** (Dahlia Books and De Montfort University, UK), **Lucy Pearson** (Newcastle University, UK), **Caoilfhionn Ni Bheachain** (University of Limerick, Ireland), **Kaja Marczevska** (University College, London, UK), and **Sydney Shep** (Victoria University, Wellington, New Zealand)

‘Women in Publishing’

This roundtable session will be composed of contributors to *The Edinburgh Companion to Women in Publishing 1900-2020* (EUP 2024) and will take up the book's focus on women's creative labour in publishing through the 20th century and into the 21st. Reconsidering what was often described as a "gentleman's profession" from an intersectional feminist perspective, our roundtable participants will highlight the value of networks, collaboration, and archives, in constructing publishing history. The session will be moderated by Claire Battershill and Helen Southworth.

Tuesday 2 July 2024

Clare Hutton (Loughborough University, UK), **Alice Staveley** (Stanford University, USA), and **Joshua Kotin** (Princeton University, USA)

‘From the Archives of the Hogarth Press and Shakespeare and Company: Reading | Association | Circulation’

Based on research within the archives of the Hogarth Press and Shakespeare and Company, this panel will explore Modernist networks of association, reading and book circulation. Both archives are on a significant scale, and yield rich, detailed histories of the pioneering book businesses founded by Virginia Woolf and Sylvia Beach respectively. Our concern is with a number of key questions. Who was reading what? What kinds of social networks can we evidence and how did books circulate?

Clare Hutton

‘Networks of Association and Intimacy: The Letters and Legacies of Sylvia Beach and Harriet Shaw Weaver’

Clare Hutton looks at the relationship which evolved between Beach and Weaver as a result of their mutual association with James Joyce. Corresponding between London and Paris for over 40 years, the paper focuses on their different attitudes to the business of publishing *Ulysses*.

Alice Staveley

‘Virginia Woolf in Circulation’

Alice Staveley discusses the regional, national, and global distribution of Woolf’s books based on a large-scale digital humanities project to transcribe, aggregate and analyse the Hogarth Press sales records (1920–1946) held at Reading University. The paper focuses on what the empirical data tells about Woolf’s circularization, but also, more broadly, on the complex, multi-layered landscape of bookselling, book borrowing, and bookstore cultures structurally underlying the interwar book world.

Joshua Kotin

‘On Bibliography and Biography’

Joshua Kotin uses records from the Shakespeare and Company lending library to illuminate the connection between Gertrude Stein’s reading and writing, and, in the process, to speculate about the impact of reading on all our lives.

Ulrike Burki (University of Antwerp, Belgium), **Marlou de Bont** (Hendrik Conscience Heritage Library in Antwerp, Belgium), **Kevin Absillis** (University of Antwerp, Belgium)

‘Transnational Collaborations of the Book in Times of War’

Ulrike Burki

‘Book Distribution Strategies in Wartime: The Case of Georg Stilke’s Brussels Branch during World War I’

This lecture explores the activities of the Brussels branch of the German bookshop and publishing house, Georg Stilke, throughout the First World War. Established in 1915, this branch played a pivotal role in book distribution along the Western front and in occupied Belgium. With the support and under the strict supervision of the German war administration, the Brussels branch not only opened 80 front-line bookstores and over 120 book kiosks in the occupied territory but also had exclusive responsibility for the production and dissemination of propaganda brochures for the German Büro zur Verbreitung Deutscher Nachrichten im Ausland.

During our lecture we will delve deeper into Stilke’s activities in occupied Belgium, with a specific focus on the political and pragmatic considerations that shaped them. To achieve this, we will make use of Stilke’s extensive and hitherto underexplored business archive, confiscated by the Belgian government post-German capitulation and now housed in the

Brussels national archive. Spanning 12 linear meters, this archive contains inventories, purchase orders, correspondence, contracts, and more. The lecture underscores the significance of utilizing archival material as a source for book historical research, shedding light on the networks involved in book distribution and on the diverse ideological, economic, and pragmatic motives that underlie their actions.

Marlou de Bont

‘The Politics of Cultural Mediation: Felix Timmermans in Germany, 1919-1943’

The years between the First and the Second World War saw a growing and often politically motivated interest in translating and publishing Flemish literature in German. One of the most widely translated Flemish authors during this period was Felix Timmermans (1886-1947). After his debut novel *Pallieter* (1916) got translated into German (1921), French (1923), English (1924) and several other languages, he became an internationally acclaimed author, who could count famous readers like Rainer Maria Rilke, Herman Hesse and Hans Scholl as his admirers. He was especially popular among German-speaking audiences, thanks to the effective publishing strategy of his publisher Anton Kippenberg (Insel Verlag) and his extensive book tours. Because he kept on touring during the Nazi regime and attended conferences of the European Writer’s League (Europäische Schriftsteller-Vereinigung) initiated by Goebbels, he was accused of collaboration after the Second World War.

Although Timmermans’ reception in Nazi Germany and his personal correspondence have been thoroughly studied, his German contacts and book tours have received less attention. This paper aims to reexamine Timmermans’ networks in Germany and their ideological contexts by turning to the dedication copies by befriended authors, publishers, translators and booksellers in his library. On a methodological level, the paper furthermore explores the potential of dedication copies as sources for research into practices of network formation and cultural mediation.

Kevin Absillis

‘Lay Down Your Arms? The Paradoxes of Pacifism during World War I’

Critical theories, including the rather new strand of critical bibliography (Maruca & Ozment, 2022), compel us to question structures of oppression and to re-examine histories shaped by imperialism, racism, sexism, and related ideologies. Yet, challenges arise when the line between the oppressed and the oppressor is blurred. How do we determine the right stance when choices that initially appear morally sound potentially lead to other forms of oppression? What should be the 'critical' position that scholars strive for?

These dilemmas become apparent in the study of the circulation of books, magazines, and newspapers in occupied Belgium during World War I, especially when seeking to understand the flooding of the Flemish (Dutch language) market with pacifist literature from 1916 onwards. The era witnessed not only a surge in pacifist poetry by Flemish authors but also the serialization and large-scale distribution of international peace movement bestsellers, such as *Lay Down Your Arms!* by Nobel Peace Prize laureate Bertha von Suttner and *The Great Illusion* by Norman Angell.

Was the promotion of pacifist literature just a means to hasten peace negotiations? Or did the peace apostles who produced and traded these books, have other objectives too? What role did the complex transnational context play? The exploration of books and extant archives will provide insights into this intriguing question.

Samantha Brown (UCL, UK)

‘Arabic Printed Books in Early Modern English Libraries’

In 1603, Thomas Bodley wrote to his librarian, Thomas James, expressing frustration at the difficulty of obtaining Arabic manuscripts from Turkey: ‘I doe intend er be long to send a scholler of sette purpose, who is very well studied both in the Hebr[ew] and Arabicke tongues, whose errand shall be onely to seeke out bookes for the Libr[ary]’. It took almost a decade for Bodley’s plan to bear fruit, but as early as 1605 the Bodleian’s small collection of Arabic printed books already represented nearly every sixteenth-century Arabic publication of value to scholars of the language.

Bodley’s preoccupation with manuscripts reflected the concerns of the leading Arabists of his day and has, understandably, been echoed by modern scholarship, which stresses the problematic lack of Arabic manuscripts in early modern England. Much less consideration has been given to the ownership and use of their printed counterparts. Through an assessment of volumes acquired by seventeenth-century English libraries (among them the Bodleian, Westminster Abbey and the Royal College of Physicians) this paper will demonstrate the overlooked importance of Arabic printed books to both students of the language and the collections that sought to facilitate their learning.

Risa de Rege (University of Toronto, Canada)

‘A Multicultural Materiality: European Watermarks in Islamic Manuscripts’

Watermarks are useful bibliographical tools for determining the geographic and temporal origins of laid paper. In theory, a piece of paper could be narrowed down to a specific papermaking mould because the construction of the mould and shape of the watermark would change with use, and did not last forever. Common in European papermaking, watermarks

are less often seen in paper made in the Islamic world. But Islamic manuscripts are often written on imported European paper, sometimes made specifically with Islamic buyers in mind (omitting Christian symbols and instead using secular watermark images, like the moon or a bunch of grapes).

These manuscripts are an excellent example of a multicultural materiality, combining European papermaking with distinct Islamic manuscript techniques and reflecting both the local customs and expansive trade networks that went into book production. Much as how a light pressed up to a page can reveal a watermark, a watermark can reveal the interconnected journeys that lead up to a book's creation.

My talk will illustrate these points through an in-depth material bibliography of a late 18th century Qu'ran held in the University of Toronto's special collections. Made in Africa, this manuscript is written on paper with a moon/lune watermark, a symbol commonly found in Venetian paper. The elements of this and similar codices reflect the collaborative history of the book from a material, rather than textual, perspective.

Tim Pye (National Trust, UK)

'Islamic Manuscripts in National Trust Libraries'

Throughout the National Trust's 115-year history as a library organisation, the focus of librarians and researchers has been on the British and European collections that dominate the shelves of its historic properties. Items from the Global South – of which there are a significant number – have historically been ignored owing to a lack of language skills, expertise and, more often than not, existing bibliographical biases.

In 2023, the Trust – working with colleagues in the antiquarian book trade and at the British Library – embarked on a project to catalogue and better understand its collection of Islamic manuscripts. Although small in number – around 40 in total – they are found in all three National Trust nations (England, Wales and Northern Ireland) and in properties ranging from Agatha Christie's holiday home to the grandest of country houses.

This paper will present an overview of this collection of manuscripts, which range in date from the 10th through to the 20th century. Together they challenge existing ideas of the insular and closed-off private library in the British and Irish Isles; they provide invaluable information about colonial provenance and the sometimes ignoble routes by which these items were brought into Europe; they offer new insights into the formation of larger institutional collections of Islamic materials (particularly at the British Library); and they challenge the Trust's custodians to think about the way in which these items have been curated in the past and the opportunities for new audience and community engagement in the future.

Nyssa Komorowski (University of Toronto, Canada)

‘Landscape Literacy and Haudenosaunee Wampum’

The land imaginary of the Lake Ontario and St Lawrence River drainage basin in North America, where the Indigenous Haudenosaunee Confederacy originate, reflects a variety of different cultural attitudes, ideologies, structures of law, and conceptual relationships with land. Political negotiations and power struggles are reproduced in the texts and objects that comprise the land imaginary. By interrogating the European ideological division applied between human and nature, I reinterpret this foreign ideology as a divide between nature and text, then problematize this division. I will look at wampum as a case study to investigate Haudenosaunee perspectives on relationships between belongings, images, and texts, and between humans and land.

Reimagining how circuits of communication and power materially flow can develop productive sites for Indigenous book history. One perspective describes ecosystems as both societies and living texts woven into a web of relations and exchanges. In this line of thinking, it is helpful to consider material and oral histories together, and in relation to places. Wampum emerges from and models a Haudenosaunee landscape literacy based on material connections to lands and waters, and it is used to create visual symbols that put order to social relations by referencing the vitality of land. By reintegrating human technology and culture with nature, while also experimentally expanding beyond common understandings of what counts as a text, a nuanced, land-based understanding of communication technologies, textual belongings, and literary texts made by Indigenous people can be developed.

Kirsti Salmi-Niklander (University of Helsinki, Finland)

‘Broadsides, guidebooks, and poetry – Strategies of local publishing activities in the Finnish immigrant community in Ashtabula, Ohio’

Finnish immigrant communities started to be established in the U.S. during the last decades of the 19th century, when Finns were recruited to mines, log camps, and factories. Newspapers and publishing concerns were established in many communities to provide reading to the immigrant communities. I will explore the strategies of local publishing. How did local publishing activities support the integration to the new culture? How did they maintain contacts with the home country, and encourage Finnish-language reading and writing?

My paper utilizes a corpus created in the project focusing on the Finnish-American writer Matti V. Huhta, aka T-Bone Slim (1882–1942). Together with Lotta Leiwo, we explored the Finnish- language books and periodicals published in Ashtabula, Ohio, where T-Bone Slim grew up (Leiwo & Salmi-Niklander 2022). These have been preserved at the National

Library. The first Finnish-language newspaper, *Pohjantähti*, was published in Ashtabula 1885–1886, and the first books were printed 1889. Many Finnish-language books were reprints of popular religious broadsides. Guidebooks on various fields were published, some of them translated from English. The editors also recruited writers from immigrant communities. In 1899 the newspaper *Amerikan Sanomat* in Ashtabula organized a writing competition for Finnish people in the U.S. The results were published in an anthology of Finnish-American poetry and songs (1901), and as three novels by a pseudonym “Eekku”.

Henning Hansen (The Swedish National Heritage Board and UiT, The Arctic University of Norway)

‘Hinrich Rink and early printing in Greenland’

The first printing press in Greenland was established in the late 1850s by the Dane Hinrich Rink (1819–93). Rink, a trained geographer and geologist, first came to Greenland in the 1840s to examine graphite deposits and stayed there for twenty years working in different capacities, for instance serving as Danish Crown Inspector for Southern Greenland and later as Director for the Royal Greenland Trading Department. Rink was passionate about preserving the history and culture of Greenland and its inhabitants. His wife, the Greenlandic ethnologist and author Signe Rink, née Møller (1836–1909), was equally invested, and in 1861 they established the first Greenlandic newspaper, *Atuagagdliut/Grønlandsposten*.

This paper will focus on some of the early works from the print workshop in Godthaab/Nuuk, including *Kaladlit Okalluktualliait*, a bi-lingual collection of Greenlandic folktales. The four-volume work was produced with extensive involvement from the Inuit, both when it comes to collecting and mediating the tales and producing the actual book. Already from the outset, these Greenlandic ‘incunabula’ were illustrated with woodcuts, some of which were made by Inuit artists.

Looking at copies of these early Greenlandic books as well as early newspaper issues, some of which have been digitized, this paper will explore what the purpose of establishing a Greenlandic printing press was, and how members of the indigenous communities were involved in forming a Greenlandic print culture.

Gearóidín Uí Laighléis (Dublin City University, Ireland)

‘Books the People Should Read- an investigation into the methods used by editors and publisher’s readers in the first twenty years of the Irish Free State to shape the Irish language literature of the time’

This paper examines the influence of An Gúm (Irish language Publishing House founded in 1926) publisher’s readers on Irish language literature in the early years of the Irish Free State 1926-1950. The paper places An Gúm’s Irish language publishing in its social, cultural and

historical context and the central argument of the paper is that the direction and development of Irish language literature in this period depended very much on the views and beliefs of a certain few literary critics whose political, religious, moral and cultural beliefs guided them in their decision making, much of which supported the Catholic Gaelic ethos of the State at the time.

Utilizing primary sources (readers' reports) from archives of An Gúm, the paper reveals that the publisher's readers did not necessarily all hold the same beliefs and the clash of opinions led to some very interesting arguments, not least as to the opinions, both idealistic and realistic, which were held regarding the Gaeltacht (Irish speaking areas) people. The paper examines the recommendations made by these readers, comparing the harsh negativity of some who ensured that very little which they read was passed for publication, as against the measured tone of other readers who recommended changes and improvements to the texts. My research highlights not only the influence of the publisher's readers but challenges the accepted narrative of Irish language publishing up until now which was based more on rumor and hear-say than on fact and ignored the social and cultural ambience of the time.

Lucy Pearson (Newcastle University, UK), **Emma Page** (University of Reading and Cardiff University, UK), and **Sophie Heywood** (University of Reading, UK)

‘Suitable for children? Regulating, Prizing, and Promoting Children’s Access to ‘Good’ Books’

Children’s literature is highly mediated; its form and content determined by adult understandings of who ‘children’ are, and what is therefore ‘good’ for them (the classic text is Lesnik-Oberstein, 1993). Our panel returns to this constitutive discussion within the field of children’s literature studies. It asks how publishing and book historical methods are expanding ways to identify children and their books as categories for analysis, and the rules, values and pressures (whether formalised or unspoken) that govern the children’s publishing sector. In particular, what are the legal, social, cultural, educational and political parameters that govern the production, circulation and transmission of children’s books at any given time period, in different language regions, legally defined territories, or communities? The panel discussions will compare experiences across different language regions, time periods, and be attentive to questions such as:

- Prize culture and discourses of value
- Legal and governmental regulation of children’s book production
- Non-profit literacy initiatives as vectors for political intervention in children’s publishing

Lucy Pearson

‘Authority and value: the Carnegie Medal as canon maker’

This paper examines the role of the Carnegie Medal in shaping children’s literature in Britain: considering the Medal as a canon-making instrument and as a key actor in the children’s book world, it examines how it has functioned as a focus for negotiating ideas of value in children’s literature.

As the oldest and most prestigious children’s literary award in the UK, the Carnegie Medal is often seen as a kind of metonym for the canon: scholars frequently bolster their claims for the significance of an author or text by reference to its Carnegie-winning status. Yet as a consideration of the Medal’s history shows, the canon-making power of the Carnegie medal was – like any other literary award – both carefully constructed and frequently contested. This paper considers the foundational years of the Medal and what they reveal about the

role of ‘positive regulation’ in constructing the field of children’s literature. It positions the Medal as a focal point for negotiations between multiple stakeholders in children’s literature, showing how it functioned as a key means of claiming authority for an emerging children’s book profession, and how it has navigated competing ideas of childhood, social and literary value.

Emma Page

‘Unofficial Policy: The impact of local and international non-profit organisations on the Iranian children’s publishing field’

This paper explores the role of non-profit organisations in shaping the children’s publishing field. Compared to market forces and government policies, the impact on children’s publishing of charitable organisations working to increase literacy and children’s access to books has received relatively little scholarly attention. From local, grassroots initiatives to major international groups and in contexts as diverse as post-war Germany, 1960s Venezuela and 21st-century Britain, to name just a few examples, ostensibly apolitical non-profit groups have played a central role in shaping what kinds of books are written, published, translated and made available to young people around the world.

This paper takes as a case study Iran between the 1960s and the 1980s, specifically the Children’s Book Council of Iran (CBCI) and the Iranian branch of the Franklin Book Program.

In continuous operation since the 1960s, through regime changes and substantial political and social upheaval, the CBCI was founded by pioneering Iranian educator Tooran Mirhadi and promotes academic, educational and charitable activity related to children’s books and literacy within Iran. The Franklin Book Programs were a US-backed non-profit initiative

which provided extensive support for the publishing industries in Iran and other Muslim-majority nations at the height of the Cold War. The CBCI's most ambitious and well-known project, the production of an "Iranian Encyclopedia for Young People", was conceived partially to counter the dominance of Franklin-sponsored translations in the Iranian children's book market. By laying out the ideological commitments and actions of Franklin and the CBCI during the mid 20th century, I argue that the work of these NGOs has had as powerful an impact on Iranian children's publishing as government censorship, educational policies and other, more obvious outlets for political intervention in the field.

Sophie Heywood

'The 'special rules' that govern children's publishing: The French Commission for Surveillance and Control of children's publications in comparative perspective'

This paper explores the role regulation played in the development of the children's publishing industry as it expanded massively in the mid-twentieth century. This may seem counter-intuitive. Age classification systems and national regulatory bodies are a familiar part of the film, television, and games industries (and, historically, comics). But for the most part, outside of authoritarian regimes, children's books have not been subject to censorship

laws on a national level in contemporary western democracies. Nevertheless, censorship of children's books in the US and Europe is an all too familiar phenomenon (highlighted by campaigns such as Banned Book Week in the US). Most can agree that children's publishing adheres to 'special rules', as one French legal expert put it. This nebulous legal, cultural, and commercial phenomenon (when does regulation become censorship? What are the 'special rules' that govern children's books, and when can they be considered to limit children's legitimate access to information?) is central to the very genre of children's culture, but studies of legal regulation and state control of children's book and print cultures within democracies have been relatively scarce.

This paper focuses on France, and specifically the French legislation covering children's publishing (Law No 49-956 of 16 July 1949 on publications for children), as a rare example of a country that has formalised the 'special rules' that govern the children's publishing industry – in order to argue that the French case is in fact far from being unique. By tracing the history of how the French state came to intervene in children's publishing in the global mid-twentieth century furore over comics, the paper aims to show how regulation was one of the main levers that nation states and non-governmental actors used to try to oppose and control flows of comics and children's media into their countries in this period. In short, the anti-comics campaigns and the multiple measures they produced were a muscular response to the acceleration in the mid-twentieth century of the globalisation of American children's media.

Agnes Gehbald (University of Bern, Switzerland), **Aderivaldo Ramos de Santana** (Universität Zürich, Switzerland), **Alain El Youssef** (Universidade de São Paulo, Brazil)

‘Transatlantic Slave Trade and Print Culture in Latin America, 18th and 19th Century’

Throughout colonisation and post-colonisation, book production in Latin America involved enslaved labour in specific contexts. Enslaved individuals played crucial roles in the trade from acquiring raw materials to operating printing presses and binding books. Not seldomly printers and book traders owned enslaved persons, frequently, one could read ads in the newspaper for selling, buying, or returning runaway slaves, and the press had turned into a medium of debate about the abolition and re-introduction of slavery. Afro-Latin American print culture has recently started to become a topic with a focus on Black writers and Black intellectual production. This panel aims to foster debate on the various intersections between print culture and transatlantic slave trafficking in the Latin American context of the eighteenth and nineteenth century. By doing so, the panel brings together the histories of three continents. The panel’s topic will be explored on different levels: enslavement and the printing production, slave trafficking and book trading, and abolition and press discourse, analysing the transatlantic entanglements between Latin America, Europe, and Africa.

Agnes Gehbald

‘Not Wholly White: Enslaved Labour in the Colonial Printing Workshops of the Southern Cone’

The publishing business appears to have been a White profession in colonial Spanish America, although there were enslaved and freed Black men who assisted in the operation of printing presses. Little is known about the humble workers who carried out the printing labour in the capital cities of Peru and Argentina. As there was no guild organisation for printers in the viceroyalties, the exploitation of slaves in the workshops was not prohibited. Most likely, enslaved people without any special training were among those who performed the hard physical labour of book production, working as beater and puller. As a contemporary source explains, the employment of slaves was an economic incentive. In colonial imprints, their involvement is never mentioned, as only the name of the printing master figures on the cover. However, references in the archival records reveal the participation of enslaved persons and provide more detailed information about the tasks of these workers and their ethnic background. This presentation brings together and contextualises different examples of enslaved and also freed Black men who worked in the printing shops in colonial Lima and Buenos Aires. The case of the slave Antonio, who had to supervise a printing workshop in late colonial Buenos Aires while the master was travelling abroad, is outstanding in this respect. Although little to virtually nothing is known about them, Afrodescendants in the Viceroyalty of Peru and the Viceroyalty of the Río de La Plata were among those who worked in the printing trade.

Aderivaldo Ramos de Santana

‘Between Books and Chains: The Clandestine Slave Trade of Two Booksellers in the 19th Century Atlantic’

Napoléon Gabriel Bez and Marie Deshayes, initially booksellers in Recife, orchestrated a clandestine network of slave trading during the abolition era. Expanding their operations across Angola, Cape Verde, and north-eastern Brazil, the couple used their bookstore as a façade to conceal the illegal transportation of African captives. This research employs microhistory and Atlantic history methodologies to scrutinize those involved in the Brazilian slave trade, with a specific focus on the pivotal roles played by women such as Marie Deshayes and Maria de Jesus in Angola. By delving into individual cases, the study aims to comprehend the transatlantic slave trade, offering global and interconnected perspectives that unveil critical nuances in the overarching narrative. The presentation sheds light on the shadowy realm of clandestine slave trading, accentuating the intricate dynamics of illegal commerce, cultural exchanges, and the often-overlooked roles of women in this dark chapter of history. The Bez-Deshayes couple emerges as protagonists in a narrative that transcends borders, revealing a lesser-known and deeply disturbing facet of 19th-century transatlantic slave trade.

Alain El Youssef

‘The Press and the Reopening of the Transatlantic Slave Trade to Brazil, 1831–1840’

Based on the analysis of Rio de Janeiro newspapers, in the light of political, economic, and social realities of the Brazilian Empire and the Atlantic World, this article demonstrates that the press was central to the success of the slave trafficking policy implemented by the Regresso party during the second half of the 1830s. Acting in collaboration with slave masters from Brazil’s Central-South region, the Regressistas (the nucleus of the future Conservative Party) made extensive use of newspapers to silence anti-slavery discourses prevalent during the first half of the Regency and to nullify anti-trafficking policies enacted by the moderados. In this process, the Regressistas assured the systematic reopening of the transatlantic slave trade, rendering the law of November 7, 1831, an empty vessel. This presentation investigates the role of newspapers in the dissemination of slave trafficking ideas when the laws had formally prohibited the slave trade in Brazil.

Nicola Wilson (University of Reading, UK)

‘Battle of the Books: Left vs Right at Britain’s first book-of-the-month club in the 1930s’

Following the model of the American Book-of-the-Month Club, the British Book Society was set up in 1928 to boost book-buying at a time of mass library-borrowing. By 1930 it had over 10,000 members (across 30 countries) receiving a new, full-price book each month. The

club's choices and recommendations made a huge impact on a book's sales and circulation and publishers of all types were keen to receive what Harold Raymond of Chatto and Windus called 'the Book Society bun'.

The club was fronted by a line-up of literary celebrities and the odd academic: Hugh Walpole, J. B. Priestley, Clemence Dane, Sylvia Lynd, Edmund Blunden. In 1937, Popular Front spokesman Cecil Day-Lewis was brought in to help the selection committee navigate the growing threat of fascism at home and abroad. This paper, based on new work from my forthcoming book, *Highly Recommended: The club that changed how we read*, looks at debates among the selection committee in the run-up to WW2 and how the Book Society News sought to navigate a world at sea through its own Left and Right selections. Focussed on literary and political debates among the judges in the context of appeasement, and particularly the tension between Day-Lewis and WW1 poet and pacifist Edmund Blunden, it considers how Britain's first book-of-the-month club sought to keep readers informed during the growth of fascism through the 1930s and how individual personalities clashed in its monthly periodical at a time when the book trade itself was seeped in politicisation and ideological division.

Nicole Reynolds (Ohio University, USA)

“‘Book Club War’: Publishing and Politics in Britain, 1936-1948’

This paper draws from Ohio University's extensive collection (the largest in the US) of Left Book Club titles and related print ephemera to track members' engagement with the Club's books and politics. A hugely influential promulgator of left-wing ideology in Britain through the 1930s and 40s, the Left Book Club galvanized readers to fight fascism, resist war, and relieve poverty through the embrace of socialism (Lewis 14). A competing Right Book Club emerged in short order, announcing in a brochure its intention to "expose false political doctrines" and voice "the true opinions of the British people." After providing an overview of this "battle of the book clubs," my presentation moves from the public discourse about such collective reading to the private impact of Left Book Club selections on individual readers by focusing on annotations and marginalia.

Simon Eliot (London University, UK)

‘From the Air: The Printing of Surreptitious Texts and their Mass Distribution 1941-45’

In 1941 the Political War Executive (PWE) was formed in the UK with the aim of helping to undermine the German war machine by undercutting both civilian and military morale. One of its main weapons was the printed leaflet, which might be delivered by aircraft, or artillery shell – or even by balloon. Much of this was black propaganda; that is, where the origin of the information conveyed, and its reliability, were obscured.

Early in 1944 PWE and the U.S. Office of War Information (OWI) were integrated into the Psychological Warfare Division (PWD) of SHAEF. From then on printing and distribution was on an epic scale: around the time of D-Day 80 percent of Britain's offset printing capacity was being used exclusively for this purpose, and thousands of tons of paper were being consumed. By the end of the war it was estimated that more than six billion leaflets had been produced and distributed in Europe alone.

As with almost all ephemera, those in PWE had very few opportunities to assess the impact of the leaflets on their readers. However, a diary written by a captured German artillery corporal, or the concerns of the Cardinal Secretary of State at the Vatican, or the reactions of readers to antisemitic leaflets dropped by mistake on the English Home Counties, provided vivid evidence. Most striking of all, from July 1944 onwards were the thousands of surrendering German soldiers who carried an Allied 'Safe Conduct' leaflet guaranteeing civilised treatment to those who laid down their arms.

Lodovica Braidà (University of Turin, Italy) and **Irene Piazzoni** (University of Milan, Italy), **Roberta Cesana**, and **Elisa Marazzi** (University of Milan, Italy)

'Female intellectuals in Italy against systems of power: resisting oppression through *memoirs* and archives (1920s-70s)'

This panel focuses on how self-created archives and autobiographical writings have been used by female intellectuals in Italy in the 20th century as a tool both for affirming their professional identity and for fighting systems of political power together with social and cultural oppression. Archives and autobiographical writings are regularly used as sources, in this panel we will study, instead, how shaping an archive or writing a *memoir* can be seen as an act with specific implications and therefore deserves to be investigated as a research object.

The three papers, proposed by a working group from the Department of History at the University of Milan (co-editors of a forthcoming volume entitled *Donne e editoria nel Novecento*, Ronzani), aim both to contribute to scholarship on female intellectuals in the 20th century in Europe and also to critically discuss, from a methodological perspective, how building *corpora* of sources and documents consisted, for such women, in an act of self-empowerment.

We will present three case studies: the anarchist Leda Rafanelli, the scholar of pedagogy and education Emilia Santamaria Formigini, and the founder of the feminist publishing house La Tartaruga, Laura Lepetit.

Lodovica Braidà and Irene Piazzoni

‘Ego-documents and the shaping of memory: a methodological reflection’

The paper aims to reflect on how three Italian women writers of the 20th century – Sibilla Aleramo (1876-1960), Elsa Morante (1912-1985), Alba de Céspedes (1911-1997) – shaped their own memory either through their archival legacy, or by writing autobiographical texts. Moreover, the strategy of self-representation that emerges from the autobiography of Laura Lepetit (1932-2021), founder of the first Italian feminist publishing house, La Tartaruga (1975), will be the subject of in-depth analysis, being both a model of self-narrative that draws from the culture of radical feminism and a means for representation of a powerful professional identity.

Roberta Cesana

‘Leda Rafanelli from anarchist propaganda to autobiographical writing’

The paper presents the case of Leda Rafanelli (1880-1971), one of the most prolific propagandists in early-twentieth-century Italy. She started working as a typesetter in her teens, and later founded and run several publishing houses, including Casa Editrice Sociale, the most important anarchist publishing house in Italy between the two wars. Her archive, together with her literary production and her propaganda activities, embody her desire to depict a self-representation that would both position herself strongly in the coeval anarchist culture and, at the same time, identify her as an opposer of both Fascism from a political point of view, and of Futurism from a cultural perspective. This desire for self-representation found a highly effective expression, in the last years of her life, through two autobiographical writings, one dedicated to retracing her relationship with Benito Mussolini before he was a fascist (1913-1914) and the other devoted to her relationship with the futurist painter Carlo Carrà (1912).

Elisa Marazzi

‘Emilia Santamaria Formiggini keeper of memories between self-representation and anti-fascist resistance’

The paper presents the case of Emilia Santamaria Formiggini (1877-1971), wife of Angelo Fortunato Formiggini, a publisher who notoriously committed suicide in 1938 after the promulgation of the Italian Racial Laws and his consequent forced departure from publishing. A pedagogy scholar and teacher, Emilia Santamaria was also a pillar of the publishing house, coordinating the work for the journal *L'Italia che scrive*, being the author of many essays and the editor of the volume devoted to Pedagogy in the unfinished *Enciclopedia delle enciclopedie* (Formiggini, 1930-31). The paper aims to analyse the archival and autobiographical sources produced by Emilia in a key that allows both to retrace the nature of

her professional and intellectual identity and to identify the strategies she put in place to preserve the memory of her husband's publishing house, otherwise condemned to oblivion, in a form of anti-fascist resistance.

Aleksandra Fedorowicz-Jackowska (Institute of Art, Polish Academy of Sciences)

‘Not Meant for Reading: Insights into the History of Drawing-Room Books’

Reading has a history – Robert Darnton once wrote. What about the history of books that were not meant to be read, but to be looked at and thumbed through? What if literary genres were replaced by a simple yes/no classification: is this a book you would want displayed on your coffee table? This paper addresses the history of drawing-room books (or coffee-table books as we now call them), focusing on the particular period in the nineteenth century when the photo album emerged and quickly captured the attention of both the people sitting around the drawing-room tables and on the printed page of a novel, in the press announcements or advertisements. In the course of the presentation, I explore questions of accessibility and popularity of this type of book in different central and peripheral parts of the world, focusing on ‘how’ and ‘where’ the books in question were ‘read’. Booksellers’ advertisements published in London or in Auckland, Paris or Warsaw, listed drawing-room books alongside history books, Bibles, novels and poetry. They were considered to be great conversation starters, the best decoration for the home (second only to pictures) and, most importantly, they were also described as ‘universal’. This paper sketches a history that looks beyond the national paradigm and integrates the core and the periphery regions by means of an illustrated book.

Andrew Goldstone (Rutgers University, New Brunswick, USA)

‘Yank Mags and Mushrooms: Genre Fiction in mid-century Britain’

When did popular fiction become genre fiction in the UK? Though formulaic fictions proliferated from the 1890s onwards, the self-conscious systematization of fiction subgenres, with categories like detective fiction, thriller, science fiction, and romance regularly marked and enumerated, did not fully take hold in the British literary field until after the Second World War. I argue that the interwar popular fiction industry, dominated by a few firms and celebrity authors, actively resisted production by categories. No British equivalent of the USA’s original genre-fiction medium---the pulp magazines---successfully established itself. Only after the war did a genre-fiction system appear, not in magazines but in paperback book format. I consider Scion Ltd, one of dozens of “mushroom publishers,” a fly-by-night mass-producer of cheap fiction in the early 1950s. Scion’s hundreds of titles were sold at newsstands, each explicitly marked for genre: “Gangster,” “Science Fiction,” “Western,” etc, in explicitly imitation of American cheap-fiction production strategies. If such imitation attests to a changed transatlantic balance of cultural power, it is also an unusual kind of literary cosmopolitanism from below. As an example, I consider one Scion author,

John Russell Fearn, who transformed his early reading of *Amazing Stories* and “Yank mags” into a line of Scion science fiction novels he wrote as “Vargo Statten.” Though the likes of Penguin Books have been much celebrated as publishing innovators, I suggest Fearn and his ilk did as much to lay the groundwork for the contemporary institutions of genre fiction in the UK.

Nicola Wilson-Torch (University of Stirling, UK)

‘Like, Subscribe, Publish: Exploring Social Media Publishing and Content Creation’

Since the early 2000s, social media platforms have become increasingly embedded within our daily lives and have dominated vernacular, academic and popular culture discourse. An emerging trend within twenty-first-century publishing has been the rise of titles written by online content creators, where successful utilisation of social media platform affordances has enabled digital personalities to build up distinct online popularity, success and power (Marwick, 2015). For the last ten years, the publishing industry has capitalised on this increasing popularity by producing titles written by online content creators, either through direct commissioning or collating their social media content (Johnson 2021). These publications are often met with huge commercial success, such as Zoe Sugg’s Young Adult novel, *Girl Online*, which broke publishing records by selling 78,109 copies in its first week of publication in 2014. These publications are not only commercially successful, translating online fans to offline book consumers, but they also have inextricable links to their online origins, with the YouTuber book boom and Instapoetry movement establishing a distinct genre within the publishing industry and creating new markets for publishers to exploit.

This paper explores the evolution of social media publishing, specifically analysing its trajectory and model of creation. With reference to varying content creator titles and interview data from professionals working with these publications, this paper investigates this publishing trend and evaluates the characteristics and impacts of adapting online content for offline readers.

Tanvi Mohile (University of Alberta, Canada)

‘Copyright and Acquisition of Legitimacy on AO3: A Case Study’

Copyright and legitimacy are intricately related as traditional print publishing models confer legitimacy on authors with legal copyright. Rose (1993) defines copyright as “the practice of securing marketable rights in texts that are *treated as commodities*” (emphasis mine). But what about non-commodifiable fanfiction? My case study focuses on Archive of Our Own (AO3), a fanfiction platform that currently boasts more than 6 million users and 12 million fanworks (Home). Previous studies have explored the relationship between fanfiction and copyright, including the “commercialization of fanfiction” (Lipton 2014), fanfiction’s legality within Canadian copyright law (Katz 2014), and fandom’s copyright norms (Fiesler 2018),

while AO3 has been examined from various perspectives, including its influence on publishing fanfiction (Boyd 2020), slash fiction (Kriz 2023), and fandom's gift economy (Riley 2015; Hellekson 2015). In this study, however, I examine copyright and AO3 by considering copyright a system of power which AO3 resists by publishing transformative works. I argue that AO3 nonetheless enables another system of power that confers legitimacy. This system is based on community rules, "copyright norms" (Fiesler & Bruckman 2019), and AO3's Terms of Service. Since copyright, legitimacy, and ownership are related, examining how legitimacy operates for fanfiction writers provides insight into whether they can "own" their work within a system without monetary or legal benefits. I examine AO3's Terms of Service and a selection of author profiles and comments to explore fandom and copyright norms. This study has implications beyond fanfiction for furthering our understanding of authorial legitimacy within digital publishing.

Matilde Bazzaano (University of Milan, Italy)

'Unprinted Activism: Russian Fanfiction and the Pro-Queer Movement on Runet Archives'

Notwithstanding increasingly severe censorship and the shortcomings of the book distribution system, Russian writers have found a way to keep pro-queer literature alive in a space of their own: the virtual communities of fanfiction archives. Renouncing the materiality of books and gaining the anonymity of the web, Russian activists have created an online literary dissemination space where censorship can be bypassed, and the queer community can thrive despite the most recent "anti-gay laws".

Through the presentation of the case study on *Major Grom Kink Fest*, this contribution aims at shedding light on the inner workings of Russian online activism on fanfiction websites. Despite being studied in an Anglo-American context and perspective, fanfiction has largely been ignored by the Russian mainstream literary world, and this invisibility has granted a level of freedom that is unreachable through regular publishing; at the same time, the virtual nature of this online sub-culture has bridged the geographical distance between people, bringing together readers and writers with shared ideas and opinions. Using these advantages, in 2022 a group of activists was able to create and distribute pro-queer literature and raise funds for the refugees of the Russo-Ukrainian conflict, doubly mocking the current government – and getting away with it.

Going beyond the physical book and the traditional publishing system, Russian writers have established a new samizdat sub-culture, and are building on a long tradition of anti-government literary movements using the tools of the digital era.

Angelina Eimannsberger (University of Pennsylvania, USA)

‘Goodreads Choice Awards: Access to Collaborative Consecration or Normative Creation of Non-progressive Bestsellers?’

Of the twenty romance novels nominated in the Romance category for the Goodreads Choice Awards in 2023, practically none were written by BIPOC authors. How can this happen given that this long list supposedly represents a reader-centric take on a popular genre, and one increasingly known for its diversity? Is this kind of lack of diversity a bug or a feature of either the website Goodreads or online reading communities more generally?

This paper proposes that longitudinal transparency around the Goodreads Choice Awards is crucial for understanding readerly community on social media, and the website many of us use to study it. I will show preliminary results of the publicly available, easily searchable data set that I am building and that will provide demographic and diversity statistics on the Goodreads Choice Awards. This project builds on the various important and excellent work done investigating literary prizes and diversity in publishing by Jim English, Alexander Manshel, Richard Jean So, and Melanie Walsh. I am also working alongside the expertise located adjacent to the academy in the romance-only bookstore Ripped Bodice’s yearly “The State of Racial Diversity in Romance Publishing Report,” which the bookstore team has conducted since 2016. The Goodreads Choice Awards are a unique participatory literary award that accounts for many genres — including, since 2023, “romantasy” — that yet has big problems with diversity. Despite the awards’ relatively low prestige in the broader cultural landscape, this prize resonates with readers and is shaped by their input.

Asha Rogers (University of Birmingham, UK) **KEYNOTE**

“‘Linguistic imperialism’ with book history in mind”

This talk argues that using book history methods in the study of ‘linguistic imperialism’ can bring socio-historical specificity to the latter and political urgency to the former. Approaching books as ‘linguistic media’ (McDonald 2016) and print institutions as agents in and adversaries of the systematic construction of ephemerality (Harris 2022) might even help us recover creative forms from beyond the pale of their geographical conditions and historical moments.

Drawing from the University of Reading’s special collections in twentieth-century African publishing history, and the ephemeral archive of a little-known distributor of African books in inner-city Birmingham, it offers a constellated perspective on the conference theme ‘Global Book Cultures: Materialities, Collaborations, Access’ that takes in language and writing systems, colonial copyright and translation, the politically freighted status of books within official language policies, and the politics of distribution.

Fred Schurink (University of Manchester, UK)

‘Continental European Books in Early Modern England, 1500-1640: A New Approach Using Bibliographic Data Science’

This paper will introduce the AHRC-funded project ‘Continental European Books in Early Modern England, 1500-1640: A New Approach Using Bibliographic Data Science’. The project challenges the equation of early modern English literary culture with English-language books printed in London by transforming our knowledge of foreign-language books published on the Continent available in England between 1500 and 1640. Early modern England was unusually dependent on the importation of books, but we still know relatively little about what those books were. The project will address this problem by combining information from a wide range of sources about the translation, importation, sale, and ownership of foreign books in early modern England. Its ground-breaking use of Bibliographic Data Science (BDS) makes it possible to combine existing datasets with divergent data models hosted on separate platforms, notably PLRE.Folger and the Renaissance Cultural Crossroads catalogue, and add important new data to round out the picture. Bibliographic Data Science will further enable the enrichment of the project data with Linked Open Data and sophisticated visualisation and analysis of the dataset (e.g., maps, networks, charts). The project will thus produce new insights into key trends and developments in the circulation of Continental books in early modern England, the impact of foreign books on early modern English culture, and the ramifications of England’s peripheral place in the European book market for its access to and appropriation of ideas and forms of writing.

Matt Ryan (Newcastle University, UK)

“‘Unquiet spyrites’: Martin Marprelate and strategies for survival in the sixteenth century book trade’

Printed in secret between October 1588 and September 1589, the pseudonymous Martin Marprelate tracts were a series of explosive pamphlets which criticised the governance of the Elizabethan church. While the arguments set out in these seven short pamphlets were nothing new, they sent a shockwave through late sixteenth century England and triggered a nationwide manhunt for those involved with their production and distribution.

This paper will argue that Martin’s fight was not just with the church, but the book trade. Drawing on a shifting cast of print agents disenfranchised by the trade’s restrictive regulatory frameworks, the Marprelate project was driven by those well used to resisting systems of power. Refused access to any significant profits from the processes of book production, these men and women developed a range of strategies to mitigate the uncertainties of their livelihoods. Working at the margins of legality, many sixteenth century print agents were forced to share resources, exploit regulatory loopholes, and establish flexible working practices.

Comparing the trial records, letters and depositions which chronicle the hunt for the Marprelate agents with references to the collaborative practices of sixteenth century print communities, I will contend that these strategies were harnessed by those at the heart of the Marprelate project, allowing them to elude the state and Stationers' Company for long enough to shake the foundations of both.

Jeremy W Webster (Ohio University, USA)

'Transmitting/Censuring Queer Knowledge in Late Stuart Manuscript Miscellanies'

In the final decades of the seventeenth century, England experienced what Peter Beal has called its "last great flourishing of manuscript literary culture" as texts of all kinds—letters, lyric poems, satires, plays, sermons, speeches, newsletters, musical compositions, polemical pamphlets, and parliamentary proceedings—circulated in manuscript in and out of London, throughout the country, and even across the Channel. This paper focuses on manuscript books that were produced by professional scriptoria for purchase by wealthy clients in England and abroad. Nils Gyldenstolpe, Sweden's ambassador at the Hague from 1679 to 1687, for example, purchased one such manuscript book that was typical in its transmission of what Harold Love has called ideologically charged information about court intrigue and political factions. Using scholarship by queer theorists, this paper argues that many of the manuscript books produced and distributed by scriptoria in this period *also* transmitted sexual knowledge that we would now call "queer." By examining two sets of manuscript books produced by two different scriptoria, one active in the 1680s and 1690s and one in the first years of the eighteenth century, I demonstrate that the former resists what we now call heteronormative systems of sexual power/knowledge while the latter reinstates them. To support this argument, I analyze the effects of textual variants in different copies of the same poems as well as the books' respective tables of contents. I conclude that these archives offer us a more liberatory understanding of sexuality in the period than one based on judicial case records.

Alicia C. Montoya, Rindert Jagersma, and Helwi Blom (Radboud University, Netherlands)

'Civic fictions: Modelling book-reader interections in the Age of Revolution, c. 1760-1830'

Alicia C. Montoya

'Books, Reading and Societal Engagements during the Age of Revolution'

This paper presents a new Dutch Research Council (NWO) funded project, *Civic Fictions*, that studies the relation between books, reading, and political and societal engagements during the Age of Revolution (c. 1760-1830). Did books, specifically works of fiction, contribute towards citizens' moral education, as has so frequently been hypothesized by

literary commentators, theorists and philosophers, from the eighteenth century to our own day? If so, how might historians reconstruct such engagements on the basis of evidence of book ownership, buying and lending? *Civic fictions* draws, first, on modern theories about fiction's supposed ability to foster empathy, help readers work through trauma, and build community. Second, it draws on the rich existing corpus of bibliographic data produced by previous projects, including the European Research Council-funded MEDIAN database of British, French, and Dutch private library auction catalogues, that totals over half a million records of individual books linked to owners. Thus, *Civic Fictions* counters the lack of comprehensive direct reader-reception data like ego-documents, by attempting to use large scale data on the circulation of books among identifiable, individual readers as a source to reconstruct reading culture. In doing so, the project links book ownership (private library catalogues, booksellers' archives), borrowing practices (library lending-records) and other sources to individual actors and larger (socio-economic, professional, gender, etc.) groupings. Coupling data on ownership to longitudinal studies of book owners' lives and societal interventions, it therefore aims to reveal macro-patterns allowing historians to infer how works of fiction might have actually moved historical readers.

Rindert Jagersma

'The Private Client Accounts of the Leiden Booksellers Firm Luchtmans (1683-1848)

Eighteenth-century Europe numbered literally hundreds of publisher-booksellers, yet only a handful of their business archives have been preserved. Among the extant archives, one of the most complete is that of the Leiden-based Luchtmans firm, that ranked among the largest publisher-booksellers in Europe, and covering the years 1683-1848. Comprising eleven meters of archival material in the Amsterdam University library, it is the most comprehensive source for the history of the Dutch book trade in the long eighteenth century. The documents in the archive shed light on various aspects of the book trade, including books published, authors with whom the firm collaborated, business correspondence, and financial transactions. The most striking material is however made up of the private client books, documenting circa 285,500 transactions (sales of a title involving Luchtmans and another identifiable private client on a given date) in the Dutch Republic, across an estimated 5,000 to 6,000 private accounts. These private client books can be used to explore community formation among the private clients of the Luchtmans firm, in a diachronic, comparative perspective. Behind every individual client, there emerge (family) networks of readers, interpretive communities, and patterns of book acquisition. This paper will showcase the richness of the Luchtmans archives. Additionally, it will demonstrate how the data on Luchtmans private clients can help us trace changes in book acquisition patterns over a long period, viewing these within a multi-generational framework, whereby different, overlapping networks can be offset, such as households, kinship networks, and professional and religious communities.

Helwi Blom

‘Ideology, identity, and book ownership in Paris during the Age of Revolution (1792-1803)’

The French Revolution witnessed successive waves of property seizures, which included the libraries of aristocrats and clerics who had left France, as well as books owned by political suspects, condemned individuals and other ‘enemies of the Republic’. Restitutions of confiscated libraries followed as early as 1794, as under the *Convention thermidorienne* deported criminals, *émigrés*, and especially the widows and heirs of those killed or deceased during the turbulent early years of the First Republic could demand that seized books be returned to their former owners. Over the last decades property confiscations in revolutionary France have been the object of a few studies focusing on specific provinces, institutional libraries, and the role of seized books in the foundation of public libraries and a national bibliography (Varry 2005; the *Catalogues de bibliothèques ecclésiastiques saisies pendant la période révolutionnaire (1770-1797)* project; Desgranges 2018; Mellot 2019). However, the preserved records regarding the restitution of (Parisian) private libraries have hitherto barely attracted scholarly attention. In my paper, I will present an overview of extant sources on private libraries restituted in Paris between 1794 and 1803, and demonstrate that these documents can be used to analyze how, during the Age of Revolutions, confiscated and restituted private book collections functioned as a nexus of (competing) values and roles for the owners or their heirs: objects of traumatic displacement, prosthetic memories of a lost world, and building blocks for community formation and new civic identities.

Janet Remmington (University of York, UK, and University of the Witwatersrand, South Africa), **Lesley Cowling** (University of the Witwatersrand, South Africa), and **Beth le Roux** (University of Pretoria, South Africa)

‘Women, Publishing and Power in and beyond South Africa’

This panel brings into the spotlight South African women over the past century and more who both utilized and confronted publishing structures to address questions of power. It discusses print cultures and politics within and beyond South Africa from the late 19th century through to the early 21st through a range of case studies probing issues of race, gender, and class, among other factors. In various ways, the women forged new publication pathways, made their voices heard within the circuits and systems of publishing, and took on activist print roles to unsettle power or advance causes. The panel explores ways in which Olive Schreiner (1855–1920), Noni Jabavu (1919–2008), Miriam Tlali (1933–2017) and Bessie Head (1937–1986) participated in, claimed, challenged, and moulded print materialities, routes, and influence in their lives and afterlives.

Janet Remmington

‘Oliver Schreiner and the Long Story of #RhodesMustFall in Text’

This paper explores activism against the British imperialist and mining magnate Cecil John Rhodes (1853–1902) and his symbolic capital through a focus on Olive Schreiner’s (1855–1920) energetic, multifaceted epistolary and publishing endeavours. It reads Schreiner as an early #RhodesMustFall proponent to use 21st-century terminology, while it discusses the context of broader anti- and pro-Rhodes advocacy of the day. Born in the Cape Colony to missionary parents, Schreiner rose to international prominence at a young age following publication of her provocative novel *The Story of an African Farm* (1883). At first, she came to admire Rhodes in Cape social circles, but once the extent of his segregationist and corrupt dealings became clear she took an unrelenting stand against him which she channelled into correspondence, publication, and speech making. This paper examines Schreiner’s letters, pamphlets, press pieces and book-length allegory *Trooper Peter Halket of Mashonaland* (1897) in confronting exploitative imperial power which she believed Rhodes represented. “What an accursed spite it is that the two people of genius which South Africa has produced should be in opposite camps,” wrote WT Stead, editor of *Review of Reviews*, who despite his great regard for Schreiner touted Rhodes’s expansionist vision until he later reversed his position. Schreiner thus participated in a heightened transnational public fray at great cost, but to great effect, in taking on Rhodes and the white supremacist thrust he represented.

Lesley Cowling

‘From the Outside In: How Noni Jabavu and Bessie Head became Global Voices’

During the apartheid era, two South African women became internationally recognized voices, writing in narrative and journalistic forms from their self-chosen places of exile. Noni Jabavu (1919) and Bessie Head (1937), who lived through both colonialism and apartheid, chronicled the culture and humanity of Southern African people from marginalized and indigenous communities. This paper explores their very different entries into a global public, with Head writing journalism articles from poverty and isolation in a Botswana village, and Jabavu publishing a bestselling book *Drawn in Information Classification: General Colour* from a privileged position in educated British circles. Head went on to write internationally acclaimed fiction, becoming one of the few women included in the Heinemann African Writers’ series, and Jabavu was appointed the first Black editor and the first woman editor of the prestigious British journal, *New Strand*. Both wrote in a range of genres, using key literary tactics, which included deep immersion, personal expression, close attention to detail, and characterization. Both women also had complex insider/outsider positions in the communities they described. In writing about them for a global readership, they countered imperial discourses of Africa, and wrote themselves into an international world of ideas.

Beth le Roux

‘Hierarchies of Power: relationships between anti-apartheid publishers and black women authors’

Activist publishers opposing apartheid found themselves negotiating various levels of power: on the one hand, they were at the mercy of the repressive state apparatus, but on the other hand they were also gatekeepers and platforms for oppositional authors. They were ideologically independent, but reliant on external sources of funding; gained social capital for their political role but were often criticised for the literary merit of their publications. Promoting gender was a relatively low priority. Using publisher archives and the authors’ own writings and correspondence, this paper traces the experiences of two black women authors, Miriam Tlali and Noni Jabavu, and their relationships with Ravan Press and Skotaville Publishers. Tlali, often described as ‘the first black woman to publish a novel in South Africa’, described publishing her first and second novels with Ravan in very negative terms, but may never have been published without them. She later published with and served on the Board of the black-owned Skotaville. Jabavu, in contrast, was already an experienced author when Ravan sought to republish her works in the 1980s. The slow breakdown of the relationship reveals her frustration at the erosion of her own literary and financial capital. This paper seeks to examine and interrogate the complexities of these two cases, examining the intersections between race, gender and literary accomplishment during the apartheid period.

Christopher Burke, Sue Walker, and Eric Kindel (University of Reading, UK)

‘Isotype and publishing’

The three panel presentations will be supported by a display of related materials from the Otto and Marie Neurath Isotype Collection, bequeathed to the University of Reading by Marie Neurath in the 1970s. As well as copies of published materials, the collection contains correspondence, notes and drawings that provide insight into the way in publications were designed and produced.

Christopher Burke

‘Isotype and publishing during the Second World War’

Otto and Marie Neurath, the originators of the Isotype method of pictorial education, fled Nazism to England in 1940. On release from internment as enemy aliens, their talents were quickly put to use for the British war effort. They contributed to books of ‘soft propaganda’ about Britain and its allies produced by the firm of Adprint (also run by Viennese emigres), which pioneered the business of ‘book packaging’ in Britain. Their work fitted into the publishing programme sponsored by the Ministry of Information to make books for ‘mass

effect'. Additionally, Otto and Marie Neurath designed 'visualization' of the Beveridge report on social insurance, which was produced in several languages. Their work during the Second World War presents an intriguing case study of a book culture that was influenced both thematically and technically by the conflict.

Sue Walker

'Isotype and publishing information books for children'

The presentation will consider the design and production of Marie Neurath's 'colour books for children' published by Max Parrish between the end of the 1940s and the 1970s. After Otto Neurath's death in 1945 Marie applied the Isotype method and system to explanations about science and history in books for young people. She and her team at the Isotype Institute in London, working closely with Max Parrish and others at Adprint, the book packaging company, combined 'experience of a special kind of teaching, research and highly organised design'. Although named as author on most of the books, Marie Neurath did not write or illustrate the books in the conventional way. As transformer, she represented concepts in related words and images (the pictures were not there to illustrate the text; the text was not written to describe the pictures). She distilled information from experts (in a particular field) into sketches following Isotype principles which were then passed to artists and illustrators who turned these into a more worked out graphic form and artwork for print. Over 80 children's books were published in English and in other languages ensuring international reach and impact.

Eric Kindel

'Isotype and publishing in British colonial West Africa in the 1950s'

This presentation will review contributions made by the Isotype Institute to publishing and public relations in British colonial West Africa in the 1950s. Encompassing magazines, booklets, posters, and other printed items, these contributions were aimed at a broad audience to whom information about development and social provision was presented by means of visual explanation. The work of the Isotype Institute, under its director, Marie Neurath, was part of a new venture, Buffalo Books, specifically established to realise publishing projects in West Africa, which were being encouraged by the British Colonial Office. Buffalo Books brought the Isotype Institute into partnership with the book packaging company, Adprint, and the printers, Purnell and Sons. Together, they launched a short-lived popular magazine, *Forward*, in the Gold Coast; a series of booklets, posters, and poster-leaflets in the Western Region of Nigeria and Sierra Leone explaining government initiatives in health, education, agriculture, finance, voting, infrastructure, and literacy; and in the Gold Coast, a booklet about the expansive Volta River Project and what it would mean to the people. The aims of Buffalo Books were set out in a capabilities brochure, 'Reaching the people', which, in addition to describing its communications expertise, sought to position the partnership in a

context of spreading post-war democracy, social provision, and development, about which governments needed to inform their citizens and win support.

Marianne Martens (Kent State University School of Information, USA) and **Gitte Balling** (University of Copenhagen, Denmark)

‘From #booknookdiy to Radical Rebinds: Material Expressions of Book Love in a Sociotechnical Landscape’

The “Bookternet” (McArdle, 2016), including BookTube, Bookstagram, Bookterest, and now BookTok, has changed the way books are produced, disseminated, and consumed (Murray & Squires, 2013). These platforms create new ways for readers to engage with books as they participate in fandom and online reading communities, write peer-to-peer recommendations, or more recently, create and display DIY (Bennett, 2000) book art as expressions of readerly identities and love for the materiality of books. BookTokers use the technical affordances (Bucher & Helmond, 2017; Costa, 2018) of the TikTok app as they share online videos of handcrafted, thematically-linked “booknooks” for display on shelves, as they rebind a beloved paperback Colleen Hoover novel, creating an aesthetically pleasing, hardcover tome, or as they make elaborate bind-ups of their own fanfictions and fanart. And rebelliously, Harry Potter fans, furious about J.K. Rowling’s anti-trans views, subversively use rebinding to create updated editions with the author’s name removed. In each case, content creators often share videos within the community, teaching others how to do the same. This presentation focuses on the technological affordances that allow readers to display their readerly identities and bookish creativity in an online, social space (Reddan, 2020), despite being anchored in the materiality of physical book culture (Baulch, 2022; Pressman, 2020). As they create content about popular fantasy, romance novels, and nostalgic titles from childhood, readers’ immaterial and affective labor (Martens, 2016; Terranova, 2000;) inadvertently promotes books (Dewi 2021; Tomasena, 2019), often turning backlist titles into unexpected bestsellers.

Xiang Ren (University of Sydney, Australia)

‘Book Tok, Book Influencers, and Platformed Social Reading in China’

Social reading activities like Book Tok are becoming increasingly popular on social media platforms, where book lovers, influencers and participatory readers engage in passionate discussions about books, turning reading into a viral trend of digital popular culture. In 2021, over 30 million book-related videos have been published on Douyin, the Chinese version of TikTok, through which over 10 million Chinese people have purchased recommended books directly from Douyin’s e-commerce platform. This paper examines the emerging business and cultural practices of Book Tok in China, with a specific focus on book influencers and their role in transforming social reading practices and fostering new book cultures. It employs mixed methods, including content analysis, case studies, and critical discourse analysis. The

paper argues that book influencers, particularly micro-influencers, are diversifying and democratising book discovery and recommendations in China through their accessible, relatable content and intimate engagement with fan communities. Meanwhile, the Book Tok practices on Douyin reflect complex power dynamics between micro-influencers, publishers, and platforms. The platform's capability to catapult topical books on social media into best-seller lists has not only marginalised traditional intermediaries but established new algorithm-driven mechanisms to manipulate the popularity of influencers and books, as well as shape book discussions.

Sara Kärrholm (Lund University, Sweden)

‘Dark academia on BookTok as a literary genre’

Reservoir pens, squiggly patterns against a dark background, dramatic environmental images with dark buildings, trees and ravens – all are common features of the aesthetic direction that goes by the name of dark academia on TikTok. The mood evoked is based on horror-romantic films and books. The direction has a strong presence on BookTok, TikTok's literature and reading section, where users recommend their favorites in dark academia to each other. Over time, BookTok has gained an increasingly stronger position even outside of TikTok and recommendations are used to reach buyers in bookstores, online bookstores, and libraries. Thus, dark academia has begun to function as a literary genre among many on the book market. What happens when a genre that is defined in social media by the readers themselves becomes a genre in the book market?

Compared to romance, an already established literary genre, dark academia is still new and under formation. This analysis mainly focuses on book recommendations of dark academia books on BookTok, investigating which titles are recommended and what the recommendations say about dark academia as a literary genre. Is it possible to gain an understanding of the genre's scope and boundaries? This is then compared with a comparison of how the genre works on the websites of some selected internet booksellers: Amazon.com, and the two largest Swedish internet book stores, bokus.com and adlibris.se.

Laura J. Miller (Brandeis University, Waltham, Massachusetts, USA)

‘Publishers of the Counterculture and the Continuity of Countercultural Expressions’

Countercultures consist of symbols and practices that are consciously deployed to repudiate mainstream ideals. By integrating alternative meanings into everyday life, countercultures provide socially significant critiques of society and models for wider cultural change. One striking feature of countercultures from the nineteenth century to the present is the repetition of ideas and practices that have no obvious relationship to one another. These include a reverence for nature, an interest in the occult, a reformulation of conventional understandings about sexuality, and a rejection of materialism. These ideals are manifested in vegetarianism,

naturopathy, polyamory, astrology, loose clothing, and other practices that are frequently shared by countercultures of different historical periods and with diverse origins.

This paper examines the role played by book publishers in preserving and uniting countercultural expressions over the last 150 years in the United States. From the middle of the nineteenth century until the digital era of the twenty-first century, a handful of iconoclastic publishers brought together seemingly disconnected philosophies about health, spirituality, and social reform into their publishing lists, which helped to make these philosophies hallmarks of countercultural expression. These publishers not only produced original works but, quite significantly, reprinted older works that kept the practices of prior eras circulating among newly developed countercultures. In some cases, publishers also acted as intermediaries who facilitated the acquaintance of counterculturalists. The paper highlights the activities and lists of several key publishers, including Fowler & Wells, Funk & Wagnalls, Health Research, and Willing Publishing Co., and, and traces connected networks of countercultures.

Andrea Romanzi (University of Milan and Istituto Italiano di Studi Germanici)

‘Subverting the institutionalised publishing market: the transnational, collaborative printing activism of East 128 and Pianeta Fresco in Italy’

Italian translator and mediator Fernanda Pivano (1917 – 2009) was fundamental in the mechanisms of reception, dissemination, and popularization of American counter-culture literature in Italy after WWII. Respectively in 1963 and 1967, she started the independent publishing house East 128 and the literary magazine Pianeta Fresco, both in collaboration with American author Allen Ginsberg, and her husband and designer Ettore Sottsass Jr. Both projects are of collaborative nature and relied heavily on the broad, transnational intellectual networks established by Fernanda Pivano during her career, especially with American authors and personalities in the publishing field, and featured manuscripts and texts written by American Beat writers, and by Italian writers and activists who populated the underground, anti-establishment milieus in the 1960s. In particular, Pianeta Fresco was an innovative and groundbreaking psychedelic publication that situated itself at the intersection between Beat culture and hippie culture and served as a model for the numerous Beatnik-inspired fanzines that mushroomed in Italy during the ‘60s and ‘70s. Both the publishing house and the magazine were started with the clear intention of creating room for the publication of those authors whose manuscripts were being rejected in the ‘holy name of commercial value’, while also functioning as a reaction to the numerous issues of power, invisibilisation, and contested professional legitimization of (female)translating agency that Pivano encountered within the publishing field. This paper aims at contributing a case study on a prime example of transnational, collaborative, anti-establishment printing activism resulting from the complex editorial power structures affecting translators and their cultural power and advocacy.

Peter Willis (Coventry University, UK)

‘Towards a Material History of Zines’

This paper draws on my PhD thesis *Duplicate, Copy, Print: Towards a Material History of the Zine*, in order to explore the ways in which specific technologies, such as the stencil and spirit duplicator, photocopier, risograph and digital inkjet have impacted zine production and zine culture. It proposes a study of zines more closely connected to theories of the material text, book history and materialist media theory, and asks what can an engagement with zines as media contribute to these disciplines?

A dedicated field of Zine Studies is still emerging, but the academic study of zines has significantly increased over the last decade. While most of this research to date has had a sociological underpinning, related to specific subcultures or the role of zines within wider movements, little attention has been given to their material form and the influence of certain technologies of production on their materiality.

This paper draws on archival research to outline specific examples of zines relationship to their technologies of production over the last century, starting from the coining of the term ‘fanzine’ in 1940, upto the postdigital zines of today, in order to outline the ways in which contemporary zine production maintains and diverges from the ways zines have historically enacted their iconic properties of DIY, anti-mainstream, intimacy and intensity. This paper argues that zines are instructional, dialogic, and communally produced, and that these factors, integral to zine culture, are informed through the technologies used in their production and performed through the materiality of the zine object.

Danne Ojeda (Nanyang Technological University, Singapore)

‘Books as exhibitions: The Xerox Book, a case study’

In 1968, Seth Siegelaub and John W. Wendler published the *Xerox Book*. This book set a ‘before and after’ in the history of books-as-exhibitions. It is also one of the most relevant projects Siegelaub, its main initiator, is remembered as an art gallerist, curator, artist, and researcher. Seth Siegelaub invited seven artists to develop content for the *Xerox Book*. These artists were Carl Andre, Robert Barry, Huebler, Mr. Kosuth, Sol LeWitt, Robert Morris, and Mr. Weiner, all pioneers of conceptual art.

In this paper, I am interested in analyzing book-as-exhibition examples whereby there is the visible intention of a person —Seth Siegelaub in this case— for creating a book as the sole and main exhibition space. Thus, there will be a reflection on 1) the intention of the artist as being clearly stated: to create a (hybrid) experience whereby the book as a medium fuse with an exhibition space; and 2) case studies will be selected based on the condition that the book is the main physical manifestation of an exhibition space and not a

derivative of an existing exhibition.

Thus, the initial questions for the research are What defines a book/exhibition or an object/event? How does the added plus, that derives from the equation book + exhibition manifest? Or in other words, how do their newly acquired characteristics from both intertwined realms (books and exhibitions), contribute to a different, all-encompassing understanding of the topic they deal with? How do these objects/events present themselves, how are their appearances, and what does this tell us about their genesis and intentions? And how is this significant for the production, distribution, and consumption of books?

Joshua Smith (University of Stirling, UK), **Rosalie Versmissen** (Radboud University Nijmegen, Netherlands), **Mark Towsey** (University of Liverpool, UK)

‘Libraries, Knowledge and Power in the Age of Revolution’

Joshua Smith

“‘The necessity of sharing in the spirit of the age’: Reform and Reading at the Bristol Library Society 1828-1832’

Using the borrowing and administrative records of an urban English subscription library, this paper will assess the intersection between reading, associational involvement and reform during a period of political and social upheaval in the build up to the First Reform Act in 1832. As Bristol’s foremost lending institution in the early nineteenth century, the Bristol Library Society held a privileged position within the city’s cultural and literary landscape and was well frequented by Bristol’s civic and economic elite.

During the late 1820s, discontent at the state of the library’s management led to a series of general meetings in which library members pushed for changes to the society’s administration. In supporting reform of the subscription library, members were acutely aware of the wider context, ‘the spirit of the age’, and their actions amid a wider national campaign for constitutional change which led to the first major reform of the British electoral system in 1832. This paper examines the place of the subscription library in relation to both these local and national campaigns for reform and the politicising effect of both on library users and readers. Library reformers were invariably also in favour of wider electoral reform and adopted the same language and methods in support of both campaigns. This paper also examines how the subscription library manoeuvred around the contentions thrown up by these debates. Library members were to be found on opposing sides of not only library debates, but also in their response to the Bristol Riots of October 1831 which the library narrowly survived.

Rosalie Versmissen

‘Readership between Revolutions: The Dutch National Library 1798 – 1830’

Library borrowing records have been most fully preserved and analyzed for the English-speaking world but lending registers are also extant for other regions. In the Netherlands, the richest source are the Dutch National Library lending registers. The lending records are an exceptionally rich, however practically neglected, source as full recordings of the borrowings (book borrowed, date of borrowing and return, name of lender) have been preserved from the library’s creation in 1798. Because the library was only open to members of the political elite this is an ideal dataset to study the relationship between library use, reading culture and governance.

A longitudinal study of a specific group of historical actors and their books is still missing. Borrowing books might not stand one on one with the actual reading of books, however, it does shine a light on the popularity of topics and the function of libraries. Already existing data on books and biographical data of officials will provide information to build a reader profile. A comparison of the available books, the books that were borrowed and the reader’s profile can give insight into how high officials used the National Library during the age of revolutions. In this paper, I will address how the National Library was used by administrators and discuss preliminary findings. I will focus on the specific forms of political positionings readers adopted, and how these developed and changed over time. Early findings suggest connections between books, book clusters, individuals and groups with a shared borrowing behaviour.

Mark Towsey

‘Subscription Libraries, Empire and the Wider World: Participation and Resistance’

This paper draws on the AHRC-funded Eighteenth-Century Libraries Online Database, a new open-access resource offering users over 200,000 records relating to subscription library members, holdings and borrowing records across North America and the British Isles between 1731 and 1801. The paper explores the ways in which subscription libraries encouraged members and their families to learn about – and ultimately to become participants in – the extension of British power overseas, by detailing how collections were shaped by colonial knowledge (through the acquisition of travel writing, nature histories, histories of indigenous peoples and others literatures projecting imperial power) and the extent to which the profits of empire sustained library development (in the form of membership subscriptions and donations from imperial agents). The paper closes by interrogating how imperial literatures were contested and reshaped by some library users, both in England (by way of a surviving reading diary belonging to a member of the Norwich Public Library) and in the post-colonial setting of early Republican America (through illicit annotations scribbled into the margins of books on the shelves at the Library Company of Philadelphia).

Michela Bussotti (French School of Asian Studies – Paris), **Elena Papassissa** (Oxford Brookes University, UK), **Fabien Simon** (Université Paris Cité, France)

‘Between manuscripts and prints, Paris and World scripts (18^h-19th Century)’

Michela Bussotti

‘Chinese script in multilingual manuscript dictionaries and efforts to print Chinese in Europe, with Étienne Fourmont (1683–1745) as an example’

Between the end of the 16th century and the beginning of the 19th century, missionaries, and later academics, produced numerous multilingual dictionaries on Chinese: all these dictionaries, from or into Chinese and a European language (and sometimes two European languages) remained in manuscript form. After giving an overview of this corpus, which is the subject of the ChEDiL collaborative research programme founded by the French National Research Agency (‘Chinese-European Dictionaries: Lexicographical Manuscripts for the Historical Study of Exchanges between China and Europe, end of 16th — beginning of 19th centuries’ ANR-23-CE27-0008), we will look at the case of Étienne Fourmont (1683–1745), well known for having Chinese characters engraved on wood. Based on this case study and on Fourmont’s archives, this presentation will explain how Chinese printing was linked to projects to publish multilingual dictionaries, in France and therefore in Europe, from that time onwards. This project would come to a realization a century later, when the Chinese-Latin-French dictionary was published in Paris (1813), thanks to Fourmont’s typefaces.

Elena Papassissa

‘Reshaping the Armenian script (Paris 1850s): communication between Armenian printers, publishers, and readers’

For centuries the Armenian Diaspora contributed to preserve their script, while modernising it as a sign of social progress. In the context of Armenian typefaces, preservation and modernisation are both expressions of cultural identity.

A significant event in the history of Armenian typefaces was the publication of a bilingual journal that appeared in 1855 in Paris: *La Colombe du Massis*. Its printer and publisher, Čanik Aramean (b. 1820 – d. 1879), used this publication to introduce the new typefaces he owned. These were designed according to European typographic conventions (latinized) and meant to replace the traditional Bolorgir style – the conventional type of style for the principal texts in Armenian publications.

Latinization took place in the context of rising cultural nationalism, which was particularly felt amid the Armenian diaspora in Paris, but also in Constantinople, Venice and Vienna. Armenian journals contributed to strengthening the ties between Armenian communities in a new way: from then on, news travelled fast and wide. Promoting social and cultural

awareness inevitably led to debates among Armenians, and journals became the loci of such debates, making readers active participants in the whole communication process.

This talk aims to discuss a key moment in the Parisian scene with regard to the making of Armenian typefaces and the impact of nationalism on the Latinisation of the Armenian typographic style in the mid-19th century. My contribution will highlight the role of the Armenian printers and publishers in reshaping the Armenian script and the importance of the readers in criticising and validating the changes that were proposed.

Fabien Simon

‘Printing the World in Paris: the “Oriental workshop” of Paris’s *Imprimerie impériale* in the early 19th Century’

At the end of the 1780s, oriental punches and types - Arabic, Persian or Chinese - were rediscovered in Paris by Joseph de Guignes (1721-1800). From this point onwards, the *Imprimerie Royale* - then *de la République*; *Impériale*; etc. – began to set up a specific place dedicated to printing in oriental languages. The aim was to make Paris the main printing centre for Orientalist works, in Europe and the rest of the world, according to the actors involved in the French capital. It was based in particular on what they considered to be “the richest Oriental typography that exists in any country in the world” (in a 1812 report here), but also on the rich collection of oriental manuscripts of the *Bibliothèque nationale*. The workshop brought together three types of punches: Parisian punches from the 17th-18th centuries; punches recovered, by the Republic and then the Empire, from other printing workshops, notably the Pope’s; and punches cut from the end of the 18th century onwards, in direct link with the Oriental workshop. During our talk, we will study the way the workshop was organized, the typographic material gathered there and how it was used, as well as the various actors who handled it, from Orientalist scholars and technicians (founders, typesetters, *protes*, etc.) to a few oriental experts who were mobilized too. The workshop will thus be considered, focusing here on the period of the Napoleonic Empire in particular, through its scholarly, social and political issues.

Hoang-Yen Nguyen (University of Humanities and Social Sciences, VNU-HCMC. Vietnam)

‘East Asia Transnational Exchange on Early Gender Texts: A Case Study of Early 20th-Century Vietnamese Adaptation of On the Intercourse of the Sexes 男女交合附论’

In the early 20th century, Vietnam experienced a complex cultural and political landscape shaped by the intersection of French colonial rule and Chinese culture. This period witnessed profound societal and cultural changes, particularly in women’s status and gender norms.

Concurrently, literature addressing gender and sex emerged, with “On the Intercourse of the Sexes男女交合附论,” an American-authored work, standing out as a unique case.

Undergoing cross-cultural adaptation, the book was initially translated into Japanese and Chinese. Subsequently, a Vietnamese compiler reorganized and printed the Chinese version, exemplifying a distinctive instance of cross-cultural knowledge exchange and cultural dissemination in East Asia.

This paper examines the text production of “On the Intercourse of the Sexes,” with a focus on cultural politics. It employs diverse methodologies, including textual analysis, historical contextual review, author background research, and comparative study, to explore the development trajectory and influence of gender-themed books in early 20th-century Vietnam. Research questions include: What motivated the author to create the book? How did the text reflect the author’s creative intentions? How did the content and form of the book reflect and possibly challenge or reinforce the cultural values and gender norms of the time? What were the interactions between the production process of the book and the cultural-political environment of its time?

This exploration of the book’s production vis-a-vis cultural politics reveals complex interactions and offers valuable insights for literary and cultural studies, significantly contributing to understanding the evolution of gender-themed literature in early 20th-century Vietnam within the context of East Asian culture.

Caitlin Parker (University of Melbourne, Australia)

‘Trauma in Publishing: The Risks of Legal Memoir’

Memoirs about the functioning of legal systems are not only popular across the globe, but important in that they reveal inadequacies in current legal processes and show how the law can cause and exacerbate trauma symptoms. However, care must be taken when publishing memoirs recounting trauma, to protect not only the author but also editors and readers. Despite increasing recognition that publishing trauma memoir requires additional considerations (Harous et al. 2023; Cripps 2023; Otmar 2023), research into this area of publishing has been limited.

This paper identifies three points in the publication process which have heightened risk: when authors write and edit their work, inscribing their trauma onto the page; when commissioning editors deem a narrative more or less authoritative and worthy of publication, often reinforcing racist biases and systems of oppression; and when a book is publicised and authors engage directly with readers.

In conducting my analysis, I apply an intersectional feminist (Crenshaw 1991) book history

approach to closely read recent trauma memoirs published in the Australian context, including *Eggshell Skull* (Lee 2018), *The Mother Wound* (Haydar 2021) and *Another Day in the Colony* (Watego 2021), as well as commentary that surrounds them. I find that while authors identify the writing process as cathartic and see sharing their experience of the law as important, the publication process is fraught. As legal memoir continues to grow in popularity, active change is needed to ensure that the costs of participating in both the legal system and the publishing industry do not remain borne disproportionately by those with marginalised identities.

Ruth Panofsky (Toronto Metropolitan University, Canada)

“‘She wrote a cheque and I wrote a book’: Jean Chrétien, Politician Turns Author’

One of the early and notable titles issued by Key Porter Books – the Toronto-based publishing company launched in 1982 by Anna Porter and Michael de Pencier – was Jean Chrétien’s political memoir *Straight from the Heart*. Published in 1985, eight years before Chrétien was elected prime minister of Canada, the book became wildly successful. It enhanced Chrétien’s profile as a Canadian nationalist and prepared the ground for his leadership campaign. At the same time, its profit provided the financial foundation for Key Porter Books.

Given the significance of Chrétien’s memoir, as a striking example of the political memoir and a bestselling book that boosted his career, as well as a breakout title for Key Porter Books, it is essential that we learn how it came to light. This article draws on primary material – archival documents held in the Key Porter Books fonds at McMaster University in Hamilton, Ontario, plus my 2023 interviews with Chrétien and his editor Ron Graham – to unveil the personal dedication on the part of the writer and editor, together with the professional commitment of agent Nancy Colbert and publisher Anna Porter, that led to the production and dissemination of *Straight from the Heart*. It argues for the distinctive allyship of Chrétien and Graham, two figures united in writerly purpose and sensibility, the necessary mediation of Colbert, and the determination of Porter, who discerned the market potential of political memoirs and insisted “Monsieur Chrétien, you’re going to write a book!” In fact, the publication of Jean Chrétien’s *Straight from the Heart* under her new imprint helped consolidate the unique direction she sought for Key Porter Books, founded as the first press to specialize in non-fiction trade publications that would bear an irrevocable and certain mark on Canadian society.

Farhana Shaikh (Dahlia Books and De Montfort University, UK)

‘Beyond the Margins: Small Independent Publishing Cultivating Diversity in the Literary Landscape’

Research from *Spread the Word* (2015) and Saha (2020) highlights the persistent

underrepresentation of Black and Asian writers in mainstream literary culture. This paper explores the crucial role played by small independent publishers in providing essential space and developmental opportunities to these writers, effectively functioning as ‘literary activists’ challenging mainstream notions of quality and commercial value.

As the editor of *The Asian Writer*, Farhana Shaikh has documented the experiences of over 150+ British/South Asian writers, and showcased original work from new and emerging talent. In 2010, this network evolved into Dahlia Books, a small independent press with a mission to publish regional and diverse voices.

Using a case study analysis, this paper examines the career trajectories of South Asian women writers supported by Dahlia Books, and sheds light on how the small press establishes safe spaces and resilient writing communities, thus creating legitimate pathways for these writers to flourish.

Arundhati Roy observed that “There’s really no such thing as the “voiceless”; there are only the deliberately silenced or the preferably unheard.’ Despite concerted efforts to address the lack of diversity in publishing, the workforce remains 87% white (Publisher’s Association, 2022), and books written by writers of colour are often perceived as niche (Saha, 2020). This paper illustrates how the small press, despite limited resources and shoestring budgets, continues to discover and nurture new writing talent.

D-M Withers (University of Exeter, UK), **Christopher Adams** (University of Southampton, UK)

‘*The Milkman’s on His Way* - Republishing Queer Young Adult Fiction: D-M Withers in conversation with Christopher Adams’

The Milkman’s on His Way was one of the first young adult novels published in the UK to foreground gay characters and experiences. First published by the Gay Men’s Press in 1982, it was well received among the gay press of the time, but became a central pawn in the moral panic generated by Section 28 in the late 1980s. Described by Conservative politicians and press as ‘obscene’, ‘virtually pornographic’ and ‘stomach-turning’, the book was frantically pulled from school and public library shelves, and fell out of print in the 1990s. Lurid’s new edition of *The Milkman’s on His Way* was published on 1 June 2024, and this special launch event will place the book within the wider historical context of gay literature in the post-war period. The conversation will also reflect on how queer literary legacies are transmitted through acts of (re)publishing.

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Lise Jaillant (Loughborough University, UK), **Laurence Cossu-Beaumont** (Université Sorbonne Nouvelle, France), **Cécile Cottenet** (Aix-Marseille Université, France),

‘Women, Literary Agents, and the Transatlantic Book Trade’

Lise Jaillant

‘Paris, New York, Mauthausen: The Tragic Destiny of Denyse Clairouin, translator and literary agent’

Denyse Clairouin (1900-1945) is largely forgotten today, and yet she was a pioneering figure in the transatlantic book trade of the early twentieth century, and a Resistance fighter who died at the Mauthausen concentration camp. Clairouin began her career as a translator of leading American and British writers (including Henry James, Graham Greene and D.H. Lawrence). She then became one of the first literary agents in France, specialising in the sale of translation rights for anglophone works. Like the literary agents William and Jenny Bradley, Denyse Clairouin played an important role in transnational book distribution, connecting writers, editors and publishers on both sides of the Atlantic. During WW2, she used her linguistic skills and professional networks to serve the Resistance. Arrested in 1943, she died in deportation two years later.

Drawing on archival work (including work in previously unknown private archives held by the Clairouin family), this paper examines Denyse Clairouin’s pioneering contribution to the transatlantic book trade of the interwar period. It uses a biographical approach to ask broader historical questions: To what extent did the growing market for Anglophone books in France and continental Europe lead to the “Americanisation” of the French literary field, with the emergence of literary agents and of new business practices? What kind of networks were used to translate and distribute books on both sides of the Atlantic? And what was the place of women in this changing literary landscape? By recovering the tragic destiny of Denyse Clairouin, this paper adds to the growing scholarship on literary agents (Gillies [2007], Cottenet [2017], Norrick-Rühl and Razakamanantsoa [2023], and Cossu-Beaumont [2023]).

Laurence Cossu-Beaumont

‘Transatlantic editorial networks, book distribution and intellectual exchanges: the contribution of Jenny Bradley, literary agent (Paris, 1920-1980)’

How to account for the long-lasting special relationship between the literature of the United States and the French readership? Who introduced the great American writers to French readers? Conversely, who worked to take French literature to the United States and how (un)balanced were the reciprocal cultural exchanges when it comes to the book industry?

To answer these questions and survey one aspect of transnational book distribution, one can turn to two lesser-known figures: William and Jenny Bradley. The founders the first literary agency in France in the early 1920s, the Bradleys represented authors such as Clemenceau, Cendrars, Colette, Gide, Malraux, Sartre, Camus and Beauvoir, and also Dreiser, Hemingway, Faulkner, Stein, Dos Passos, Chandler, Baldwin and Wright. The literary agents left a legacy of publisher-agent networks across the Atlantic (US-France, with sometimes the inclusion of British partners such as the agency Curtis Brown, both London- and New York-based) that can be mapped through archival material kept at the Harry Ransom Center of the University of Texas at Austin, at the Institut Mémoire de l'Édition Contemporaine (IMEC) in France, as well as the University of Reading whose recent Modernist Archive Publishing Project (MAPP) has helped uncover the Bradleys' role in modernist printing history.

The central agency of Jenny Bradley who became the afterwar “literary agent number one” according to Truman Capote helps unveil the dynamics of literary circulation in translation, the transformations of the book industry in international context, and possibly the construction of structures of knowledge when it comes to non-fiction writing and intellectual exchanges across the Atlantic.

Cécile Cottenet

‘Getting organized: US literary agents and foreign rights in the 1950s’

If the internationalization of US literature in the 20th century depends on the transformations of publishing, it is also connected with the evolutions of the agenting profession on both sides of the ocean. Recent scholarship on French agents between the 1920s and 1960s reveals French co-agents’ active role in shaping transatlantic professional networks to sustain the importation of US literature into France. While the negotiation of foreign rights was French agents’ main activity, the interest of US agents in building transatlantic infrastructures before 1945 seems limited, restricted perhaps to those few agencies (Curtis Brown, Brandt & Brandt...) whose size allowed for greater diversification of their operations. And yet, although foreign rights were not a primary area of concern for many US agents before the 1970s, US publishers’ growing interest in foreign markets in the 1950s was in fact echoed by timid attempts among agents to organize to develop this area, as evidenced by discussions within the professional organization of New York agents, the Society of Authors’ Representatives (SAR). Centered specifically but not exclusively on the example of the French market, this paper will examine these discussions to clarify transatlantic dynamics, and question what this specific issue reveals about the development of the agenting profession in the United States by way of transatlantic or even international exchanges of professional practices, and in terms of generations. Ultimately, it might be suggested that the 1950s represents an important transition in the formation of a new generation of agents starting in the 1960s.

Harald Pittel (University of Leipzig, Germany), **Alastair Jollans** (Independent Scholar, Painswick, UK), and **Charles Johanningsmeier** (University of Nebraska at Omaha, USA)

‘The Tauchnitz Edition Series and Its Authors’

The papers in this panel will all deal with those authors whose works appeared in the famous Tauchnitz Edition series of English-language reprints, published in Leipzig, Germany, between 1841 and 1943. The 5,370 volumes in this series included works by almost every well-known British and American author active during its period of operation, and they were both ubiquitous on the European Continent and widely available elsewhere in the world.

Harald Pittel

‘Tauchnitz’s Posthumous Oscar Wilde: Continuing His Legacy in the Twentieth Century’

Not long after Oscar Wilde’s death in 1900, the Leipzig-based Tauchnitz publishing firm brought out a near-complete series of eleven Wilde titles between 1908 and 1911, with numerous reprints to later appear up until the early 1940s. On one hand, Tauchnitz’s comprehensive line-up is not surprising considering that Wilde was then extremely popular in Germany, both in print and on the stage, among scholars as well as the general public. There are, however, notable characteristics that made the Tauchnitz series stand out among most versions of Wilde’s works available to German readers. As they typically did for other authors, Tauchnitz secured the continental copyrights for their Wilde editions, in this case by approaching Wilde’s literary executor and former lover, Robert Ross. Ross appears to have held the Tauchnitz Edition in high esteem, as he wrote a special preface for the first volume of their Wilde series, a combined edition of *De Profundis* and *The Ballad of Reading Gaol*. My paper aims to reconstruct what might have made publication by Tauchnitz especially attractive to Ross. More specifically, I argue that it was precisely Tauchnitz’s conservative publishing policies that allowed for a level of resistance easily lost in the successive cultural appropriations of Imperial, Weimar and Nazi Germany. Also, following a cue from scholar Lise Jaillant, I contend that Tauchnitz became relevant among cosmopolitan readers in Europe during the 1920s and 1930s not so much by embracing progressive literary tendencies but by presenting its volumes in the form of inexpensive though well-edited and crafted books, thus notably facilitating the unadulterated Wilde’s circulation and accessibility in Germany and beyond.

Alastair Jollans

‘A High Point for Female Equality in the Victorian Period? Women Authors in the Tauchnitz Edition Series, 1864 -1891’

For much of its existence Tauchnitz was the dominant publisher of English language novels in Continental Europe and thus had a wide choice of what to publish. Of the first 100 volumes published between 1841 and 1846 in this firm’s “Tauchnitz Edition,” 96 were by men. From that unpromising start, by volume 700 broad parity had been reached between male and female authors. Then, over the next 2000 volumes, from 1864 to 1891, slightly more volumes by female authors than male ones appeared in the series. After 1891, however, the balance swung back again, with male authors again in the majority.

What led to this rather surprising example of mid-Victorian gender balance of the Tauchnitz Edition between 1864 and 1891? After all, some women authors certainly struggled to be taken seriously at the time, and opportunities for them were often thought to be limited. Did their success with Tauchnitz really represent a golden age of equality and opportunity for women, or was the Tauchnitz series an anomaly in the Anglo-American publishing world? And why did this gender balance come to an end, just as pressures for female emancipation and equality in British society were starting to build? In attempting to answer some of these questions, this paper will review some of the principal women authors of this period, from George Eliot to Florence Marryat, and the nature of their works published by Tauchnitz, in relation to the particular characteristics of the series and of Tauchnitz’s market.

Charles Johanningsmeier

‘How Mark Twain Used Tauchnitz to Broaden His Readership in Europe’

In 1937 one German scholar wrote that, by 1900, Mark Twain’s “hope that he would be recognized as the ‘United States Ambassador-at-Large’ [among Europeans] was fulfilled.” How did Twain accomplish this goal? Undoubtedly the numerous translations of his fictions and essays published in Europe during the previous thirty years played a role. Yet the thirty highly popular Tauchnitz Edition volumes of Twain’s works – English language reprints published between 1876 and 1918 in Leipzig, Germany – also had a significant impact. My paper will for the first time provide details of how Twain, working with his British publisher, Chatto & Windus, strategically used Tauchnitz to reach audiences that might otherwise not have been especially receptive to him or his works: educated, European adults and students with cosmopolitan aspirations eager to learn or improve their English, as well as genteel British and American citizens living and traveling on the Continent. Drawing on hitherto unexplored correspondence between Twain, Chatto & Windus, and Tauchnitz – much of it found at Special Collections of the University of Reading – plus newly-discovered contemporary accounts and my own examination of over one hundred extant copies of Twain’s Tauchnitz books, I will provide details not only of where Twain’s Tauchnitz

volumes could be found in Europe but also who was reading them and how. Twain may not have directly earned large sums of money from his Tauchnitz publications, but they did markedly boost his own standing among influential readers and helped American literature, written in American English, gain greater respect in Europe.

Débora Dias ((Universidade Nova de Lisboa and Centre for the Humanities, Portugal), **Gisella Serrano**, and **Nuno Medeiros** (Universidade de Lisboa and Centre for Comparative Studies, Portugal)

‘Widening the Audience, Forming Opinion: Publishing systems to disseminate ideas in Portugal (19th to 21st century)’

The panel we are proposing seeks to understand some of the ways in which the publishing realm in Portugal (books and periodicals) sought to build systems to disseminate ideas and representations to wider audiences in Portuguese publishing projects, whether through humour publications at the beginning of the 19th century, the publication of biographies of Portuguese historical personalities in the third quarter of the 20th century, or even history magazines aimed at non-specialised audiences today. In this sense, the papers in this panel discuss the purposes and strategies of various publishing projects in public opinion formation on issues of society, politics, and history, with pedagogical, commercial, fields of knowledge consolidation and political intervention dimensions.

Débora Dias, Gisella Serrano

‘Magazines and school textbooks: dialogues and distinctions of publishing projects in the dissemination of historical knowledge’

What elements distinguish History magazines from a dialogical perspective with the concepts and meanings of textbooks? In this presentation, we seek to understand the history magazines in Portugal, identifying their pedagogical purpose, besides their sense of disseminating historical knowledge and their commercial interests. We aim to raise questions from a panoramic view of the Portuguese publishing projects in circulation nowadays. To do so, we will use the Brazilian cases as reference, due to the theoretical contributions already consolidated around this topic and the potential cultural dialogues in the Portuguese language in the publishing and historiographical production fields. What relationships or distinctions can be drawn between these printed materials and school textbooks? This is thus an attempt to analyse some publishing strategies to meet the needs of history teaching and the readership.

Nuno Medeiros (Universidade de Lisboa and Centre for Comparative Studies, Portugal)

‘The publishing logic of historical biographies: the case of the *Lusíada* collection, by Mário Domingues, at Romano Torres publishing house’

Setting the Romano Torres publishing house's activity regarding books with a historical theme and scope within the political context favourable to this type of publication in Portugal in the early 1940s and 1950s, this presentation tries to probe the publishing logic behind the creation of the *Série Lusíada*, a collection of biographies of historical figures from Portugal. The aim was to showcase the life of such characters, deemed as symbolically relevant, to the widest possible audience and popularise biographies as a genre. Exclusively written by Mário Domingues, the titles of the *Lusíada* series were published between 1950 and 1977. The author was a writer, journalist, publicist, translator, and proofreader with a deep relationship with the publishing world, collaborating with publishing strategies such as the one undertaken by Romano Torres throughout the 20th century. Domingues, a mestizo born in São Tomé and Príncipe (then a Portuguese colony), was a hard-to-categorize, multifaceted character with a history of anti-colonial discourse, but who ended his career writing and publishing works lauding figures from the history of Portugal in the 1960s and early 1970s, during a period the country was involved in a three-front colonial war in Africa.

Barbara Hochman (Ben-Gurion University, Israel), **Marija Dalbello** (Rutgers University, USA), **Amy L. Blair** (Marquette University, USA)

'Enabling Access, Curating Affects in U.S Libraries of the Progressive Era'

Using both published and archival materials, this panel will engage the conference theme by discussing the factors that shape librarians' decisions when curating book collections aimed at specific groups of library users, including the contexts in which curating decisions can be better understood or re-evaluated.

Barbara Hochman

"Return to Normalcy": Prohibited Reading in American Bibliotherapy of the 1920s'

A belief in the healing power of books was the logical extension of a belief in the material, moral and aesthetic benefits of reading promoted by American schools, libraries, and cultural guardians in the Progressive Age. Branch librarians of the 1910s and twenties sought to imbue specific groups of inexperienced library users (children, immigrants, African Americans) with a love of books and reading, while instructing them in democratic ideals and middle-class behavioral norms. By contrast, hospital librarians generally assumed that patients had been abruptly divorced from normative social habits that they could relearn. Library use was to help restore patients to a former condition. The aim of returning "to normalcy" -- Warren G. Harding's campaign slogan of 1920 -- was integral to the nascent field of Bibliotherapy.

Early advocates of Bibliotherapy agreed that it was dangerous for hospital patients to read anything relevant to their own physical or emotional state. Examining archival documents

and published accounts of therapeutic practice, this paper argues that Bibliotherapists of the 1920s, in both general and mental hospitals, strictly controlled book selection to promote patients' "normalization." Yet noteworthy exceptions challenged the prohibition on reading about disturbing realities, personal or social. I will discuss three such librarians: Elizabeth Green (Barnes Hospital, St. Louis, 1910-20s), Sadie Peterson Delaney (chief librarian at the Black Veterans Administration Hospital in Tuskegee, 1924-1958), Ernestine Rose (Harlem branch library, 1920s; instructor at Columbia University's library training school, 1940s). Questioning the consensus, they anticipated the future of Bibliotherapy.

Marija Dalbello

'Immigrants, Librarians, and Radical Proletarian Readers'

Literacy was at the center of debates surrounding working-class immigrants and the "illiterate arrivals" among millions immigrating from Europe to the United States at the start of the twentieth century. Deficient immigrant literacy was emphasized in the mainstream media, justifying legislation restricting immigration, and reinforcing suspicions and open public hostility towards the new immigrant labor. In that context, the library profession tended to focus on immigrants' functional literacy and citizenship. I contrast the librarians' ideas about proletarian transformation through literacy with the grassroots reading culture of the working-class population, many of them recent immigrants. The library programs represented a social technology for domesticating the immigrants and the library spaces emulated bourgeois domesticity. By contrast, the working classes practiced reading and writing as the materiality of bodily emancipation (Rancière 2009). This is exemplified by Hutchins Hapgood's *An Anarchist Woman* (1909), a unique ethnographic work documenting the experiences of proletarian readers, the "anarchist salons," and literacy programs outside the spaces of bourgeois domestication. The radical movements were building an immigrant public sphere, and exemplified a radical literacy practiced by proletarian readers, challenging the premise that "intellectual culture is dependent upon academic or conventional education" (Hapgood 1909, 141).

Amy L. Blair

'Taming Wild Tastes: Children's Reading in the Progressive Era'

The Winnetka Graded Book List (1926) was a guide for children's reading published by the American Library Association to aid parents, educators, and librarians in selecting books for the children in their lives. The list resulted from a Carnegie-funded research project initiated by educators in the Winnetka schools and carried out with the collaboration of librarians nationwide. After surveying thousands of children about their reading habits and preferences, the team initially intended to have children recommend books to each other through

the mechanism of representative brief “reviews” printed for each book; to the extent that this was the format of the list, it resembles 21st-century social media book culture. However, the researchers found that they needed to intervene editorially, both in selecting the reviews and by omitting some “trashy” books about which children were enthusiastic. In this paper, I will first show that there was much less suppression of titles than one might expect; I will then posit that the list’s principles of inclusion and exclusion were based less on aesthetics or subject matter than on the direction and intensity of the surveyed children’s emotional responses. Ultimately, the goal of curation, I argue, was to correct or prevent any “maladjustment” that might result from children feeling the wrong way about books read too soon, or too passionately.

Michael Knies (Weinberg Memorial Library, The University of Scranton, USA)

“‘As the Law Stands, We Have No Protection’: The British Typefounders’ Cartel vs. Electrotyping Pirates, 1868-1888’

In 1868, five large British type foundries grew concerned about smaller companies copying their typefaces using a new technology, electrotyping. For the next twenty years, these founders would attempt and fail to combat piracy. They formed the Associated Founders cartel to control prices and restrict competition. They exerted their market power and attempted to gain legislative support in Parliament. They retaliated against the pirating typefounders and those who advertised, sold, or used the pirated founts. They tried to gain legal protection by attempting to use the series of Design Acts passed by Parliament.

While type founders often copied founts developed by their competitors, prior to electrotyping, the process required the time-consuming and expensive re-cutting of the letter form onto a hard steel punch. The Caslon Type Foundry considered this form of copying to be “honorable emulation” since the re-cutting introduced “an exercise of intelligent thought” that slightly altered the copied letterform. However, after the perfection of electrotyping in the 1840s, wholesale copying of competitors’ typefaces became much easier. A small upstart foundry could produce an inexpensive exact replica of a competitor’s fount through the electrotype process and sell the resulting types at a lower price than the creator. Caslon referred to this process as “dishonorable appropriation”.

This paper will discuss the techniques used for piracy, the controversy resulting within the profession of type founding, attempts at acquiring legal copyright protection for typeface design, and methods of retaliation used by the type founders’ cartel.

Anushmita Mohanty (University of Wisconsin-Milwaukee, USA)

‘The Role of Digital Piracy in Shaping Reading Practices in India’

This paper will study how digital “Third World Piracy” (Liang 2005) shapes reading

practices in India. The disparity in access to reading resources, publishing, and circulation between the Global North and Global South has long been studied. Within this context, this paper asks: how does digital piracy enable Indians to become readers and literary critics? How is the business of reading and studying literature determined by access to digital resources such as shadow libraries like Library Genesis and Anna's Archive, and digital commons such as the Facebook group "Ask for PDFs from People with Institutional Access"? This paper will use surveys on English literature students at the University of Delhi to understand the role digital piracy has played in their academic and non-academic reading practices. Through this, it also seeks to understand the extent to which the discipline of literary studies depends on digital piracy, especially in the global context. Balázs Bodó notes that 129,679 Indians download material from Library Genesis on an average year—this paper will explore what these students read, how their reading habits and tastes were determined by digitally pirated resources, and how the organization and availability of material on these sites and groups shaped their research. It will also discuss the limitations of online piracy in the context of uneven Internet access. In pointing out this disparity in literary circulation and how scholars address it, this paper will thus also discuss copyright, social justice, and online activism in the context of postcolonial modernity.

Pritha Mukherjee (University of Reading, UK)

'Books and "Book-a-likes" in India's Print Book Markets'

Print book piracy is widespread in India and, according to a recent Nielsen Bookscan survey, is worth an estimated US\$39.90 million. This value is a quarter of the recorded sales of trade books in the country (US\$159.60 million). Pirated books are sold and bought through a variety of formal channels including e-retailers like Amazon and Flipkart, brick-and-mortar stores, and informal channels comprising booksellers from makeshift stalls on pavements and road intersections, and itinerant vendors on buses and trains.

Producing, distributing, and selling pirated books are all illegal in India and can lead to prosecution and imprisonment. Despite this, these books continue to be openly bought and sold, particularly in India's informal book bazaars. This paper proposes the ready availability of pirated books as an alternative framework to analyse the demand and availability of certain genres of books (self-help non-fiction, English-language YA fiction, 'bestsellers' etc.) in the Indian book market. It also looks at how the demand for pirated books has transformed the nature of bookselling in the country.

Jonathan R. Topham (University of Leeds, UK)

'The Schoolmaster Abroad: The Society for the Diffusion of Useful Knowledge and the Global Re-Fashioning of Print'

In June 1837, geologist George Greenough expressed his satisfaction with the achievement of

the “Society for the Diffusion of Useful Knowledge” (SDUK) of which he was a member. Over the space of a decade, he wrote, they had spread “even in distant lands a taste for a much more useful and intellectual description of reading than was before required.” The role of the SDUK in establishing in Britain the publication of cheap but high quality matter for “the people” is, in outline at least, well known. Much less familiar is the extent to which the Society – whose committee numbered many key agents of Britain’s imperial ambition – provided a model and resources for the cheapening of print and for popular education initiatives across the globe.

Arising from a major new study of the Society, this paper examines the divergent ways in which the SDUK became involved in such initiatives, including establishing auxiliary societies in various localities, providing resources to independent societies, libraries, and individuals, and engaging commercially with publishers, especially to aid the re-use of images. It also explores the manner in which the Society’s project became re-fashioned as its materials and example were appropriated, not only across Europe and North America, but also in a wide range of colonial contexts, showing that the concerns and insights of its global interlocutors redounded on the SDUK itself.

Hyei Jin Kim (University of Reading, UK)

‘Books, The Most Important Export’: British Publishers and their Empire Market’

This paper explores the early history of the Traditional Market Agreement (TMA), a British publishing monopoly that divided the postwar English-speaking world into British and American markets. It examines the ways British publishers utilised the term ‘British book’ in the 1940s as they persuaded the wartime government to defend their traditional market, which consisted of Britain’s colonies and dominions. I focus on the publishers’ interactions with the Board of Trade’s Interdepartmental Committee on the Book and Publishing Trade who initially suggested that, given the challenges of wartime publishing in Britain, American publishers could temporarily supply books to the colonies. Increasingly concerned with the intrusion of American publishers in their traditional market, the British publishers instead urged the Committee to prioritise exports of British books. I illustrate that ‘British books’ in their argument had two meanings: 1. vehicles for disseminating British values and ideas; and 2. books of British origin. While these definitions were interlinked, the latter included not only books originally published in Britain but also British editions of American works. The publishers used this second meaning more frequently than the first, indicating that their tussle for the traditional market was less about overtly propagating British values than about dictating the global circulation of English language books and controlling the Anglophone market. I show how this argument was an early iteration of the TMA, which entrenched the colonial power structures in the international book trade by claiming, among others, the right to sell British editions of ‘foreign’ works across the Commonwealth.

Robin Kinross (independent scholar, London, UK)

‘Cape Editions: series publishing and the translation of cultures’

Between 1967 and 1973 the British firm of Jonathan Cape published Cape Editions from London: a series of short books concerned to ‘make available primary, original statements as well as neglected classic texts which, by virtue of length or subject, have not previously fitted the conventions of book publishing programmes or their production requirements.’ The wide range of the series – poetry, fiction, literary theory, sociology, biology, politics, philosophy – reflected the omnivorous interests its general editor, the poet and anthropologist Nathaniel Tarn. Much of the material was translated into English: Cape Editions rode the wave of the opening-up in British culture of that moment. As reviewers of the books noted, they were an implicit reproach to the insularity of this culture. But after two years Tarn left for the USA and the series declined. The paper derives from work in progress: a history of this series based on the archives both of Jonathan Cape and Nathaniel Tarn. It recognizes and examines the constraints and conditions of publishing – negotiation of rights, of co-publication, sales figures, pricing, publicity, reviewing – as well as the ideal of a comprehensive set of books that would cover almost any field of enquiry and expression. Its argument will be illustrated by photos of the books and some statistical graphs.

Caterina Domeneghini (University of Oxford, UK)

‘Selling “Classics” Abroad: Everyman’s Library Around the British Empire’

My DPhil addresses the question ‘what is a classic?’ from the perspective of the working-class publisher J.M. Dent and his extensive series of ‘world literature’, the London-based Everyman’s Library (1906-1956). In this paper, I examine the interaction between ‘classic’ and the world with particular attention to the notion of ‘colonial modernity’ (Dixon 2012), testing my archival findings in the Dent & Sons Records against traditional accounts of *Weltliteratur*. Premised on the assumption that ‘it is necessary to be old in order to have any chance of being modern or decreeing what is modern’, Pascale Casanova’s landmark study offered a highly polarized view of the international literary field (2004: 89), divided between ‘modernizing’ metropolitan centres and provincial peripheries. Within such field, it is traditionally argued, reprint series like Everyman occupy an ambivalent niche: whilst serving as ‘classic’ repositories of a millennial literary tradition, they are still regarded as ‘not modern enough’ for their reliance on expired copyrights.

This paper challenges this traditional view in two respects. First, it proposes a more nuanced reading of ‘world literature’, based less on antagonism than bidirectional cultural flows, fostered by Dent’s desire to connect with booksellers and intellectual communities abroad. Secondly, it demonstrates that Everyman functioned as a democratic *and* imperial institution, ‘a vector of modernity not just as a force for cultural conservatism’ (Carter 2013: xii). By selling old literary ‘classics’ abroad and publishing emerging vernacular authors at home (and

locally), Dent's firm helped consolidate a *modern* middlebrow book industry within the colonies and dominions of the British Empire.

Emily Coit (University of Chicago)

‘Markets for Futures: Selling the Harvard Classics in 1910’

Historians of the book are familiar with the ubiquitous Harvard Classics, or "Dr Eliot's Five-Foot Shelf": launched in 1909-1910, the set famously promised the equivalent of a liberal education in just fifteen minutes of reading a day from its fifty volumes. Although its appearance forms a key episode in the history of reading and publishing in the US, no sustained scholarly study of the Harvard Classics exists. This paper is drawn from a book project that begins to address that gap by investigating the making and early reception of the set. That reception was marked by multiple court cases, each of which posed a fundamental question: when one purchased a subscription to the Harvard Classics, what exactly was one buying? Drawing from court records, President Charles W. Eliot's archive at Harvard, and local newspapers and periodicals, the paper focuses on evidence of wry hostility to Eliot and his series in Chicago. Drawing attention to episodes (unreported in any of Eliot's biographies) in which he personally comes into conflict with a railway company and the heir to a wheat-futures fortune, I show how Midwesterners questioned the account of culture, cultural hierarchy, and power implied by the series; in response to that account, they propose other accounts of value, and manifest their own distinctive power. Casting light on the insults and rebuttals elicited in these forgotten episodes, the paper uncovers a fascinating conversation about ways of reading, one that speaks to anxieties about attention, media, and literacy in our own moment.

Karla Nielsen (Literary Collections, Huntington Library, USA)

“‘Leaving the Endings Open’: Expectations of Genre and Identity in the Mid-career Novels of Toni Morrison and Octavia E. Butler’

This paper draws on the archives of Octavia E. Butler (1947-2006) and Toni Morrison (1931-2019) to interrogate a moment of missed connection between these two luminaries of African American fiction. In 1981, Butler wrote Morrison to inquire whether Random House, where Morrison worked as an editor, might be interested in publishing her next novel, *Clay's Ark*. Morrison declined, explaining that while she was publishing fiction by Black authors, she was not interested in publishing science fiction or fantasy.

The parallels yet divergence between the careers of the two writers reveal much about the politics of genre and identity in late twentieth-century American fiction. Each writer published their first novels in the 1970s, working other jobs until fiction writing could financially support them. By the mid 1990s had been accoladed at the highest levels. Butler won a Macarthur Award in 1995; Morrison was awarded the Nobel Prize for Literature in

1993.

Each writer deliberately combined realistic and fantastic elements to capture the experience of African American women, and often chafed at the generic labels used to describe their narrative style. But while Morrison's novels were received as literary fiction from the first, Butler struggled for visibility outside of science fiction fandom, and became a best-selling author only posthumously.

I close with a selected comparison of Morrison's *Beloved* (1988) and Butler's *Kindred* (1979) alongside contemporary reviews of each novel. Formally and generically, *Kindred* shares more qualities with Morrison's *Beloved* trilogy (the fantastic elements of which Morrison sometimes called "enchantment," and others have considered magical realism) than with science fiction.

Ben Fried (Institute of English Studies, University of London, UK)

'A Collective Heroine: Virago and the Making of Pat Barker's *Union Street*'

The famed feminist Virago Press made its name in reprint publishing, recovering and reissuing the works of neglected women writers. Critical attention has centered ever since on the Virago Modern Classics, with their beloved green spines and lasting influence over the common reader's bookshelf. But as Virago won and lost its independence through the 1970s and 80s, it also began to release startlingly original fiction, beginning with Pat Barker's first novel, *Union Street* (1982). Drawing on the Virago records in the British Library—as well as on the personal archive of the press's Australian founder, Carmen Callil—this paper will reveal the joint editorial labour that shaped Barker's group portrait of a working-class neighbourhood and its female inhabitants. The impetus to publish the then-unknown Barker did not come from Callil, but from Angela Carter, the most emblematic of Virago's contemporary authors. In fact, Carter was as important a reader to Virago as she was a writer, passing along Barker's manuscript with twelve pages of luminously insightful notes. Carter identified both the structural problem and solution of the book as its "collective heroine"; Callil then added her own editorial suggestions. *Union Street* emerged at a turning point for both the author and her publisher, illuminating the transformations of London's publishing scene by the combined forces of second-wave feminism and post-war migration. By following the operations of Virago's own collective heroine, I will explore how Virago mobilized a wider network of readers to bring women's stories to the centre of literary life.

Allison Fagan (James Madison University, USA)

'Death Work: Posthumous Editing and Publishing as Critical Acts of Care'

“There were no words now, just as there were no words then – two years ago when she got the diagnosis. Just our bodies pressed closely together, our arms wrapped tightly around each other, the sound of grief – hers and mine.” Sandra Butler writes these words in the collaboratively authored autopathography, *Cancer in Two Voices* (1991), as her lover and partner Barbara Rosenblum nears death from breast cancer. Words attesting to a lack of words, Butler’s description underscores writing’s simultaneous in/ability to witness death. This paper examines Butler and Rosenblum’s collaborative writing process and Butler’s subsequent editing and posthumous publishing of their book as an exercise in death work. Conceptualizing the work of editing through the lens of end-of-life care work, and more specifically Jewish end-of-life care work in this case, offers a contrast to the frequently positivist and often masculinist understandings of the work of editing, both because it reimagines the intimacy of the editorial relationship and because it calls our attention to writing and editing as embodied experiences. Drawing on interviews with Butler and a critical analysis of the two existing editions of this book alongside other critical and scholarly work, I aim to demonstrate the ways writing and editing can function as acts of care, both for the body of an author and for the body of her work.

Joseph Hone (Newcastle University, UK), **Dominic Bridge** (Newcastle University, UK), and **Jacqueline Hylkema** (Leiden University, Netherlands)

‘Old Fakes in Today’s Libraries’

Joseph Hone

‘Rare Books and the Challenge of Forgery’

Fakes and forgeries present distinctive problems to library management. Recent cases have demonstrated the interconnection between the production of modern fakes and issues of security: stolen books are often replaced by expertly produced facsimiles, intended to pass for the missing items. However, much less attention has been paid to the subject of older antedated fakes that have, at one time or another, been acquired by libraries and catalogued as though they were authentic originals: often nineteenth-century facsimiles that have been doctored to look like collectible seventeenth-century books. This paper will draw attention to the subject by providing an overview of four categories of problem: (1) the distortion of scholarship when fakes are mistaken for originals; (2) the management of collections that are revealed unwittingly to contain large numbers of fakes; (3) the cataloguing of items as fakes when they are, in fact, authentic; and (4) issues of mutual trust and individual responsibility between library professionals, antiquarian booksellers, and academics. In addition to providing an overview of these difficulties, the paper will offer some potential solutions and take soundings from members of the audience.

Dominic Bridge

‘Intermedial Methods for Identifying Forgeries in Printed Music Collections’

One fundamental challenge presented by forgeries in the libraries and archives sector is their impact on the reliability of library and archive metadata. Bibliographic and paratextual features, even in the simplest of printed objects, can reveal much about their contexts of production and reception. However, cataloguers are often misled by false or absent publishing information and forgeries frequently end up being erroneously described as authorised originals in library catalogues. This problem is particularly prevalent in printed music collections. Due to a lack of copyright protection for printed music for most of the eighteenth century, the major music publishers of the period produced pirated and forged editions alongside their legitimate publishing work, which means that piracies and forgeries make up a substantial proportion of extant musical scores (although this is rarely reflected in catalogue data) and it is often difficult to tell one from the other. This paper will explore the editorial ingenuity of eighteenth-century music publishers through an analysis of the paratextual and graphic additions to their forged and pirated editions of printed music. Through a number of case studies, it will categorise examples of forgery and piracy into graphic forgeries, fabricated legal protection, and intermedial forgeries; explore early attitudes to intellectual property; and tackle some of the problems these paratexts pose to librarians and researchers.

Jacqueline Hylkema

‘The Value of Forgery: Mennonite Book Culture and Political Protest in Leiden University’s Special Collection of Fakes and Forgeries’

The Dutch Republic is well known for its abundance of books and pamphlets, but less so for the stream of fakes and forgeries (ranging from fake travel accounts to false imprints and forged treaties) churned out by the country’s printing presses. In 2022, Leiden University Library started mapping this fake republic in the first Special Collection of Dutch forgeries printed between 1550 and 1800. The creation of this collection addresses several of the issues presented in the other two papers in this panel, but it also aims to emphasize the value of forgeries for historical research. After a brief introduction to the new collection, this paper will focus on how forgeries can be used as sources in a range of historical disciplines, particularly in terms of the patterns that can be detected in a dedicated collection. The paper will explore this with examples of forgery in Mennonite publishing, all of which are relevant to particular historical discourses in their own right but when they are studied together, a picture emerges of a very distinct Mennonite book culture in which forgery was used as a political tool of protest against the Republic’s Calvinist regimes.

Chiara Bullen (University of Münster, Germany)

‘Solidarity, Sustainability and Inclusivity: Literature and Corporate Social Responsibility in the 21st Century’

In response to progressive social movements like #MeToo and Black Lives Matter, a growing awareness of climate change, and concerns surrounding a lack of inclusivity, organisations face increasing demands from consumers and audiences to tackle societal issues. Employing Corporate Social Responsibility (CSR) strategies is a means to this end, wherein organisations establish initiatives to ensure their positive impact on society. The publishing industry is no exception. For instance, publishing houses have developed outreach programmes to diversify their workforce, committed to sustainable business practices, and explicitly expressed solidarity with progressive social movements.

Discussions concerning what the book represents in contemporary society remain a prominent focus of literary and publishing studies scholarship in the 21st century. Noorda, Norrick-Rühl and Le Roux observe that “books-as-objects and books-as-commodities, as well as the institutions and people who produce and distribute them, can catalyze political and social change” (2022, 2). Building on scholarship that asserts social contexts shape the role of the book, this paper argues CSR manifests in unique ways in the publishing industry due to the industry’s ability to tackle social injustice and inequality through the literature it produces and the way that literature is positioned on the market. It will investigate how paratextual elements (for example, cover design, blurbs and marketing material) of selected texts are used to convey publisher CSR strategies and shape the reception of texts, and examines how CSR can influence textual production in the 21st century.

Carla Schäfer (University of Münster, Germany)

‘The Myth of Publishing. Labor Activism in the U.S. Trade Publishing Industry’

In U.S. trade publishing working conditions have been politically challenged in recent years. The strike at *Harper Collins* in 2022/23 is probably the most prominent example of a vast array of labor action ranging from unionizing efforts and working with paid union staff, to solidarity funds, public statements, and walkouts. All these struggles draw our attention to questions of access and diversity as well as to constantly shifting publishing landscapes and labor processes within gendered and racialized post-Fordist regimes of production.

Based on a preliminary set of interviews with worker-activists conducted for my PhD project and the analysis of news coverage and protest ephemera, my talk maps out first findings and directions for future inquiry. If the contemporary labor of publishing can be conceptualized as affective (Parnell 2020), creative (McRobbie 2016), invisible (Squires 2020), political (Thoburn 2016), and aspirational (Brouillette 2023), which strategies to challenge the exploitative methods of multinational media conglomerates emerge from publishing workers’

laboring identity? How do these strategies touch upon key concerns of social movements such as, how to build a strong labor movement in which anti-racist, feminist, and class struggles are combined as well as one spanning across the industry, including publishing workers, authors, booksellers, printers, and warehouse workers? And, circling back to the labor at hand, which visions of publishing come to the fore when the material conditions of literary production are contested and how do they renegotiate the industry's unchallenged notions such as individual authorship and the ownership of ideas?

Claire Parnell (University of Melbourne, Australia)

‘Platform Publishing: Dynamics of Inequality in Digital Book Culture’

The experiences of BIPOC and LGBTQIA authors on Amazon and Wattpad demonstrate that racial and cultural biases are still built into digital book publishing spaces. Since the launch of Amazon almost 30 years ago, publishing platforms have failed to live up to early promises that they would herald in a democratization of cultural production. While they afford authors greater agency to publish their work free from editorial gatekeeping, platforms also introduce significant new barriers that marginalize against authors of color and queer authors, with far-reaching effects across the broader publishing, media and cultural industries.

This paper draws from a larger body of research that brings together publishing and platform studies to address questions around how platforms simultaneously empower and marginalize BIPOC and LGBTQIA authors. It takes a relational ontological approach informed by intersectional feminism, which highlights an understanding of platforms as made meaningful by the authors who use them and pays particular attention to how their experiences intersect with historical inequalities around race, sexuality and gender identities that define both platform environments and Anglophone publishing. Through extensive case studies, original interviews with authors, and digital walkthroughs of platforms, this research shows how embedded systems of discrimination play out across platforms' commercial structures, recommender and classification algorithms, governance systems, and organizational cultures – and considers how platform-dependent authors question, negotiate and resist these systems of power to carve out economically and creatively rewarding careers.

Patricia Santos Hansen (CHAM, UNL, Portugal), **Helena de Barros** (ESDI, UERJ, Brazil), and **Fernando Rodrigues de Oliveira** (UNIFESP, Brazil)

‘Books that teach how to read: primers, reading books, and children's literature’

Patricia Santos Hansen

‘Books for children and maternal authority: women intellectuals and the creation of Portuguese children's literature at the end of the 19th century’

Children's literature books flourished in Western societies from the late 18th century to the early 20th century. Historical circumstances that influenced its origins and characteristics during that period shaped this phenomenon. Intertwined factors such as technological progress, the establishment of modern nation-states that emphasised education, and the cultivation of a distinct "sentiment" of childhood (as described by Áriès), facilitated the proliferation of children's literature. The circulation of printed materials for children, imported, translated, and adapted, played a fundamental role in disseminating and legitimising ideas and values in various countries, contributing to the progressive establishment of a link between women, motherhood, and the education of future citizens. Focussing on the children's literature scene in Portugal at the end of the 19th century, I intend to examine how particular associations of ideas, such as the one mentioned above, operated in this context in such a way as to confer, in Rebecca Davies' words, a "written maternal authority" to Portuguese women writers, and publishers, in specific literary domains. This discussion aims to highlight the strategic efforts of these women to take advantage of this professional authority, recognised by readers and peers, to guarantee their livelihoods, and as a platform for political, cultural, and social intervention.

Helena de Barros

'Chromolithography and colour printing techniques in the first Brazilian children's illustrated books and primers'

Captivating visuals play a crucial role in attracting viewers and stimulating Children's and teenagers' interest in reading and entertainment. It wasn't until the late 19th and early 20th centuries that Brazil adopted chromolithography – the first industrialized method of colour printing – in illustrated books and school primers. This talk is built upon thorough research and direct analysis of primary sources, including a microscopic examination of Brazil's earliest primers and children's books featuring colour illustrations. The aim is to highlight the primary techniques used during the country's initial phase of colour printing, contextualize the shift from manual engraving to photomechanical methods, and describe the iconography of children's book illustrations that were in circulation then. While some rare copies are original Brazilian works that pay tribute to native customs, the majority of the materials examined appear to be translations or adaptations of foreign publications, according to the research. This study sets a standard for the advancement of colour printing graphic techniques, highlighting the arrival of foreign printing products that are both of exceptional quality and widely distributed within the Brazilian landscape. It is crucial to acknowledge the progressive efforts of publishers who translated intricately illustrated books into Brazilian Portuguese, thereby aligning themselves with the global publishing industry.

Fernando Rodrigues de Oliveira

‘Readings to instruct Brazilian youth: children’s literature books recommended for children’s and school libraries at the beginning of the 20th century’

The emergence of Brazilian children’s literature dates to the end of the 19th century, when Brazilian authors began translating and adapting books of European origin or publishing original stories. Since then, these books have had an intrinsic relationship with government interests in disseminating knowledge in the schooling of child readers, through mechanisms for measuring ideas and imposing values, customs, and standards of behaviour. For this reason, at the beginning of the 20th century, these books became the target of production and circulation control actions by the government to ensure that only “virtuous reading” was adopted. One of these actions was the initiative of the São Paulo state government to draw up a catalogue in 1936 of the books that should make up the collection of all children’s and school libraries in the state, which ended up serving as a reference for the whole country. Given the above, this communication aims to map which children’s literature books were approved and recommended in this catalogue and to analyse how they aligned themselves with the imposition of certain cultural values on the masses. By critically analysing this catalogue and the most representative books in it, this study will allow us to expand our reflections on how the disputes surrounding children’s literature were associated with the establishment of aesthetic-pedagogical projects for the education of children and the legitimisation of systems of power concerning this readership.

Sarah Bull (Toronto Metropolitan University, Canada), **Ryan Cordell** (University of Illinois Urbana-Champaign, USA), **Martin Eve** (Birkbeck, University of London, UK), **Lise Jaillant** (Loughborough University, UK), and **Matthew Kirschenbaum** (University of Maryland, USA)

‘AI in the Communications Circuit’

Discourse around AI in higher education has largely focused on pedagogical impacts. This panel asks how AI tools like Large Language Models (LLMs) might illuminate book historical research and how book historical and bibliographic methods might illuminate the provenance, structures, and technologies grouped under “AI.” The roundtable will begin with five brief provocations then turn to a lively discussion:

Sarah Bull will ask whether LLMs offer ground for conceptualizing infrastructures of print culture in ways that other digitally-associated models, like the network, have not. Can LLMs help expand recent thinking about slippages between literary and material production?

Ryan Cordell will suggest ways book historians might use LLMs—perhaps best suited to produce the average or mundane—to scale up tasks also based on normative patterns across collections, such as genre classification, textual segmentation, or topic identification.

Martin Eve will discuss copyright minimalism vs. maximalism and LLMs, open metadata for training purposes, the copyright status of metadata, and difference in jurisdictional copyright policies for re-use between the US and the EU.

Lise Jaillant will talk about the use of historical data to train AI models, arguing it is essential to bring archivists, historians and computer scientists together to ensure AI systems are trained on quality data. The use of AI by historians, and especially LLMs, should also be questioned.

Matthew Kirschenbaum will consider the tripartite status of "text" (which is to say "txt") as content, data, and executable code, and how LLMs (in particular) are rendering the lines increasingly porous between the three.

Beth Driscoll (University of Melbourne, Australia), **Siobhan McMenemy** (Wilfrid Laurier University Press, Canada), **Sonali Misra** (London College of Communication, University of the Arts, London, UK), and **Claire Squires** (University of Stirling, UK)

‘Thinking Sideways: Critique, Collaboration and Creative Formats for Book History’

Recent experimental formats in book history range from ficto-criticism to podcasts, and from hypothetical musicals to digital artefacts. What is unlocked when book history scholars move away from the monograph, the journal article, the edited collection? Further, what can be gained by reimagining established forms and putting them to new purposes? The *Frankfurt Kabuff Critical Edition* (Wilfrid Laurier University Press, 2023), for example, is an Ullapoolist project that radically reworks the format of the scholarly edition to advance new collaborative arguments about the political and social challenges facing contemporary international publishing. Formats invite consideration, too, of the materiality of scholarly objects. The roundtable asks, what does playing with materiality, collaborating with a range of others (human, mineral, sock puppet) produce, and how are different forms of access therefore enabled?

The aim of the roundtable, then, is to focus on creative formats and methods employed in book historical work, including in scholarship and publishing. We will address how these formats and methods relate to social justice approaches and what critical potential is unlocked through them. The panel will explore what ethical quandaries are encountered in using such approaches, and how we have negotiated these quandaries. The panel will also consider how others have responded to, and extended, creative book history scholarship. The panel will further consider action that can be taken inside publishing houses, including experimental work in peer review, list-building, and an ongoing commitment to social justice and reforming industry practices from within. Expect wide-ranging discussion and some unexpected prompts.

DeNel Rehberg Sedo (Mount Saint Vincent University, Canada)

‘Normalizing Alternatives with Frequently Asked White Questions’

This case study of Ajay Parasram and Alex Khasnabish’s *Frequently Asked White Questions* (FAWQ) (Fernwood Publishing, 2022) directly addresses SHARP 2024’s call for papers. The paper illustrates how a small non-fiction book “can [be]... used to resist, question, or otherwise support or reinstate various systems of power and/or oppression”. FAWQ provides answers to 10 common questions people ask about race structures in their everyday lives, such as “Can you be a racist against white people?” and “How can I talk about social justice without turning people off?”. Considering Clayton Childress’ (2017) robust analysis of Cornelia Nixon’s novel *Jarrettsville* (2009) as its investigative inspiration, my paper asks and answers the question “How can one little book make big social change?” Through interviews with the authors, editors, publishers, and publicists; textual analysis of the book through the lens of Critical Race Theory; discourse analysis of the authors’ YouTube series, Safe Space for White Questions and the comments therein; content analysis of digital and print media mentions about the book; participant observation in bookstores; and, a discourse analysis of reader responses on social media platforms and in classroom settings, I argue that the post-digital era (Dane & Weber, 2021) offers social norm alternatives through radical engagement with MMR³ (multi-modal readers, see Fuller & Rehberg Sedo, 2023) even in an unfair publishing industry.

Lucy Razzall (The National Archives, UK) and **Alison Knight** (Royal Holloway, University of London, UK)

‘Migrants’ Books and the Archive’

In *Archive Fever*, his influential meditation on memory and psychoanalysis, Jacques Derrida articulates a paradox in our relationship to archives. We both desire them and lack them: to be possessed by this *mal d’archive* is to have ‘an irrepressible desire to return to the origin, a homesickness’. The Greek etymologies of ‘archive’ emphasise the archive as both a point of origin and a place of law and order, Derrida reminds us, invoking also the idea of the home: it is in ‘this *domiciliation* [...] that archives take place’. From the perspective of migration and mobility studies, this Derridean understanding of the archive demands more nuance. If archives are associated with points of origin, a sense of *domiciliation*, and the structures of law and order, their relationship to migrants is potentially fraught or precarious. In the context of human migration, mobility, and displacement, the archive’s vulnerabilities of fragmentation, dispersal, and marginalisation are magnified. In this co-authored paper, which will draw on our shared expertise in literary studies, the history of material texts, and archival research, we want to investigate some methodological questions for thinking about migrants’ books in, and as, archives. Drawing on examples from the history of migration to the UK from the early modern period to the present, in The National Archives and beyond, this paper will set out some of the challenges of tracing the literary in the archive, including the tensions

between the personal and the institutional, and the limitations of archival infrastructures for finding out more about the books that people bring with them, and those they leave behind.

Mela Dávila Freire (Hochschule für bildende Kunst, Hamburg, Germany)

‘Off-Register: Experiments in Publishing by Women Artists in Latin America, 1960-1990’

This paper will present the exhibition *Off-Register: Publishing Experiments by Women Artists in Latin America, 1960-1990*, which was on show at the Center for Book Arts, in New York, from 6 Oct to 16 Dec, 2023.

This exhibition set out to explore the creative practices of a series of Latin American women artists who, between 1960 and 1990, channeled part of their artistic impetus into printed and serialized media. The time span covered by the exhibition tracked the expansion of the conceptual movement, beginning around 1960 and, depending on the geographical contexts, lasting until the end of the 1980s. *Off-Register* aimed to offer an original perspective on the artist’s publications created in these decades, focusing on printed works by some thirty women artists who originated from or developed their practice in various Latin American countries – Argentina, Brazil, Chile, Colombia, Mexico, Peru, Venezuela – and the Chicano community in the United States.

The impulse and energy that gave rise to this exhibition derived from various motivations, of which the first one, and the most compelling, was the desire to fill a void: the systematic underrepresentation of artists’ publications created by women – even more so in the case of Latin American women – in collections and exhibitions as well as in specialized literature. Far from being corrected, this omission continues to define the canon of the “great” artists’ publications of the 1960s, 1970s, and 1980s, which are still the preserve of individual, male, almost always white, artists.

Camila González Simon (Independent researcher, Santiago, Chile)

“‘Fanzines para todes’”: Zinemaking as a Creative and Liberatory Practice of Resistance’

This article explores the transformative possibilities of zinemaking as a creative and liberatory media practice, emphasizing its potency as a tool of engaged pedagogy. Rooted in the history of alternative and countercultural media, zinemaking facilitates a model for small-scale publishing that is both accessible and economical.

Approaching this topic from a Latin American perspective, this art-based research weaves together a critical revision of zine theory to articulate a fluid definition of zines with an emphasis on its political dimension. These insights are entangled with the creation of zines for children participating in the project and the design of zine workshops in schools in the

metropolitan region of Chile, where students engaged in collaborative efforts for the production of publications about their cultural interests. The research was expanded with “*Fanzines para todes*,” a zine created to disseminate this research through a friendly and visual guide that seeks to inspire every reader to create and publish.

Although many approaches to DIY Publishing emphasize the “individual” dimension of self-publishing, this presentation seeks to challenge this and elevate the collective and collaborative articulation of expression. Thus, zines become a means of creating communities through practices of participatory culture.

Nicole Salama (Loyola University, Chicago, USA)

‘Gloria Anzaldúa’s *Borderlands/La Frontera* and Developing a Praxis of Decolonial Publishing’

Since Gloria Anzaldúa’s *Borderlands/La Frontera* was originally published in 1987, Aunt Lute, the book’s publisher, has now issued five reading editions and one critical edition of the text within thirty-five years. In many ways, this attention is indicative of the fact that Anzaldúa and *Borderlands/La Frontera* have been granted the level of recognition often enjoyed by canonical writers and works. However, when Anzaldúa was first considering publishing her work in the mid-1980s, the book’s commercial and institutional success was hardly guaranteed. Not only was Anzaldúa’s work radically different from the established canon in the 1980s, but her identity as a Chicana lesbian—which simultaneously functioned as the subject of her work—was likely to both limit and determine her publishing options. Aunt Lute, a non-profit, feminist press, was one of few that would consider Anzaldúa’s text for publication at the end of the 20th century.

I contend, however, that publishing with Aunt Lute did not afford Anzaldúa and her book complete liberty. As Anzaldúa’s work attracted interest and circulated more widely, her identity and her text were increasingly manipulated by small and mainstream presses, educators, and readers more broadly. This paper will serve to illuminate both the critically underexplored initial publishing pressures imposed on Anzaldúa and *Borderlands/La Frontera* and the effects of the book’s increasing popularity on author and text. Through this reading of *Borderlands/La Frontera*’s history, I explore possible structures for a distinctly decolonial mode of publishing—a mode that requires planning for author-centered evolution and even press dissolution.

Erin Piñon (Princeton University, USA)

‘Imagining Shah ‘Abbās I: Illustrating Arak‘el of Tabriz’s *Book of Histories* from Amsterdam to Isfahan’

Sometime after 1669, a brief addition was made to a single copy of Grigor Khlat‘ets‘i’s redaction of the Armenian synaxarion or *haysmawurk*—a paraliturgical genre whose martyrological contents were intended to be read with each passing day. On November 18, or Trē 10 according to the Armenian calendar, the scribe inserted the story of a newly martyred priest, a certain Andres, whose torture at the hands of Shah ‘Abbās I was first recorded by Arak‘el of Tabriz in Chapter XXVII of his *Book of Histories*—the first Armenian historical text printed during the lifetime of its author. Rather than allowing Andreas’ intestines to spill into margins, the illustrator imagined the Shah as a devilish imp, wearing a fanned turban, and wielding a curved sabre. This image constitutes the earliest “portrait” of the Shah in Armenian art, and the only image of him in a manuscript. The current paper adds a visual dimension to the Ottoman-Safavid Wars, from a neglected, Armenian perspective, and discusses how Armenian histories were imagined, recorded, and remembered in the early modern period in both manuscript and print and across textual genre. This illustration, while singular, raises questions regarding the planning and execution of new, secular iconography within liturgical texts and the relationship between printed books and manuscripts.

Fatih Aşan (Boğaziçi University, Turkey)

‘Rethinking the Modes of Textual Production in the Late Ottoman Empire: Terminology, Discourse, and Practice’

Circumstances surrounding the textual production in the Ottoman-Turkish literary field underwent a dramatic transformation during the second half of the nineteenth century. Consequently, two new actors emerged in the said period: The cultural entrepreneur and a new type of author, the *muharrir*.

Cultural entrepreneurs can be defined as cultural change agents who organize capital to derive revenue from cultural activities (Aageson, p. 96). Being neither pure intellectuals nor mere merchants, they exhibit a hybrid character. Whereas authors previously ran their affairs themselves, the role of overseeing the production and circulation of new texts was gradually assumed by cultural entrepreneurs in the late Ottoman context.

The conditions that brought about the cultural entrepreneur also resulted in the emergence of the *muharrir*. Used to describe someone who wrote for a newspaper at the beginning, the term soon came to designate an entirely new kind of authorship, which was defined by the author’s ability and inclination to write about a variety of subjects. The distinction between *muharrir* and preceding authorship models represented a fundamentally different approach toward literature.

Together, these two initiated a shift in the dominant modes of textual production of the late Ottoman literary market. However, most mainstream histories of Turkish literature fail to account for this development, relying instead on a simplistic understanding of textual production centered on the author and her allegedly autonomous choices. In this paper, I aim

to question this narrative and refine our understanding of the said period's literary culture.

Ayse Basaran (Marmara University, Turkey)

‘The Ottoman State as a Broker of Christian Liturgical Books in the Mid-19th Century’

The Ottoman Empire was historically home to various religious communities, including Orthodox and Catholic Christians, and the Ottoman state long cultivated favorable relations with their leaders. When political separatism and foreign missionary activity began to threaten the status quo between the church hierarchies and their communities in the 19th century, the heads of these communities turned to the Ottoman authorities for help, often with requests to intervene to stop the dissemination of sectarian liturgical books. In this tense environment, the traditional institutions of the church and the Ottoman state worked together to support each other's interests.

This paper will explore the intricate relations between the Ottoman state and various religious communities of the empire, in particular the Greeks and the Armenians, in the mid-19th century. Focusing specifically on these relations as reflected in issues surrounding the dissemination of books, it will illuminate how, in a religiously plural environment, Ottoman officials tried to retain the loyalty of Christian subjects by censoring the circulation of missionary (especially Protestant) liturgical texts, as demanded by local (especially Orthodox and Catholic) churches. It will also highlight how agents of the patriarchates and local Christians corresponded and mobilized their own resources in tracking books of a political nature to protect not just the interests of their own communities, but also those of the Ottoman Empire more broadly.

Elizabeth Yale, Matthew Brown, Kendra Strand, Paul Dilley and Sara Parr (University of Iowa, USA)

‘Global book cultures and the student laboratory: Undergraduate education at the University of Iowa’

In 2022, an interdisciplinary team of book historians, book artists, and librarians at the University of Iowa Center for the Book, with the support of a grant from the National Endowment for the Humanities, established the Undergraduate Book Lab and began developing a global book history curriculum grounded in experiential pedagogies. Drawing on book history and bibliography's rich traditions of hands-on teaching, the team sought to create book-based pathways for building critical humanistic and historical analysis skills, connecting students with diverse global cultures, and developing student understanding of books as agents in and products of their distinctive milieux. In two new and redesigned courses, Matthew Brown, Elizabeth Yale, Paul Dilley, Kendra Strand, and Sara Parr have introduced students to book cultures in diverse geographical and chronological contexts, including Song China, premodern Japan, the medieval Silk Roads, the ancient Middle East

and North Africa, early modern New Spain, medieval Europe, and the eighteenth- and nineteenth-century Black Atlantic. In this panel, composed of three collaboratively developed papers, we discuss intellectual and practical questions. Two papers, written and presented by Brown and Yale and Dilley and Strand, explore how to use hands-on pedagogy to build responsible global book history narratives that attend to the particularities of local textual materials, formats, and cultures; de-center historically privileged European and Anglo-American perspectives and histories; and illustrate how books and book cultures have been interconnected across time and space from the ancient world to the present. The third paper, written and presented by Sara Parr, dives into practical questions, including how to outfit instructional spaces and implement hands on activities within budget and time constraints. All three papers will explore experiential learning's impact on our students' intellectual development.

Matthew Brown and Elizabeth Yale

'Global Things and Lab Craft'

In their contribution, Brown and Yale illustrate an approach to teaching "The Book in Global History," an introductory, general education course grounded in object-based approaches from diverse traditions: the fusion of thing and word in East Asia, the pictorial real in Nahuatl scribal art, and the talking book in Black Atlantic expression. Inspired by recent work by historian of science Pamela Smith and others on "making as knowing," students in the course approached book history through visual and textual primary sources and hands-on making in each tradition. They learned not only to think with or through their making; but also to think from the objects so created.

Paul Dilley and Kendra Strand

'Manuscript Cultures Across Contexts'

In their paper, Paul Dilley and Kendra Strand demonstrate how the lab space facilitates a concise introduction to the depth and diversity of books as vehicles of cross-cultural exchange. Their undergraduate course richly historicizes early manuscript cultures throughout Eurasia while incorporating experiential learning through archival research and making samples based on historical models. In the lab, students engage with the diverse materials and formats used in early manuscript cultures to understand how books function differently across cultural contexts, thus broadening their perspectives of global book history.

Sara Parr

‘Beyond the Makerspace’

In her paper, Sara Parr, who worked closely with each team of professors to turn abstract ideas for experiential education into concrete lab activities, discusses techniques, lesson plans, and workarounds when creating and teaching weekly lab sessions for humanities undergraduates. In particular, her paper focuses on how to offer students meaningful pedagogical experiences with diverse material textualities while working within the constraints of an introductory undergraduate course: limited time (a 50 or 75 minute class period), varying levels of student craft skill, and the need to find modern materials that are reasonably faithful to historical text technologies while remaining within a budget.

Mallory N. Haselberger (University of Maryland, USA)

‘A Perceptible Trace: Women’s Publishing as Artistic Subversion in Seventeenth-Century France’

In 1706, women were banned from membership to the *Académie royale de peinture et de sculpture*, the premier artistic academy that controlled nearly all facets of artistic education, publishing, exhibitions, and royal commissions in France. Women would not be admitted to the *Académie* again for nearly twenty years. This paper considers the increase of instructional books written by women artists-cum-authors in France as part of women’s artistic training during the period of their exclusion from the *Académie*, as well as the expansion of women’s contributions to printed artistic instructional texts created for an audience of women—a genre of texts traditionally associated with male audiences alone throughout the early modern period.

Through an analysis of Élisabeth-Sophie Chéron’s 1706 *Livre à dessiner, composé de testes tirées des plus beaux ouvrages de Raphaël* and Catherine Perrot’s 1686/93 *Les Leçons royales, contenant la pratique universelle de la peinture en miniature*, I recognize how two women artists reimagined printed manuals through format, scale, and printing to both resist and support gendered systems of artistic education and publishing. While Chéron’s large-scale text could provide equal educational opportunities for both women and men, Perrot’s small-scale volume embodied a new readership, an inherent “she,” for artistic texts printed at the turn of the eighteenth century. I argue that Chéron’s and Perrot’s projects capture new insights into how women artists and authors imagined the textual object as a quiet, subversive model for demonstration against prejudicial education systems that expanded in the eighteenth century.

Danielle Van Wagner (University of Toronto, Canada)

“‘La Reliure Feminine’: The Bookbinders of the Paris Soroptimist Club’

In the early twentieth century, a small number of French female decorative artists excelled in all aspects of bookbinding: binding, endpapers, gilding and leatherwork. In this male-dominated field, the work and labour of these women often went unnamed and uncredited. This presentation will focus on three women: Marguerite de Felice (1872-1933), Suzanne Roussy (1895-1958), and Françoise Picard (1895-1949). All three Paris-based women had full and successful careers spanning decades, maintained relationships with well-known patrons, exhibited annually with the Society of Decorative Artists, and were highly awarded in the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925. However, even within their own lifetimes they were ignored by critics, major collectors, and the press, and now, one hundred years later, have faded into almost complete obscurity. De Felice was the teacher and mentor of both Roussy and Picard, and they would remain friends, colleagues, and professionally entwined throughout their careers. What few archival and primary source resources exist on these three women are due almost entirely to their association and membership with the Paris branch of the Soroptimist Club. This organization, open only to professional women, allowed these three bookbinders to have their work disseminated, supported and celebrated through networking, promotion and collaboration outside of the male-driven book world. This women-inclusive space, and the evidence they left behind in the form of their informative monthly newsletter, and the archives of their more prominent members allows for a reconstructive feminist historiography into the role and significance of French female bookbinders.

Diana Proenza (University of Maryland, USA)

‘Corpses, Drafts, and Translations: Recovering Global Networks of Latin American Feminist *Modernismos*’

The male-dominated canon of *modernismo* is populated with depictions of deadly women, *femme fatales*, and their dead bodies. A cosmopolitan movement with the goal to elevate Latin American literature to the status of the Eurocentric cultural tradition, *modernismo* made frequent aesthetic use of objectified—and often dead—women, whilst marginalizing the voices of the movement’s women writers. I argue that this tradition is disturbed by the circulation of a feminist *modernismo* of undead corpses, disease, and decay by Zoila Aurora Cárceres and María Luisa Bombal. This paper aims recover the unique global book cultures of women *modernistas* where much of literary history has endeavored to further marginalize them: many scholars focus on the belatedness of these works, with attempts to delineate their work entirely into the category of *postmodernismo* instead, and generally dismiss them as less influential to Latin American literary history. As such, I rely on textual analysis and translation studies, recovering the publication, circulation, reception, and edition histories of Bombal and Cárceres’ novels in English and Spanish as the *modernismo* canon has laid waste to such women writers and their global networks. Where Cárceres, a devoted suffragist and anti-fascist activist in Peru, travelled and wrote through Europe, — her scandalous *La rosa muerta* (*The Dead Rose*) published only in Paris within her lifetime— Bombal translated and published her own works between Chile and the United States. This paper will also reflect on

my own efforts to translate Cárceres' rare and out-of-print novel, *Las perlas de Rosa* (*Rosa's Pearls*).

Millicent Weber (Australian National University)

'Platforms and Digital Audiobook Publishing: A Case of Audible and ACX'

In the twenty-first century, audiobooks are an increasingly popular form of book consumption. Their rise in popularity correlates directly with the widespread uptake of the smartphone and the closely connected growth in streamed audio, including music and podcasting. This is one component piece of a broader twenty-first century trend in the book market and wider cultural industries: the rise of the platform. Contemporary publishing has been transformed by platformisation and associated processes. Platform companies, even those that participate in the book industry, strongly emphasise the discursive differences between themselves and publishers, highlighting their intermediary function to avoid liability for content on their sites (Vadde, 2021). Practically, though, platforms mediate content through their infrastructure, algorithms, governance, and economic systems. This concept of the platform – a computational, architectural, figurative and political digital media intermediary (Gillespie, 2010) – offers us a starting point to think through how audiobooks' production and circulation intermingle old and new practices of book production and consumption.

Of all the platform companies that have impacted the twenty-first century Anglophone book market Amazon is undeniably the most significant, and in this paper we specifically look at Amazon's dedicated audiobook platform Audible and its audiobook self-publishing arm Audible ACX. We use observation and walkthrough methods as the basis to interrogate how Audible shapes the cultural production of audiobooks through its interface and affordances. Analysing the role of this industry behemoth is a central component of understanding the broader platformisation of the book industry.

Sara Tanderup Linkis (Lund University, Sweden)

'Audio Originals. How Audiobooks are transforming Literary Content and Production – the case of Storytel Originals'

Audiobooks are more popular than ever before. More and more people listen to books, making the audiobook one of the fastest growing formats on the contemporary book market. Following this development, publishers and other literary producers have begun to produce texts specifically for the audiobook format, so-called born-audio productions. These are texts which are written for "audio", and which in many cases make use of the medial affordances of audiobooks: combining verbal narration with sound effects and music and thus leading to blurring boundaries between such formats as audiobooks, audio drama and podcasts. The paper examines this new form of "audio literature", exploring how the audiobook transforms,

not only how we read, but also how we write and produce literature. Drawing on existing audiobook research (Rubery 2016, Have and Stougaard Pedersen 2015), research on digital literary culture (Murray 2018), and insights from media and intermediality studies (Elleström 2010, Rajewski 2006), the paper will focus on the case of Storytel Originals: a brand of texts produced by the Swedish audiobook streaming service Storytel and thus produced for audio –as well as for streaming. What can this brand tell us about the audiobook; its current uses, and how the affordances of the audiobook as well as the business model of the streaming service transform literature, how we write and how we produce texts? The paper is part of the project “Between Sound and Text: Production, Content and Experiences of Multimodal Audio Literature” (2024-2026), which is funded by the Swedish Research Council.

Ann Steiner (Uppsala University, Sweden)

‘Sonic Storytelling: Audio as Primary Format for Children’s Books’

The paper will discuss and conceptualise contemporary audio fiction for children in Sweden, a popular genre that has had an impact on all kinds of children’s book publishing. Audio fiction, defined as literature written and produced for audio recording and consumed through listening, stands at the intersection of audiobooks, radio, podcasts, and print literature. Audiobook consumption in Sweden has rapidly grown into a third of the market, making any kind of audio production attractive and enormous amounts of audiobooks are produced by companies outside traditional book publishing. Children’s literature, as it turns out, has in this context become a gold mine and original audio content has become an essential source for new content. The paper will highlight the significance and format of audio fiction in a changing media and book market landscape drawing on theories from sociology of literature and audiobook studies.

The presentation will focus on two examples from Sweden – IJustWantToBeCool’s *The Summer Workers* (2020–2022) and Camilla Brinck’s series featuring the mice Musse & Helium (2017–) – and explore definitions and genre specificity of audio fiction. Both series, immensely popular among children, transcend the audio format re-using and remediating print books, radio, audiovisual products, and social media. Audio fiction has become a kind of popular children’s culture. It is easy listening genre fiction for children, related to old film genres such as slapstick, screwball comedy, and melodrama with elements from adventure stories and fantasy. To unpick these examples are to dive into a world of popular culture mixed with modern technology.

Richard Salmon (University of Leeds, UK), **Helen Anne O’Neill** (University of Leeds, UK), **Gillian Neale** (Institute of English Studies, School of Advanced Studies, University of London, UK)

Whose book is it anyway? ‘The Society of Authors, 1884–1914: Professional Association and Literary Property’

Global book cultures were profoundly impacted by the case made for the rights of the creator over their work, which in the UK was enshrined in the Imperial Copyright Act of 1911. The role the Society of Authors played in this cultural and legislative shift has been little studied in scholarship on the history of the book. A four-year collaborative Leverhulme-funded research project ‘The Society of Authors, 1884–1914: Professional Association and Literary Property’, due to complete in October 2024, has, for the first time, examined in detail the institutional archive of the Society of Authors, housed principally at the British Library. This panel will reflect on the Society’s historical impact on professional authorship and book culture, paying particular attention to issues of institutional power, property rights, and international networks.

Richard Salmon

“‘A Beneficent Oligarchy’?: Management and Membership of the Society of Authors’

Like any professional association, the Society of Authors was shaped by the interaction between its management structures and membership body. In his unpublished ‘History of the Society’ (written c. 1931), the long-serving Secretary George Herbert Thring characterized its Management Committee as a ‘beneficent oligarchy’ which acted in the best interests of members, but whose authority was essentially self-constituted and closed to external scrutiny. Thring was echoing a controversial statement made by the Society’s founder Walter Besant in 1893, which acknowledged that ordinary members of the Society had ‘no voice’ in its management.

This paper examines the organizational structure of the Society during its early years, assessing its similarities to, and differences from, other institutional models (including that of the gentlemen’s club to which previous scholars have likened the SoA). The Society’s hierarchical structure offered a visible representation of the field of professional authorship and regulated access to the status and services which membership of the Society provided. At the same time, this paper will assess the extent to which the Management Committee sought to make the Society a more inclusive association by opening it to different demographic constituencies, including women writers and authors of works in non-literary media.

Helen Anne O’Neill

‘Copyright, Contractual Clauses and Control: The Society of Authors and Non-Literary Writers 1884-1914’

Non-literary writers attract less cultural limelight than their literary counterparts but their fight to assert their rights over their work was no less impassioned than that of literary writers as they grappled with sector specific publishing practices which their literary counterparts did not. This paper considers what the Society of Authors learned about publishing industry practices through investigating the non-literary field in 1895. This paper will focus on the

experience of two trail-blazing female non-literary writers in the fields of medicine and sexology. The pioneering birth control advocate, Dr Marie Stopes (1880–1958) and her ground-breaking, best-selling work *Married Love* published on both sides of the Atlantic in 1918, and the physician and medical journalist, Elizabeth Sloan Chesser (1877–1940), an early female qualified medical doctor who established a career as a prolific medical writer and social commentator in the fields of women’s and children’s health. This paper will consider how the issues of copyright transference and copyright control played out in relation to non-literary works authored by these two women - and the ways in which the Society of Authors advised and intervened on their behalf to defend their rights over their work.

Gillian Neale

‘Global Networking: The Society of Authors Beyond Britain’

The Society of Authors’ incorporation as a professional body in 1884 was propitious. Newspaper, periodical and book markets, both at home and overseas, were proliferating. As print arenas and formats multiplied so too did matters relating to authors’ literary rights, and contractual negotiations became exponentially more complex. The Society’s contributions to improving international copyright laws have been justly acknowledged, yet little attention has been directed towards other ways in which the Society supported its members’ publishing interests beyond the borders of the domestic book market.

Drawing on unpublished sources from the Society of Authors archives in the British Library, this paper examines some of the ways in which the Society collaborated with overseas agencies to provide its UK-based members with the legal and monetary contractual assistance they needed. In direct contrast, it will also consider the Society’s members who were resident overseas, and question what the benefits and challenges of cross-continental membership might be to authors as far distant from London as New Zealand, Russia and South Africa, not only for the members themselves but also for the Society. Correspondence from prominent members as well as the records of Associate members, or aspirant authors, who comprised a substantive but until now largely invisible segment of the Society’s body of members, combine to provide evidence of the extent and the limitations of the Society’s global network.

Rebecca Rouse (University of Skövde, Sweden), **Jacqueline Reid-Walsh** (Pennsylvania State University, USA)

‘Towards a Global Feminist History of Movable Book Design: Early Twentieth-Century Women Paper Engineers’

This paper is part of a larger feminist history project to illuminate the global legacy of women paper engineers who designed commercially produced movable books. By paper engineering we mean the design and construction of interactive material structures within movable books.

Here, we examine examples from the early to mid-twentieth-century, including European Martha Seidmann-Freud (who published under a male pseudonym as Tom, 1892-1930), and American Dorothy Kunhardt (1901 - 1979). While there has been scholarship devoted to women's innovation in artist books (Drucker 1995), and women's history of printing, paper making, and book binding (Fanni, Flodmark, & Kaaman 2019), less attention has been paid to the contributions of women in movable books. Movable book history has been dominated by examples of male paper engineers both historically (such as Lothar Meggendorfer) and today (such as Jan Pienkowski and Robert Sabuda). It also bears mention here that women (and children) make up much of the labor of the assembly of commercial movable books both historically in the 18th century and in third-world countries today (Reid-Walsh, 2018 p. 215). Movable books have a special relevance in post-digital culture today, as they are intermedial, interactive experiences for readers who also become players, interactors, and co-authors. Highlighting the materiality of the book, movable forms also often stem from a collaborative design process, which result in collaborative reading practices across child-caretaker reader dyads (Reid-Walsh & Rouse, 2023). As before, women continue to innovate the movable book form, and this paper concludes with connections drawn to the practices of present-day global women paper engineers, including Yoojin Kim, Anouk Boisrobert, and April Capalungan.

Hanne Willekens (Ghent University, Belgium)

‘Women Authors, Women Reviewers, Women’s Books? An Empirical Analysis of Gender and Genre in Book Reviews in the Swedish Newspapers *Dagens Nyheter* and *Aftonbladet* (2018– 2022)’

Literary criticism plays an important role in mediating works of literature, as well as ascribing cultural legitimacy with its *attention* and its *discourses* (van Rees 1983; Kristensen 2019, 2). In that way, it contributes to the symbolic production of books (Dorleijn 2008, 2).

Research on literary and cultural reviewing practices in various language areas demonstrates the relevance of gender in these practices. It shows that women’s works, despite the significant increase of their participation in the fields of arts, culture and literature, receive considerably less journalistic attention (Berkers et al. 2016; Koolen 2018; Kim & Chong 2022). Moreover, the coverage of arts and culture is characterized by a horizontal and vertical gender segregation, where the occupational structure corresponds to stereotypical ideas about masculinity and femininity and the most prestigious positions are occupied by men (Berkers et al. 2016, 521–522).

In Sweden as well, there has been a significant increase in the number of women in different positions in the literary field (Fürst 2019; Samuelsson 2013; Kulturanalys Norden 2017), to such a degree that newspapers speak of a “feminization of the entire literary field” (Beckman 2021; Haidl & Lindkvist 2019). In this paper, I aim to explore the concept of horizontal segregation in the Swedish literary field specifically by analyzing the relation between gender

and literary genre in the practice of journalistic literary criticism. In a dataset of book publications and a corpus of reviews from 2018 to 2022 in *Dagens Nyheter* and *Aftonbladet*, I will examine to what extent specific literary genres can be seen as ‘gendered’, and look into possible correlations to the chance of being reviewed. Moreover, analysing only the reviewed titles, I will examine the relation between the reviewers’ gender and their genre preferences.

Paulina Pająk (University of Wrocław, Poland), **Kamila Cybulska** (University of Łódź, Poland)

‘Women Publishers of J. Przeworski’

Adopting critical feminist archival approaches, this paper focuses on marginalised women publishers of J. Przeworski Publishing House, whose role in modernist publishing networks has been currently discovered. This interwar press excelled at innovative writing and aesthetics, works of progressive intellectuals, and bestsellers by women writers. Since J. Przeworski publishers were cultural mediators active in the global transfer of modernist works in Central Europe and the UK, select UK and US archives act as substitute repositories, allowing to fill in some gaps in the scholarship on J. Przeworski. The Przeworskis cooperated with renowned graphic artists and designers: from the pioneering animator Halina Bielińska (Krüger) to the design duo Lewitt-Him to the painter Feliks Topolski. The company also introduced “boovies,” including Walt Disney’s series. Importantly, J. Przeworski offered works by women writers, including Zuzanna Ginczanka’s poems *O centaurach*, Adrienne Thomas’s anti-war *Die Katrin wird Soldat* and Vita Sackville-West’s *Pepita*, along with whole series by popular authors Hedwig Courths-Mahler and Ethel M. Dell. The publishing profile was more gendered balanced than that of other interwar publishers in Poland – possibly it was inspired by women publishers, who come to the foreground in the previously unexamined archival sources. Drawing on publishing correspondence, the reconstruction of Estera Przeworska and Ada Przeworska-Szymańska’s biographies is supported by the recollections of family members, people in the literary marketplace, and Holocaust survivors. The research findings highlight the need to re-investigate previous assumptions on interwar print culture, frequently based on limited data and reproducing the mechanisms of systemic violence.

Beth Driscoll (University of Melbourne, Australia), **Claire Squires** (University of Stirling)

‘Canapé Professions: The Circulation of Small Food in the Publishing Industry’

Gone in a mouthful, the canapé is intentionally insubstantial. An amuse-bouche, an appetizer which neither lasts nor fills...but circles the globe and manifests through time from cocktail food in Paris salons to bar snacks in New York hotels and to the aisles of the Frankfurt Book Fair. This tasty morsel performs powerful literal and symbolic work, which we are currently exploring in a research project that mobilises a variety of creative methods and analytical

approaches.

In particular, we see the canapé as a conversation opener about forms of sociality, notably how the creative industries - including publishing - are held together through networking. In this setting, canapés are a source of both pleasure and harm. A focus on finger food emphasises disposability. What we term the ‘Canapé Professions’ are riven with precarity and insufficient pay. Alongside fun and frivolity, the canapé reinforces uneven power relations and global inequalities, and exacerbates climate crisis. Canapés are an urgent topic for examination.

In this presentation, we engage with book history approaches to canapés, including analysing publishers’ and authors’ memoirs that recall parties (Maschler, 2005; Woolley, 2011) and canapé recipe books (Maiden, 1934; Balfour, 1963) from the nineteenth and twentieth centuries. We interrogate economic models and cultural/catering labour conditions, and reflect on evocative auto/ethnographic anecdotes that show the hierarchies at work in the preparation, circulation and consumption of canapés at bookish events. Hard-to-tackle issues, from decolonising book culture to addressing environmental sustainability, are brought into sharp focus through these tasty bites.

Louisa Preston (University of Stirling, UK)

‘Contemporary Art-Publishing Ecosystems of Remote and Rural Scotland: Community, Place and Networked Modes of Resistance’

This paper is linked to a current research project investigating contemporary art-publishing ecosystems of remote and rural Scotland. Framed by scholarship on the small press and genre publishing (Colby, Marczewska, and Wilson 2021; Roche 2013; Klanten, Mollard, and Hubner 2011; Thurston 2021) the project aims to address a gap in knowledge of artist-publishing practices in remote and rural areas connected to global environmental, societal, cultural, well-being and sustainability issues. It draws on the definitions of publishing ecosystems as the ‘networks of roles, institutions and technologies that comprise the publishing field’ and the genre world as ‘a social and industrial complex in which people work together to create and circulate specific types and categories of texts’ (Driscoll et al. 2018, 205). Focused on arts organisations’ community-based publishing initiatives in Skye and Perthshire this project examines both the types of publications and also their functions in the particular dynamics of these publishing ecosystems.

The project utilises my [artist-publisher-researcher](#) methodology, developed in previous research (Preston 2022). This practice-research approach uses drawing, publishing layout design and typography to develop experimental publications or ‘epistemic artefacts’ as part of autoethnographic fieldwork (e.g. postcards, [Instagram posts](#), one-page comics, zines and magazines), whereby experiential knowledge is intertwined with production. This is complimented by semi-structured interview data.

Connected to the conference theme and topics, genre publishing and books beyond books, the paper will present research underway and discuss how practice-research approaches produce ‘epistemic artefacts,’ which I argue, resist and challenge existing modes of knowledge production and research publication.

Robbe Vandersmissen (Ghent University, Belgium)

‘A Spatial Analysis of the Power-dynamics at the Gothenburg Book Fair 2022’

Established in 1985, the Gothenburg Book Fair is one of Northern Europe’s largest and most important cultural events, attracting over 80 000 visitors each year. Bringing together authors, publishers, readers, and other intermediaries under one roof, the Gothenburg Book Fair acts as an arena, “a tournament of values”, in which conflicting interests are at stake (Gebesmair, Ebner-Zarl, and Musik 2022; Lenemark 2020; Moeran 2010) . Trade fairs, and international book fairs in particular, are believed to give a bird’s eye view of an industry and physically represent the power dynamics within it (Entwistle and Rocamora 2006; Lenemark 2020; Moeran 2010; Skov 2006). As such, it is argued that book fairs can be regarded as “field-configuring events”: they re-enact the market’s internal structure as they bring together “geographically dispersed, socially embedded, culturally diffuse sets of companies on a ‘neutral ground’”, onto which the exhibitors inscribe their relative position vis-à-vis each other (Skov 2006:768).

The aim of this presentation is to spatially analyze the floor plan of the 2022 Gothenburg Book Fair and compare it to a more exhaustive Bourdieusian field analysis of the 2022 Swedish literary publishing field. From a micro-perspective, the position and size of publishers stands in the physical space and their inclusion in the fair catalogue will be examined, as they play a crucial role in which publishing houses convey their position in the industry, that is their relative status in terms of both prestige and economic power (Driscoll and Squires 2020) . The findings from this analysis will be compared with the results of a multiple correspondence analysis of 135 publishers of literary fiction in Sweden (Benzécri 1992; Rouanet and Le Roux 1993) in order to increase our understanding of how the concept of field and the book fair as its manifestation relate to each other.

Corinna Norrick-Rühl (University of Münster), **Amy Hildreth Chen** (Independent), **Tim Sommer** (University of Passau / University of Oxford)

‘Reading the Archive from the Margins: Writers, Agents, Institutions’

The act of reconstructing the production, distribution, and reception of books that lies at the heart of book studies routinely relies on access to archival source material. Working in the archive is a mundane and ubiquitous research practice for many in the field. But which kinds of material do we get to see in the reading room? What tends to be featured in collections,

and what is excluded, neglected, even destroyed? This panel looks at the often circuitous routes by which historical evidence ends up (or fails to end up) in literary and publishers' archives – institutions which have become increasingly central in the modern literary field both as repositories of literary history and as cultural agents in their own right. The panel's three papers explore what different types of archives reveal (or conceal) about how book cultures work across time and space. In terms of their acquisition policies, their cataloguing practices, and their public outreach work, archives often tend to privilege and make visible canonical writers and powerful institutional actors. The modern archival landscape, more generally, is structured around nationality and language (which obscures the complex global forms of book production and circulation at the centre of international and multilingual publishing and the global translation market). The proposed panel both seeks to raise awareness of and challenge these limitations through shedding light on the archival presence and absence of neglected professional groups marginal(ized) authorial voices. The case studies at the heart of the three papers focus on literary agencies as well as on postcolonial and minority writers in European and North American archives.

Corinna Norrick-Rühl

"Invisible Intermediaries? Finding Literary Agents in the Archive"

Recent work in book and publishing studies has highlighted the invisible labor involved in the production, distribution, and reception of books, often using qualitative interviews as research method (e.g. Dane/Parnell/Weber on the role of publicists). Intermediaries such as scouts and agents are a good example of actors performing such invisible labor. While they are often given space in the author's acknowledgements and in industry publications and resources such as Publishers Weekly and Publishers Marketplace, our understanding of their role in the pre-selection and pre-curation of texts before the manuscripts enter the publishing house is under-researched (see Angus Phillips 2020 and Laura B. McGrath 2021). Archival

materials, in particular from publisher's archives, can contribute to a deeper understanding of erstwhile invisible processes and actors. However, only rarely do materials from literary agencies make their way into archives, and when they do, these are often the materials relating to high-profile agents and their (canonized) authors. Extrapolating from selected examples, in particular the agency S. J. Greenburger Associates as an example of transnational gatekeeping, this paper will consider which types of materials from literary agencies and scouts can be found in archives, and what the limitations of these materials are. Going further, the paper will consider what the lack of archival materials on scouts and agents in the archives means for our understanding of the market in relation to questions of genre, (biblio)diversity and representation.

Amy Hildreth Chen

‘Asian American and American Indian Authors in the American Literary Archive Market’

My book *Placing Papers: The American Literary Archives Market* (University of Massachusetts Press, 2020) sought to identify which institutions held the literary collections of the most anthologized twentieth-century American authors and under what circumstances those holdings came to their respective institutions. My subsequent article “Placing Papers Update: The Black and Latino Experience in the Literary Archive Market,” published in *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* in 2023, expanded the data set of authors included in *Placing Papers* from just those anthologized in the *Norton Anthology of American Literature: Literature Since 1945* (2002) to those selected for the Norton Anthology for Latino Literature (2010) and the *Norton Anthology for African-American Literature* (2014). While the “Update” successfully recorded the placement data for 59 Latino, 57 black, and 56 white authors, it did not address Asian American or American Indian writers. This paper will address that gap by reviewing the collection status of authors listed in *Aiiieeeee! An Anthology of Asian American Writers* (2019) and *Native American Literature* (1998) and briefly discussing the history of anthologies created to document the literary history of both groups. As determined in my 2023 paper, Latino authors are poorly represented in American archives, a symptom of the fact that their canon – as seen through the selectiveness of their anthology – is less established than that of Black authors. This paper hypothesizes that Asian and Native American writers are more similar to their doubly marginalized Latino colleagues than their Black peers.

Tim Sommer

‘Postcolonial Writers and the Global Literary Archive: Authorial Identity, Material Mobility, Institutional Placement’

The collecting focus of most major European and North American literary archives has traditionally been determined by nationality and language (British archives predominantly collect the papers of British authors writing in English, German archives mainly preserve material related to the history of German literature, and so on). Over the past two decades or so, such essentialist parameters have increasingly come under pressure. The often multilingual and transnational character of postcolonial writing, in particular, challenges seemingly self-evident notions of what should get archived where, by whom, and in which institutional context. As Achille Mbembe has pointed out, the act of archiving revolves around institutionalized forms of “discrimination and selection” – a “process of despoilment and dispossession” that weighs especially heavily on authors working against the background of migration, displacement, and cultural hybridity. Although material from canonized (mostly white) writers from the global north remain at the heart of many western collections, high-profile archives in Britain and the United States today also seek to acquire the papers of postcolonial writers. Drawing on research into postcolonial writing and the literary market

(Sarah Brouillette, Graham Huggan, Caroline Koegler), this paper analyses which type of writer gets targeted by archives and how postcolonial materials – and the stories of global textual production and book distribution that they tell – become integrated into western collections with a predominantly national institutional focus. The paper considers three case studies: the archives of V. S. Naipaul (at the University of Tulsa in Oklahoma), Salman Rushdie (at Emory University in Atlanta), and Hanif Kureishi (at the British Library in London).

Jana Klingenberg (University of Pretoria, South Africa)

‘Human & Rousseau: a case study of resistance and submission’

Human & Rousseau was established in 1959, and quickly became known as an avant-garde Afrikaans publisher, taking risks with often controversial texts and authors, in a politically unstable South Africa. Within the Afrikaans reader and writer community, they were considered to be controversial, questioning and challenging the apartheid government. They were not considered a true oppositional publisher however, and did not publish many authors of colour, or titles in languages other than Afrikaans. After a series of events and experiences with the government’s censorship board, they joined Nasionale Pers, the unofficial ally publisher of the nationalist government, to the disappointment of a number of their authors and readers.

The publisher had a major cultural impact on South Africa, and in particular the Afrikaans, book community, participating public debates and discussions about being Afrikaans and resisting apartheid and its policies. The history of this publisher raises questions about pre-censorship and what it means to resist or participate in a particular regime; as an Afrikaans publisher, they enjoyed privileges enforced by the apartheid government, but gave authors a platform to voice dissent. Their publishing choices and business decisions as censorship became more stringent questions the role of cultural values, resistance and financial incentives.

This presentation will consider Human & Rousseau’s history to understand how this particular book culture was used to resist and question apartheid, their impact on the South African publishing industry and how this changed over time.

Abba Abba (Federal University Lokoja, Nigeria), **Sue Walsh** (University of Reading, UK)

‘Abandoned Biafra Poetry: AWS Archive as a laboratory for Reclaiming Forbidden Voices’

This paper pays attention to the way in which a poetry collection manuscript relating to the Nigeria-Biafra war was denied publication within the British owned Heinemann African Writers Series. The unpublished manuscript titled “Nsukka: An Anthology of Poetry

Dedicated to Christopher Okigbo,” edited by Ulli Beier, is a collection of poems through which fourteen Igbo poets sought to share their war experience. Seeking to understand the reason for the abandonment, we examine a selection of these poems alongside significant archival records at the University of Reading Special Collections Archive such as editorial reviews, minutes of meetings, and correspondences between publisher and authors to show the intimate manner through which the Biafran writers engaged the Biafran experience. The paper seeks to show also the curious way Heinemann Educational Books approached Biafran perspectives of the war. The methodology of deploying archival and literary materials as co-texts will facilitate a more nuanced analytic process that will account for publishing ethics and politics surrounding postcolonial publishing and textual production. To facilitate our aim of bringing Biafran voices and stories into conversation with hegemonic discourse, we investigate why Biafrans were treated with suspicion and hatred within Heinemann’s publishing ecosystem.

Çiğdem y Mirol (Ghent University, Belgium)

‘Body & Sound of I & Eye: Bookperformance’

Bookperformance is a literary and artistic expression. It was born as a response to the impact of globalization, digitization and AI on textual bodies, especially on the materiality of the book. The story it tells on page is how a writer becomes an author, from daydreams to meeting the publishing authorities. The performance it showcases is how a notebook/manuscript becomes a book, again from daydreams to being published and reaching its destination: readers. *Bookperformance* urges active reader engagement both on page and on stage. The author of the *Bookperformance* shares her/his book, thus her authority, with the reader by underlining that a creative process is always and only a co-creative process. Alongside dealing with self-referential literary books that can be considered as artistic performances both in MA and PhD through both of which I have been establishing the theory of *Bookperformance*, I am writing books which are published as *Bookperformance*. I have been doing events based on direct interference with the reader/audience. These events are called “Body & Sound of I & Eye (U): *Bookperformance*”. Depending on the initiating party, *Bookperformance* events (as well as texts) could be called as *Author-Reader Performance* or *Reader-Author Performance*. Some visuals showing the nature of these events are available on my website “bookperformance.com” and Instagram “@bookperformance”. Either a digital exhibition presenting the documentary of a past *Bookperformance* event, or even better a real event that is conducted during the conference, would practically reinforce and uplift my paper presentation focusing on the theory of *Bookperformance*.

Thursday 4 July 2024

Edmund King (The Open University, UK), **Francesca Benatti** (The Open University, UK),
Sam Brooker (University of Arts, London, UK)

‘Transmedia collaborations: AI, Agency and Agatha Christie’

Returning for the third time, this panel explores another dimension in the relationship between transmedia and authorship.

Our focus this time is on transmedia as a collaborative endeavour, whether undertaken with human agents or digital ones. Initial investigations into the transmedia phenomena understandably focussed on the idea of authorial microterritory, fandom and recognition of the then-commonplace actors in the publishing value chain. The subsequent deeper integration of digital actors into this space redraws once again the contract between authors, readers and publishers originally drafted in the early 2010s.

Reflecting on both AI's distinctive (and suddenly pressing) role and the enduring relevance of more conventional collaboration, the panel interrogates the influence of these ideas on transmedia practice and notions of authorship and readership.

The first paper investigates the interplay between publishers and the wider concerns of news culture, and how recent flirtations with Bowdlerisation have placed publishers at the centre of a complex network of competing cultural narratives. The second looks to the recent past, considering how four fictional texts from the last half-century have envisioned computers as readers and authors. The third looks to the bright side, exploring the positive potential of computers as collaborators rather than competitors, through the lens of early work on digital computing and creativity.

In addition to papers exploring this matter from different perspectives, this panel will invite participants to share their own critical practices and responses to these concerns. Taken together, this panel will both elucidate co-creation, collaboration, and transmedia principles and foreground the dynamic interplay of creativity and shared authorship in contemporary transmedia collaboration.

Edmund King

‘Bowdler, Our Contemporary?’

In 2023, there was a flurry of news stories reporting on the apparent “rewriting” of classic children’s literature and popular fiction. Initial stories focused on the efforts of Roald Dahl’s

publisher, Puffin. However, the editorial treatment of other authors, including Agatha Christie, Ian Fleming, and P.G. Wodehouse soon entered the frame.

These revelations were controversial. The British Prime Minister, Rishi Sunak, released a press statement on the issue, and authors and celebrities, including Salman Rushdie, Steven Spielberg, and Tom Hanks, weighed in. However, these stories were also notable for bringing to public attention a series of longer-running efforts within the publishing industry and library profession to address content-related issues. The sudden newsworthiness of these topics subjected what had formerly been internal matters within professions to the (often hostile) glare of external publicity and the wider culture war.

Whether these stories appeared in the right-wing press or more liberal/progressive outlets such as the Guardian, commentators turned to one word to make sense of what was going on: “bowdlerisation.” Taking the renewed cultural prominence of this word as a starting point, this paper will ask how each of these episodes reflects anxieties about new reading cultures, new media, and new sensibilities. To what extent can contemporary interventions publishing, such as sensitivity reading – as well as new tagging and labelling practices, such as content warnings, inclusive metadata, and the re-cataloguing of “culturally sensitive material” – be described as transmedia practices: trans-historical forms of commentary, rewriting, or even literary criticism?

Francesca Benatti

‘Unseen Readers and Authorless Texts from Calvino to Webcomics’

Anxiety about computers and artificial intelligence supplanting humans is pervasive and manifests in debates on digital textuality, authorship and readership. This paper analyses how four fictional texts across multiple media have envisioned the computer as reader and author from the 1970s to the 2020s. It shows how these anxieties about the destruction of human culture are now combining with contemporary developments concerning AI having the potential to unmask and control our identities.

Italo Calvino’s *If On a Winter’s Night a Traveller* (1979) is an exploration of the relationship between reader, author and text. Calvino depicts attempts to store all known books within computers, supplanting human authors with machine-generated novels. This presentation reflects on Calvino’s assessment of this process as ultimately destructive, dismembering the text into meaningless sequences of words.

The machine as devourer of text persists in Sydney Padua’s webcomic *The Thrilling Adventures of Lovelace and Babbage* (2013). In a humorous counterfactual history, the eponymous protagonists feed novels by Victorian authors to their Analytical Engine, with results similar to Calvino’s. However, the paper shows how Padua debates the possibilities created when text is transformed into data through a dialogue between her fictional George Eliot and Ada Lovelace.

Finally, William Gibson's novels *Pattern Recognition* (2003) and *Agency* (2020) are analysed for their presentation of the computer as intermediary for the conceptualisation of a new vision of authorship. When signification shifts from the individual author to interpretive communities of readers and autonomous AI actors, what is the future of human agency in authorship and reading?

Sam Brooker

'Postponing the Apocalypse: Computers as Co-authors'

The prospect of idea-generating machines is a source of great anxiety among creatives, sparking apocalyptic concerns about the displacement of human authors. In his 2014 generative poetry work *Evolution*, Johannes Heldén half-jokingly declared his own

replacement, while the recent Writers Guild of America strike saw the need for guidelines around the use of AI-generated material come suddenly to the fore. While pre-digital authors made use of generative systems (tarot cards in Italo Calvino's work or the I Ching for Philip K. Dick) recent acceleration in artificial intelligence has rendered this – for some creatives – a question of existential importance.

The evolving collaboration between authors and computers, particularly in artificial intelligence, suggests a future where technology will play a more significant co-authoring role. Automated storytelling, facilitated by AI text generators like ChatGPT, allows authors to input prompts and parameters, utilising vast textual data to generate new pieces that mimic human creativity. While concerns persist, the potential of these systems lies in their ability to organise and inspire creative work, breaking through periods of confusion and reshaping collective creative endeavours.

This paper will explore the positive potential of computers as collaborators rather than competitors, through the lens of early work on digital computing and creativity. It will seek to demonstrate that this concern has both a longer history – and a more complex context – than may currently appear.

Melanie Ramadarshan Bold (University of Glasgow, UK), **Nora Slonimsky** (Iona University, New Rochelle, New York, USA)

'The Open Authorship of *Sweet Valley High*: Bestseller Publishing and the Invisible Power of Ghost Writing'

Reflecting on her experiences contributing to the Sweet Valley High (SVH) series, Professor Amy Boesky (2013) described how “post eighteenth century, we associate writing with ‘name.’ With copyright.” In a publishing environment where being paid, let alone paid-well, to write is increasingly challenging, being a ghostwriter for SVH was a well-compensated

and enjoyable job. Yet, Boesky observed, friends and colleagues were often bemused by ghostwriting, fixated on the lack of “authority, credit, ownership” that comes this type of work-for-hire arrangement. The points that Boesky raises increasingly relevant in publishing and writing today. The increased focus on bestselling and celebrity authors, for example, has a considerable influence on publishing, gatekeeping, and reading, directly contributing to the commercial success of a given book. Yet ghostwriters, whose position is based in no small part on a lack of visibility, are receiving increased attention, with audiences also questioning the point of credit and issues of authenticity. Engaging with the conference theme of “how book cultures across time can and have been used to resist, question, or otherwise support or reinstate various systems of power and/or oppression,” the practice of ghostwriting complicates both the proprietary dimensions of authorship and the structures of authority that support them. Our paper will also consider the position that a bestselling author occupies in these circumstances. We will give a brief history of ghostwriting/the ghostwriter, considering proprietary authorship, and use a case study of the global phenomenon SVH to contextualize contemporary discussions about ghostwriting, authorship, and power dynamics in publishing.

Claire Madl (CEFRES CNRES-MEAE and ÚČL AVČR, Czech Republic), **Roar Lishaugen** (Stockholm University, Sweden and Czech Academy of Sciences, Czech Republic), **Jan Váňa** (Czech Academy of Sciences, Czech Republic)

‘De-centering the History of Reading: Revisiting Established Explanatory Schemes through Unexplored Sources’

The panel aims to revisit the methodological and conceptual tools in the contemporary historiography of reading, which is largely based on evidence rooted in Anglo-American and Western European contexts (e.g., Cavallo-Chartier, 1999; Schneider, 2004; Fischer, 2005; Lyons, 2010; Crone-Towheed, 2011; et al.)

In the “other Europe”, the history of reading is characterized by multilingualism, a long tradition of authoritarian interventions in and control over reading, a centralized school system and limited access to reading matter, as well as by the considerable impact of readers’ counter-practices. These distinctive features and the thus far under-explored data and research traditions they produced hold epistemological potential to enrich international debates on the history of reading.

So far, three panel papers draw data from regulations, schoolbooks, memoirs, school reading journals and book reviews by both professional and non-professional readers, all stemming from a Central European context within a wide chronological framework (18th century, 1950s-1960s, the present time). The panel initiators welcome papers that would extend the panel to other geopolitical and/or socio-historical contexts.

Alexandra Dane (University of Melbourne, Australia), **Kim Wilkins** (University of Queensland, Australia), **Ellen Barth** (University of Münster, Germany)

‘Finding Book Cultures Outside the Centre’

The production of books for and by community groups is often pushed to the margins in scholarly explorations of book culture and publishing practice. This panel explores book culture from the perspective of community and place.

Alexandra Dane

‘Against Placelessness: Publishing in and for Community’

Shifting our perspective from the center to the margins allows us to examine the role of place in book culture. The Community Publishing in Regional Australia project aims to understand the nature of publishing activity in regional Australian communities, exploring the role of independently produced books in the life of a geographically marginalised community. Preliminary findings from this research highlight the significance of place in community publishing, a distinct counterpoint to the placelessness that characterises much of the publishing activities that occur in the major centres of New York, London and Paris.

This paper presents a theoretical framework for the study of place in community publishing. Drawing upon Pascale Casanova’s (2004) contention that the meaning of a single literary work can only be understood when observed in light of the structure within which it was produced, together with the notions of critical regionalism outlined by Kenneth Frampton (1983), and Indigenous scholarship on regionality and the nuanced specificities of identity and place (Graham, 1999; Phillips 2022), I establish an architecture for interrogating the questions that are central to community book cultures and explore new possibilities for the center of publishing’s future.

Kim Wilkins

‘In the Middle of Nowhere and Everywhere: Global Creative Communities’

Alice Springs, also known as Mparntwe, is almost in the exact centre of the continent of Australia, making it one of the most isolated towns in the world. How do independently published writers, especially in genres such as romance that thrive on community interaction, create and distribute their work from such a remote location? Taking as its case study the career of Alice Springs romance writers, this paper outlines the material impact that remoteness can have on a writer’s creative output and market success. It then goes on to show the proliferating avenues for independently published writers to access information and resources, and reveals a global network of cottage industries and peer-to-peer services that support independently published writers. From anthology and series opportunities, to editing,

typesetting, and cover design, these women-led services form the digital, sociomaterial context of remote creative practice. This paper will analyse the affordances and limitations of that context, and how they impact what writers write and publish.

Ellen Barth

“Because It Works” – Feminist Community Cookbooks at the Grassroots

It is often assumed that second wave feminists had a natural dislike for cooking and therefore did not produce cookbooks. Contrary to these assumptions, recent work by Williams (2016) has shown that second wave feminist organizations did indeed produce and compile cookbooks, often with the aim of selling the books as fundraising objects. Expanding on this work through research supported in part by a BSA-Pine Tree Foundation Fellowship in Culinary Bibliography, this paper considers how the publishing and selling of cookbooks served as a useful way for feminists to raise funds and encourage engagement beyond New York, Chicago, and San Francisco. In smaller communities outside of the main feminist centers, fundraising through the sale of community cookbooks offered an approach to feminism that was both familiar to and favored by many women. For newly-formed feminist organizations that struggled with an “outside agitator image” (Estes Blair 2009), community cookbook publishing was a way to translate national feminist messages to local audiences. For preexisting women’s organizations like the YWCA, which supported a select number of feminist causes, funds raised through cookbook sales might go to supporting women’s shelters or the creation of feminist libraries, and, generally, forged and reinforced feminist networks at the local level. In both cases, self-published cookbooks worked to localize, support, and ‘feed’ the feminist movement at the grassroots, opening up a middle space that allowed women to connect to feminism in their own region and on their own terms.

Katie Deane (University of Birmingham, UK), **Eva Isherwood-Wallace** (Queen’s University, Belfast, Northern Ireland), **Ellen Addis** (University of Birmingham, UK)

‘Archiving the Contemporary: Research Placements at the British Library’

It will include three speakers and focus on the expansion of bookish archival collections and data sets. Each paper has a different focus, though all are developed from individual research placements at the British Library undertaken during PhD programmes.

Katie Deane

‘Self-publishing and legal deposit: lessons from the world of indie romance’

For many years, the UK’s legal deposit libraries have relied on publisher relationships to ensure that publications may find their way into the collection for long-term archiving and

preservation. Independent and small presses have been understood as a challenge within this process, but the rise of online self-publishing proves an exponential exacerbation of these difficulties. From outreach and identification to processing and storage, self-published ebooks pressure existing collection development processes and even the national legal frameworks to which deposit has been bound. This paper presents research into the world of romance genre self-publishing in the UK, drawing on original interviews with self-published romance authors to frame the impact of self-publishing on the genre as well as the challenges both researchers and archivists face in approaching these works. While legal deposit's "everything, forever" ethos aims to ensure that future users of the archive have access to the full diversity of material that has been published, it is already clear at present that any selection of romance fiction excluding self-published works cannot provide an accurate sample of the genre. Approaches to studying self-publishers and self-published romance authors, in particular, that rely on institutional contacts are liable to obfuscate author perspectives for whom such institutional affiliation is less possible or less attractive. This finding is underlined by the understanding that romance self-publishers may perceive their work as being doubly unsanctioned in terms of institutional authority and belonging, due to both publication trajectory and their genre's historically subordinate position within the wider literary sphere.

Eva Isherwood-Wallace

'Postcolonial Collecting: (Northern) Irish small publishers in the British Library'

During 2022, I spent three months at the British Library as part of their PhD placement scheme. This placement investigated small publisher fairs across the UK and Ireland to support the development of the artists' books and fine press collection, with a focus on regional representation. This paper reflects upon my experience of using these small publisher fairs as data sources to analyse the diversity of this collection. As a Belfast-based researcher, I was able to undertake this placement in a hybrid capacity. This dual positioning allowed me to consider the publication contexts of both the Republic of and Northern Ireland, alongside publishing across the UK. This brought to light the complexities of UK legal deposit procedure as it relates to material produced in Ireland, given the colonial legacies of this legislation. Furthermore, my research identified culturally-dependent understandings of terms like "artists' books". For artists based in Ireland, where there is less of a distinct artists' books scene compared to England, the definition seemed closer to 'books produced by artists' than 'books as art objects'. This emphasises the medium's unique position at the intersection of the publishing and visual arts worlds, and its tendency to complicate acquisition and collection norms. This tendency is also true of Northern Ireland, with work published here falling between two categorical spaces without a regional legal deposit library. This research raises questions concerning how British cultural institutions might investigate their contemporary relationships with Irish publishers, as part of wider postcolonial initiatives.

Ellen Addis

‘Friendships, collaborations, and adventures: Cataloguing and excavating the Hay Festival manuscript archive at the British Library’

The archives of cultural organisations are sources of history, but they are also the product of decisions by the cultural workers who choose which records to keep, the archivists processing these records, and the scholars who excavate them (Yale, 2015). Yet since these archives are largely documentary and made up of faxes, invoices, and logistical documents, there is little physical trace of the creative collaborations that form the foundation of cultural organisations. To fully understand the history of an organisation and discover its implicit creative collaborations, we must first understand the experience and positionality of cataloguing its archive. Reflecting on the process of cataloguing one particular cultural organisation’s materials, the Hay Festival manuscript archive at the British Library, this paper explores how cultural organisations are archived and suggests the ways in which these archives not only contribute to the preservation of cultural heritage and contemporary literary culture but also help bolster funding applications and claims of relevance for the organisations involved. How can an archive accurately represent the diverse work, projects, departments, and nodes of a cultural organisation, especially that of a literary festival? In what way does housing the Hay Festival archive at the British Library influence the researcher’s interpretation of the cultural organisation itself? And what can the archive tell us about Hay Festival’s place within the contemporary publishing industry, the changing role of the author, and the growth of literary festivals in the UK?

Yuri Cowan (Norwegian University of Science and Technology, Norway), **Beth le Roux** (University of Pretoria (South Africa), **Greg Barnhisel** (Duquesne University, USA)

‘*Book History* Editors Tell All!’

Yuri Cowan

‘Book History to the People: Some Practicalities of Open Access’

Everybody agrees that open access is a Good Thing, and everyone wonders how to pay for it. Based on our own experience setting up the diamond (i.e. fee-free) open-access journal *Authorship* based at Ghent University, it appears that it is easiest to start from the ground up, with volunteer labour and a university willing to pay for hosting. Other journals previously run for profit by academic publishers have adopted open access but found it necessary to initiate article processing charges. In the field of linguistics, the editors of *Lingua* successfully forced the major journal in the field into independence from Elsevier, although it entailed setting up an entirely new fee-free journal, *Glossa*. A very different set of challenges faces a society like SHARP, which with its ambitions of global reach ought to be an ideal vehicle for the promotion of open access (especially in reaching and platforming scholars

beyond the traditional academic anglosphere), but which upon reflection has found open access difficult to support for financial reasons.

This paper will therefore draw upon experience, upon available funding statistics, and upon the work of recent quantitative studies to consider the practicalities of open access. This will include how and why traditional journals might be easier than society journals to convert to open access; what resources (such as the TSPOA) exist to help societies in converting to OA; what the unpaid work of reviewers and editors means within this process; and what it takes to seize the means of scholarly journal production.

Beth le Roux

‘Taking *Book History* to “the Rest of the World”’

There is a great deal of talk (and research) in publishing about diversity and inclusion. In some areas of the Global South, this discourse is framed more in terms of equality, representation and transformation, to move away from a historical position of marginalisation and a lack of power. *Book History* is situated in this debate both as a participant – an academic journal based in North America and serving a specific scholarly society – and as a space for assessing the dynamics and politics of print.

Discussions of the journal in the past revealed the perception that it was exclusionary on several fronts: who was (perceived to be) most likely to be published, what kinds of topics were emphasised, which historical periods were most welcome, and so on. The mission of the journal highlights a variety of different areas of focus, but one issue it does not address is geographical location. This is in spite of ongoing concerns that the journal serves mostly a European and North American audience, both in terms of contributors and readership. As a co-editor during the past decade, my remit has been to expand the scope of the journal in various areas, but especially geographically, to “the rest of the world”. This paper will draw upon my experience as a scholar located in the Global South, as a co-editor of *Book History*, as well as data from submissions, to examine issues of access and evaluate what has been accomplished.

Greg Barnhisel

‘Reflections on a Decade of Journal Editing, and Tips for Aspiring Authors and Editors’

In 2014, Beth le Roux and I began our stints as editors of *Book History*, a journal that was still run by its founding editors. In the decade I have been serving as the Western Hemisphere editor, we have modernized the journal, attempted to expand its coverage and the diversity of its contributors, and contemplated other models of publication and editorship. In my presentation, I will talk about how *Book History* has positioned itself in a changing scholarly-publication landscape characterized by growing austerity in universities worldwide, changing

reading habits, and of course my own perspective on questions of e-publication and open access. In the second half of my talk I will offer some practical advice for younger scholars who are thinking about publishing their first articles and for more experienced writers who are considering submitting pieces to *Book History*. I will conclude by talking about how those considering applying to be an editor of *Book History* or any other scholarly journal might prepare themselves and what they might expect from the job.

Laura Dietz (UCL, UK)

‘The Augmented Author: AI-assisted fiction writers remaking ‘authorhood’ as professional and personal identity’

Author status is a commodity in flux. Before widespread adoption of ChatGPT and other AI text generation tools, digital distribution had already paved new paths to publication without corresponding clear routes to recognition as a ‘published author’ (Laquintano, 2016; Skains, 2019; Dietz, 2023). In the era of mass AI usage, these debates on legitimacy, certification, gatekeeping, and prestige enter new territory. How does the ‘augmented’ writer conceptualise their own authorship, and what roles do reader perceptions of the authorship of computer generated texts (Henrickson, 2021; Natale and Henrickson, 2022), and evolving (often apocalyptic) narratives of machine intelligence (Dihal, 2020), play in personal definitions? This paper will present initial findings from a current study of contemporary authorship, sharing preliminary qualitative data and suggesting new directions for Book History and Publishing Studies contributions to public debate on AI. The paper will draw for its theoretical framework on Henrickson’s work on computer generated texts, Foucault’s approaches to authorship, Bourdieu’s theories of cultural capital, and Rettberg’s conception of machine vision. It would harmonise with the conference themes of textual production and class, social media and global book cultures, books beyond books, and new book consumption models.

Sydney Shep (Victoria University of Wellington, New Zealand)

‘Conversations with History: Auto/biography and Generative AI’

James Joyce’s *Ulysses* was the publishing sensation of the twentieth century. The 1,000 numbered copies of the 1922 first edition had 352 unique subscribers and booksellers from 11 different countries including Argentina, Egypt, Japan, Pakistan, Australia and New Zealand as well as USA, Britain, France and Germany. Paris publisher Sylvia Beach’s ledger reveals several key booksellers and agents. The London-based Chelsea Book Club was founded in 1919 by the Italo-Irish scholar and bibliophile, Dr Arundel del Re, OBE, MA, Litt.D. Born in Florence, he was educated at Oxford, lectured at University College London and Balliol College, Oxford, was appointed Professor of English Literature in Tokyo, survived the Japanese occupation of Formosa (Taiwan), emigrated to New Zealand to lecture at Victoria University of Wellington, and ended his days in Melbourne, Australia. While in London, del

Re was editorial assistant to Harold Monro (The Poetry Review and the Poetry Bookshop) and met writers as varied as Ezra Pound, Robert Bridges, Vernon Lee, Rupert Brooke, Virginia Woolf and Katherine Mansfield. The Chelsea Book Club sold books, published limited edition broadsheets, held exhibitions, and became a cultural magnet for modernist, bohemian London. The Club ordered 18 copies of *Ulysses*, the first bookshop in England to stock the controversial work. Despite these varied traces, little is known of the Chelsea Book Club or del Re's pivotal role in bringing *Ulysses* to an international market. This talk offers a new approach to auto/biography, book history, and digital storytelling drawing on recent developments in generative AI.

Kate Stuart (Coventry University Group, UK)

‘This is an X Platform: Examining Online Author Performances Post-Twitter’

An author performance, online and at least seemingly accessible to global audiences, has become an almost essential component of contemporary authorship. As Murray highlights, a debut author with an established online following is more likely to be published than an unknown whose following will need to be developed (2018, p.37). While social media can facilitate connection between authors and readers, the reality of how this affects the author's online performance is complicated by conflicting audience norms, algorithms, and, importantly, platforms. This paper examines how the transition of Twitter into X has affected the online performances of a sample group of authors, comparing qualitative content analyses conducted on the authors' tweets prior to 2020 to tweets collected once Twitter became X. Whereas Twitter — utilising features such as hashtags to enhance discoverability on the global platform (Zappavigna, 2017) — gave authors hope of reaching a wide audience and, in some cases, encouraged authors to post multiple times a day, activity on X is significantly diminished. By examining the changes in online author behaviour, it considers how the loss of Twitter has affected author performance norms and forces reconsideration of the global book culture dream.

Simone Murray (Monash University, Melbourne)

‘Book Culture in the Digital Wild: John Green's Crash Course Literature YouTube Channel’

Social-media platforms are alive with bookish activity. But one online community that has received little academic attention to date is YA author John Green and his brother Hank Green's Crash Course (CC) YouTube channel. CC produces free, 10-15-minute informational videos on a wide range of academic subjects, including four series on ‘Literature’, presented by John Green. The texts chosen are typically set in late high-school and undergraduate English classes, and Green analyses them in affable, jokey style, accompanied by custom animations.

CC promotional videos and comments on the site testify that the target audience is high-

schoolers and undergraduates trying to get an edge on their assessments. However, a significant number of users watch the videos for self-improvement, often while precluded from formal literary study by geographical, familial or financial barriers. In 2023, CC partnered with Arizona State University to provide a low-cost pathway to formal study for CC viewers. The Greens' public-service ethos thus chimes with the conference theme of **access**.

While entirely digital, CC Literature is surprisingly preoccupied with the **materiality** of literary culture: showing classic texts' original cover designs; quoting from authors' archival correspondence or diaries; and sometimes basing its animations on historical illustrations. Green plays up his existing goofy and self-deprecating online persona via in-jokes and profuse meta touches. But the videos also explore theoretical abstractions such as: the extent to which fiction is autobiographical; readers' hermeneutic autonomy; and what counts as valid evidence for literary interpretation. The tens of millions of viewers, subscribers and commenters on CC Literature videos demonstrate the popularity of online book culture, even offerings in the hybridised 'edutainment' space.

Rachel Noorda (Portland State University, USA)

'Intersectional Identities and Reading: A Survey of Readers from Australia, UK, and US'

Identities are fluid, multiple, complex, situational, and intersectional. Identities orient readers to the story, the author, and other readers, causing them to "re-evaluate and question their own place in the world" (Procter and Benwell 2014). This paper investigates the junction between identities and the process of reading by asking the question, How do intersectional identities shape reading habits?

This paper approaches reading as situated within intersectional identities, arguing that the identities of Australian, American, and British readers are evident in their reading experiences. Based on online survey data from 2022 of 3098 readers from Australia, UK, and US, the paper highlights differences in reading practices and preferences through the lens of various intersectional identities: ethnicity, national identity, disability, socio-economic status, age, gender, and sexuality. The wording and framing of the survey questions recognises a conceptualisation of reading as an experience and process that are situated in the person of the reader, rather than an idea of reading that is focused on objective specifics of a book. It is this experience and process of reading and identity that the research interrogates.

Juliana Mestre (Rutgers University, USA)

"Politicians Should Read": A Hauntological Examination of Derridean Thought'

"[P]olitical, ethical and juridical responsibility requires a task of infinite close reading. I believe this to be the condition of political responsibility: politicians should read." (Derrida,

1998, p. 57)

At no point does theorist Jacques Derrida offer a succinct theory of reading or of the book. However, concepts of textuality haunt his corpus. From his earliest publications in the 1960s to his final publications at the turn of the 21st century, Derrida consistently alludes to the idea that reading itself “is an ethical and political responsibility. In attempting to overcome hallucinations we must decipher and interpret the other by reading” (Derrida, 1998, p. 71). By exorcizing and connecting these traces of theory through *Of Grammatology*, *Acts of Literature*, *Spectres of Marx*, *The Work of Mourning*, and “Hospitality, Justice, and Responsibility,” I first present a novel interpretation of Derrida’s political understanding of the book and of reading. I then question if now, exactly twenty years after Derrida’s death, it

is still the case that “there is no politics without the book in our culture” (Derrida, 1998, p. 66). This is, therefore, a hauntological examination of Derrida’s writing; drawing past thought critically into the present with an eye towards the yet-to-come. In doing so, I argue both for the spectrality of the book and the continued political, ethical, and juridical stakes of reading as an act through which one assesses and resists power and oppression.

Mitchell Edwards (Rutgers University – New Brunswick, USA)

“‘Books Undercover: Cryptobibliography in the Cold War’

In the mid-twentieth century United States, Central Intelligence Agency publishing schemes and Federal Bureau of Investigation surveillance programs paid rigorous attention to the materiality of texts. CIA-affiliated academics and agents write of their work as the realization of an Eisensteinian march toward printed progress, developing an in-house theory of the book as a medium for long-range propaganda; FBI surveilleurs scrutinize the bibliographic materiality of Guinean stationery, creating careful forgeries to sow suspicion around activist Stokely Carmichael’s pan-Africanist commitments.

At the same time, a number of prominent bibliographers and textual scholars dabble in intelligence, from Fredson Bowers’ World War II unit of codebreaking bibliographers to CIA-affiliated editors of American literature in postwar universities. Such chiasmic patterns of exchange between bibliography and intelligence work—bibliographical and book-historical reasoning by intelligence bureaucrats, and intelligence work by professional bibliographers—have not been given enough attention by scholars of Cold War print and of bibliography. I refer to these intersections of spycraft and bibliographical thinking as *cryptobibliography*: book-knowledge gone undercover. In tracing this history, I hope to respond to Derrick Spires’ call for “liberation bibliography,” which asks us to consider the interests that bibliography’s past practices have served. I argue that *cryptobibliography* provides such a context for studying the print and politics of the Cold War, joining a host of recent scholars who insist that bibliography—especially as it intersects with the imperial designs of an ascendant literary culture—is never an apolitical practice.

Evi Heinz (Humboldt-Universität zu Berlin, Germany)

‘*Der Querschnitt* and the Early German Reception of Virginia Woolf’

‘This man is obviously a thief,’ wrote Leonard Woolf to the literary agents Curtis Brown in January 1932. ‘This is the fifth time at least that he has deliberately taken one of Mrs. Woolf’s stories or essays, translated it without permission, and sold it to a German newspaper or publisher.’ The subject of Woolf’s agitated letter was the German translator and critic Kurt L. Wagenseil, the occasion the publication of an unauthorised translation of Virginia Woolf’s essay ‘Beau Brummel’ in the Berlin periodical *Der Querschnitt*. This hitherto critically unexplored epistolary exchange, held in the archives of the Hogarth Press, not only provides an interesting insight into a little-known episode in Woolf’s early German reception history but also illustrates a broader point about the transmission of literary culture between national contexts in the early twentieth century: Where the ‘dynamic international space’ embodied by such overtly cosmopolitan periodicals as *Der*

Querschnitt seemed to indicate the existence of a transnational literary and critical community, in practice, the utopian ideal of ‘free’ literary exchange between national cultures was contingent on a range of institutional networks and individual actors whose collaboration across geographical and legal borders was not always unproblematic. My paper seeks to explore this tension between the critical and material dimensions of transnational literary transmission through an investigation of the promotion of Virginia Woolf’s work in the German periodical *Der Querschnitt* during the early 1930s.

Elisa Bolchi (University of Ferrara, Italy)

‘Shaping new feminist thought: Relationships, collaborations and feminist presses in The Hogarth Press’s archival documents’

Published in 1938, *Three Guineas* remained the only book-length book by Virginia Woolf untranslated in Europe until 1975, when it inaugurated the catalogue of the new-born Italian feminist press La Tartaruga. This translation is a case in point to understand how timing and context can be crucial in the publication of a book. Considering for the first time women’s exclusion from history not as an impediment but as an opportunity, the Italian translation of *Three Guineas* stimulated feminist debate to overcome the idea of ‘emancipation’ towards an idea of ‘difference’, thus paving the way for Italian second-wave feminism and for the publication of other women writers. Translation rights of *Three Guineas* were bought by the French feminist press Editions des Femmes in the same moment, and through Italian and French translations the essay became a milestone for the development of a more inclusive feminist practice in Europe. By means of unpublished documents and letters held at the University of Reading’s Archive of British Printing and Publishing, and of an interview I made to founder of La Tartaruga Laura Lepetit (1932-2021), I will portray part of the feminist networks that the translations of Virginia Woolf stirred in Europe at the end of the

1970s. Furthermore, a comparison between the French and the Italian feminist publishers' correspondence with The Hogarth Press will show how important it is, for a publisher, to have not only determination and entrepreneurial spirit, but also the ability and commitment to build and cultivate friendly relationships with business partners.

Rosy Mack (Independent)

“‘a useful text-book’? Adult Education and the making of Women’s Studies’

This paper works at the intersection between feminist book culture and emergent feminist pedagogies in the late 1970s. It explores how adult education practitioners spread their scholarship and research in the developing discipline of Women’s Studies - facilitated through the feminist publishing houses. Outside of the academy, teaching a much wider demographic of students than pre-92 institutions, adult education instructors worked to pool their bibliographic knowledge to produce new curricula, responsive to the needs of their students. In the *Workers’ Educational Association Women’s Studies Newsletter* (WEAWSN), tutors mobilised print culture as a means of disseminating and developing what would later become the academic discipline of Women’s Studies. The periodical encompasses reports from WEA conferences and training courses, editorials on new legislation to resist, and details of how tutors and students set up creches for their classes, alongside a wealth of bibliographic material. Using archival research with the WEAWSN, the paper will analyse the periodical’s early bibliographic strategies and tendencies in addressing class, race and gender. Part of a larger project on the early history of the discipline in the UK, it will offer some preliminary suggestions for what this material can teach us about book culture and insurgent disciplinary formations.

Soledad Véliz (Pontificia Universidad Católica de Chile)

‘Censorship and Dictatorship: The Cuncuna Collection at Empresa Editora Nacional Quimantú in Chile’

During the last civil-military dictatorship in Chile (1973-1989), an apparatus of repression and extermination was deployed aimed at "reversing the historical process of constituting Chilean subaltern classes and groups into social and political subjects" (Sepúlveda, Montealegre and Chavarría, 2017, p. 34). Censorship functioned as one of the expressions of State terrorism, directed -among other areas- towards all the links in the book chain, and threaded the destruction of matrices, machinery and books with the arrests, murders, tortures and disappearances of people (Rojas and Fernández, 2015). One publishing initiative that was particularly persecuted was Empresa Editora Nacional Quimantú. Quimantú was the publishing project of Unidad Popular, the leftist political alliance that brought Salvador Allende to power in 1970. Within this publishing house, the Cuncuna Collection, aimed at

young children, was pioneer in trying to produce readers from social groups that had been systematically excluded from cultural public policies (Riquelme, 2017).

In this paper, I will present the main mechanisms through which the Cuncuna collection was dismantled and dispersed, its reappearances during dictatorship and in democracy, and the affective efforts in which people were involved to hide and take care of persecuted books. I will use New Censorship theory and posthuman cartographies to offer a mapping of the power modulations that resisted and supported the erasing forces of the dictatorship using archives and interviews to publishers, readers, activists and librarians.

Anke Vogel (Johannes Gutenberg-University of Mainz, Germany)

“‘Continental sales” – Effects of the increasing sale and reception of English-language books in the German book market’

Fans of Harry Potter could hardly wait for new volumes to be published: an unusually large number of German consumers bought and read books in the English-language original instead of waiting for the translation. As a result, German publishers are making efforts to translate important titles very promptly. Nevertheless, the phenomenon has become even more widespread, particularly in the area of series titles, with the result that German bookshops have significantly increased their range of English-language literature. This once again threatens the German fixed book price system, which is an important book policy measure in Germany. The English-language originals can usually be offered at a lower price – German publishers can hardly undercut the prices with the translations. Instead, in the face of strong competition, they focus on special features, for example. English-language titles from the biographies, young adult, fantasy and novels genres are particularly popular in Germany. An important media driver for this is #BookTok. Its influence can also be seen in the fact that publishers sometimes stick closely to the original edition when choosing the cover motif for translations so that consumers recognize the title. For some titles, however, it is also worthwhile for German publishers to wait until they have developed a high level of momentum in the USA, so that talk shows and reviews have already generated enthusiasm among booksellers. My presentation will analyze the effects of continental sales on book production, distribution and reception in greater depth and discuss opportunities and risks.

Lisa Maruca (Wayne State University, USA)

‘Forgetting, Misremembering, and Restoring Mary Cooper (1707-1761)’

This paper sheds new light on the career of print retailer Mary Cooper, most frequently claimed to be a trade publisher (in Michael Treadwell’s terms). Over 2200 ESTC records list her name in the imprint, yet she remains understudied. One reason is that trade publishers are usually understood as distributing and selling scandalous or dangerously political pamphlets, most often for others who wish to conceal their identity. In Cooper’s

case, this has led to a critical tradition in which she is described in the language of criminality and subterfuge. Yet this reputation does not entirely square with what her contemporaries thought: for example, Samuel Richardson, that archetype of bourgeois respectability, recommended her to a friend as someone “against whom there can be no objection,” and John Nichols, the influential editor of *The Gentleman’s Magazine*, called her a “publisher of considerable consequence.”

How, then, do we understand this discrepancy? This paper will trace the scholarship on Cooper through the last several decades, showing how unchallenged misconceptions rippled through critical generations. It will then discuss my mixed method approach which relies on enumerating ESTC data along with close reading strategies. Finally, it will land on a much more expansive understanding of Mary Cooper as a major figure in Enlightenment print culture. Along the way, it will query terms as complex as “trade publisher,” ideas as vexed as “disciplinarity,” and words as literal as “widow.”

Isabelle Riepe (European University Institute, Florence, Italy)

‘Grappling with Goethe’s ‘Chinese Novel’ – how a book unearths the colonial print networks underlying the emergence of the term Weltliteratur (world literature)’

In January 1827 German poet Johann Wolfgang Goethe read a ‘Chinese novel’ that inspired his definition of Weltliteratur (world literature) as a vision for transnational literary collaboration. The book in question was the Chinese-English text anthology *Chinese Courtship* by Peter Perring Thoms published in London but printed by the British East India Company (EIC) Press in Macao in 1824. As a successor project to the *Dictionary of the Chinese Language* (1815-1823) this book’s Chinese typeface was one of the first metal types ever made for the European printing press. Additionally, its non-European paper further localises its production in Macao and Canton. Between the printing press in Macao, the publishing location of London, and Goethe’s Weimar, the heart of German literary production, a global publishing story unfolds. Who were the producers of this bilingual print? How did the book reach Goethe in Weimar? How does this recalibrate the origins of the term of Weltliteratur made prominent by Goethe?

This paper explores multilingual publishing in the print network of the EIC. I connect the book’s materiality with the printing practices of Peter Perring Thoms, his collaboration with local Chinese craftspeople and his quarrels with EIC functionaries. Then, through Johann Christian Hüttner’s correspondence to Weimar, I trace the book’s trajectory and distribution. Finally, Goethe’s borrowing from the book’s content for his world-literary vision illustrates the book’s reception and impact. I argue that this multifaceted book invites to critically assess structures of knowledge distribution that condition ideas of canonisation and transnational publishing until today.

Gary Kelly (University of Alberta, Canada)

‘Cheap Print Modernity and Publisher Milner of Halifax: Reform/and/or/as Respectability from the 1830s to the 1910s’

The early nineteenth-century printing and publishing revolution exploited technological innovation, developing transport infrastructure, demographic change, economic modernization, social conflict, imperial expansion, and globalization to enable an expanding lower- and lower middle-class readership in the Atlantic world and its colonies to fashion a modernity of their own from the 1830s to the 1910s. A leader in such provision was the Halifax, Yorkshire, firm of William Milner, later Milner and Sowerby and Milner and Co. The firm’s founder, born illegitimate and apprenticed to a bookbinder, used his expertise in mechanized printing and bookbinding, his ingenuity in marketing, his personal knowledge of his market, his own experience as an autodidact ‘organic intellectual’, and his network among reformers in the decades from the ‘Queen Caroline’ crisis through the Chartist heyday to fashion a successful cheap print enterprise converging reform and respectability in the working class’s self-fashioning, self-help movements, and political mobilization. Milner died in 1850, just as Chartist reform faltered and lower-class mobilization shifted emphasis to respectability and a distinctive cultural citizenship emboldening and underwriting demands for political rights and social justice. The firm was taken over by Milner’s stepsons, the Sowerbys, who successfully addressed this working-class modernity by nimble inclusion of and experimentation with diverse kinds of innovation in popular culture and arts in Britain, exporting it to appreciative markets in America, Canada, Australia, and New Zealand—less a transition from or surrender of reform to respectability, as often lamented, than a relentless and astute management, refashioning, reinterpretation, and renovation of mainstreams in national and global popular print culture. This illustrated presentation spotlights selected and salient instances of the firm’s achievement.

Solveig C. Robinson (Pacific Lutheran University, USA)

‘Death of a Bookman: Charles Rideal’s Transatlantic Publishing Misadventures’

In January 1900, the *New York Times* reported that Carlos Martyn and Charles F. Rideal, “men of ideas and enterprise, and both voluminous writers,” had established the Abbey Press to publish “fine and high-class works.” Not quite 30 years later, it reported that Rideal was dead in federal custody, just prior to serving time for fraud.

Rideal (1858–1929), a Fellow of the Royal Society of Literature, was an author and publisher on both sides of the Atlantic. Active in London in the 1890s, he was a prominent supporter of women’s emancipation and both legitimate and pseudoscientific medical developments. He conducted two small, miscellaneous publishing houses and served as an editor, first of a leading nursing journal and then of a magazine dedicated to palm-reading. And then—

nothing. Although his British Library Catalogue entry gives no end date, he seemed to be dead.

But Rideal wasn't dead—he had just decamped to New York, where he began to recreate the literary world he had left behind. Reborn with the new century, Rideal offered American readers the same—sometimes literally—publications he had issued in Britain, capitalizing on the cachet of his “FRSL” and other London credentials. But then it all began to go terribly wrong: arson, assault, fraud, and ultimately prison.

This paper will trace the trajectory of Rideal's life of letters and explore how commonalities—but also crucial blind spots—in anglophone book culture at the turn of the twentieth century made it possible to recreate oneself (at least temporarily) in a new land.

Isabelle Olivero (Bibliothèque nationale de France), **Claire Parfait** (Université Sorbonne Paris Nord, France), **Susan Pickford** (University of Geneva, Switzerland)

‘Collections, Lives, and Books’

Isabelle Olivero

‘The Culture of Publishers’ Series. From Europe to the Americas and back’

The inaugural international conference on the publishing history of literary series took place in London in 2007. This event played a crucial role in establishing the global significance of book series within the academic world of book history. In the opening section of my paper, I will concentrate on the historiography of publishing in literary series over the past decade, highlighting various significant events inspired by the discussions initiated in London. One noteworthy follow-up to the conference was the colloquium on the Tauchnitz Edition held in Leipzig in 2021, entitled “English Literature in Your Pocket: The Tauchnitz Edition and Other Paperback Series,” and additionally several published works such as Günter Fetzer's

Das Taschenbuch. Geschichte – Verlage – Reihen, UTB, 2019. My 2022 study (cited below) exploring the origins and development of book series from the sixteenth century to the present in Europe and the Americas, has also been influenced by this vibrant, recent tradition. Second, I will examine the circulation of publishers and models of series between Europe and the Americas, encompassing the United States, Canada, Brazil, and Mexico. By “circulation,” I refer to both material and intellectual exchanges across continents, nations, and cities. This is part of an ongoing research project focused on the broader theme of text circulation through classic and popular book series, with an emphasis on canonical literary works. Specifically for this paper, I will explore foreign language series. Drawing inspiration from the quantitative analysis of European novel circulation by Italian historian of literature, Franco Moretti, in *Atlas of the European Novel, 1800-1900* (Verso, 1999), I aim to offer

insights into a broader project - an envisioned global atlas on the culture of publisher's series.

Claire Parfait

‘Creating a Pantheon of African American Women in the late 19th century: Collective Biographies and Print Culture’

The proposed paper is part of an ongoing work on African American historians viewed from a double perspective of historiography and print culture. In-keeping with my previous work on the publishing history of some African American collective biographies, more particularly *Men of Mark* (1887) and *Progress of a Race* (1897), this paper will explore late 19th-century collective biographies of African American women. After a brief reminder of the

position occupied by women in books by African American historians from the 1830s to the 1880s, I will examine the pantheon of African American women as it appears in two works compiled by African American men, L.A. Scruggs’ *Women of Distinction* (1893) and M.A. Majors’ *Noted Negro Women* (1893), and in the first work of the kind edited by an African American woman, Gertrude Mossell’s *The Work of the Afro-American Woman* (1894). The second part of the paper will be devoted to a publishing history of these works, as far as it can be pieced together, as well as their reception.

Susan Pickford

‘Prosopography as a tool for integrating Cultural Economics into Literary Translator Studies’

The interface between Book History and Translation Studies has become an area of increasing research interest in recent years. This proposal zooms in on one emergent sub-specialisation within the latter field, Literary Translator Studies, largely dominated to date by micro historical approaches focusing on individual practitioners, typically with high literary capital and agency (see e.g. Kaindl, Kolb and Schlager, 2021). Drawing on the files on nineteenth century translators held in the British Library’s Richard Bentley archive, the paper will explore prosopography as an alternative historiographical method with the potential to shed light on the career trajectories not just of individual literary translators, but of entire

cohorts working across a broad range of text types. In so doing, the paper will seek to open a new area of interdisciplinary interest at the juncture between Book History, Translation Studies, and Cultural Economics, responding to the call in Alper and Wassall (2006) for more exploration of the labour markets within which cultural workers operate by exploiting quantitative data on a group of artists from a range of sources.

Swara Shukla (University of Münster, Germany) **KEYNOTE**

‘Serialised Reading and Marginalia in the Wattpad Publishing Ecosystem’

Wattpad is a user-generated storytelling platform founded in 2006 to revolutionise screen reading. It forms a publishing ecosystem with the Wattpad Webtoon Book group, which uses reading metrics on the platform to make publishing decisions. Serialisation is the dominant reading and writing process on the platform, which contributes to generating the metrics and enabling sustained attention on a text.

This paper proposes a framework of “digital marginalia” to approach Wattpad’s in-line commenting system and engagement metrics including votes and number of reads on the platform. In print culture, marginalia studies explore the impact of annotations on the market value of the printed codex and the visibility they create for the reading process. The comments

and metrics generated by readers on Wattpad also create value for the texts within the algorithm and disrupts the gatekeeping frameworks of its publishing arm and makes the reading process visible. This common ground is used as a springboard to examine the analogies and disruptions created by the commenting system within the field of marginalia studies, with the aim to legitimise the term “digital marginalia” for reader metrics on the platform. The reader engagements with the serialised instalments on the platform also precede the bound object at the end of a production process (for books published by the traditional publishing arm), which disrupts the temporal positioning of the reader within the conventional publishing pathway and expands the concept of marginalia beyond the printed codex.

This paper proposes that expanding the scope of ‘marginalia studies’ to include readers’ engagement within platform-publishers like Wattpad provides a useful model to interpret book consumption and new forms of reading in digital-serial contexts.

Michelle Milan (Independent, Institute of English Studies, London, UK)

‘Archival Perspectives on Nineteenth-Century Translators, their Publishers and their Books’

The historical study of translations, their mediators and makers has in the past four decades gained increased strength through the efforts of scholars who have laboured to uncover the neglected and often ‘invisible’ lives and works of translators. Translation historians, I would argue, are thus in many ways engaged in a wide project of advocacy which has for many years aimed to shift attitudes and challenge the hierarchical view of book-translations as secondary, derivative cultural products. In many instances, histories of translations have focused on evidence from texts (comparing source and target texts) and their paratexts (particularly translators’ prefaces). In recent times, this project of redressing the neglect of translators in literary and book histories has gained further momentum through the use of

archival research (for example, Cordingley, Hersant et al., Special Issue on ‘Translation Archives,’ *Meta*, Vol 66 (1), April 2021).

Within this wider paradigm, this paper offers a snapshot on the production and circulation of nineteenth-century translations from an archival perspective, in an era that saw the development of an international book trade and the related international copyright legislation. I mainly draw here on archival records of publishers at The British Library and Reading University, and the Royal Literary Fund, all which have received little or no previous attention with regard to translators and their books. In particular, an examination of publishing contracts, ledgers and correspondence between the various actors in the lifecycle of translations offers a good vantage point from which we can further contribute to interdisciplinary knowledge on the history of global book cultures.

Chandni Ananth ((University of Münster, Germany)

‘Bringing Indian Literature Abroad: The Sahitya Akademi and the Global Market for Translated Literature’

This presentation seeks to interrogate the role of the Sahitya Akademi, India’s national institute for letters, in the migration of Indian-language literature to the global book market.

In recent years, trends in the anglophone book market seem to show an inclination to overcome the infamous three-percent problem—sales of translated literature have risen steadily in the post-pandemic years, according to data published by the Booker Prizes.¹ Indian literature in translation, too, seems to be benefiting from increased visibility, facilitated by international recognition in the form of awards and prizes, as well as transformations in the domestic publishing sector and translation ecosystem of the country. While the Sahitya Akademi was founded with the mandate to bring Indian literature to domestic and international audiences and has undertaken several significant projects to this end, these activities have thus far drawn little scholarly attention. This presentation will focus specifically on the Akademi’s recent efforts to bring translated Indian literature to the international stage, such as the Indian Literature Abroad programme, attempting to better understand its position in and relationship to the global market for translated literature.

Cecilia Bennett (Edinburgh Napier University, UK)

‘The PEN is mightier than the Sword: Translation as a Weapon in Culture’s Ideological Battleground’

It is often acknowledged that there is a far bigger focus on English-language cultural production worldwide than on that of any other language, and as powerful players such as India and China rise to the fore, there is a huge incentive for Western players to maintain this influence.

Immanuel Wallerstein's concept of culture as a tool which maintains a capitalist world-system that favours Western powers, is an influential framework within cultural studies research.

The world of publishing has always been key in disseminating culture: literary prizes are considered 'canon-forming', and the works that enter the literary canon are those most likely to make a lasting impact upon our cultures. Globally, English-language culture is marketed as 'modern' and 'innovative', resulting in a significant incentive for publishers to translate from English. Meanwhile within the English-language market, translated fiction has traditionally leant on literary merit, leading to a conception of translated fiction as a small market that is highbrow but not particularly lucrative, and ultimately leading to a comparatively poorer incentive to translate. Through an ethnographic case study that follows the journey of the English PEN Translates Award winner, *The Djinn's Apple* – originally published in Arabic – through acquisition, translation, publication and reception, this paper will explore the way translated fiction, translation grants and translation prizes both play into and disrupt the cultural influence held by the UK publishing industry internationally.

Jennifer Arnold (Newcastle University, UK)

'A Broken Window: Reader Responses to Literature in Translation'

The possibilities of a work of literature in translation are often idealized. Described as a window onto another way of life, a glimpse into another way of seeing the world, ambassadors of a culture and people, the way that translated literature is presented, read and reviewed has the potential to shape the reception of an author, a language or an entire culture. Consequently, the burden of the reader of a work in translation also lays heavy on their shoulders, or at least according to those who prescribe the way that translations should be read (Damrosch, 2009; Venuti, 2004; Hahn et al 2011 among many others). Readers should be perceptive, critical, and expert; they should do their research, compare different versions and be aware of the context not only of the author, but of the translator and their ideology.

This paper will respond to these claims by interrogating real reader responses to literature in translation from both online readers and in person book clubs. Using the Polish novel *Entanglement* by Zygmunt Miloszewski (2010, Bitter Lemon Press, translated by Antonia Lloyd Jones), it will explore the ways in which readers respond to the book firstly, as a work in translation, and secondly, to the source culture of the novel. It will consider how the context of the response (online, in person, part of a community of readers etc) influences the way in which the novel is received and think about other possible factors such as paratext on its reception.

Jakob K Hellstenius (Humboldt Universität zu Berlin and the Max Planck Institute for the History of Science in Berlin, Germany)

‘The Web of Truths: Common “Ignorant” Readers and their Epistemological Valuations of Texts’

The literature on common readers in 19th century England has been dominated by a narrow focus on the readers who read for personal betterment, often conflating the reading of this small group with that of their social peers, or neglecting any other common readers. This has left the reading of those common readers who did not read for betterment, often dubbed

“ignorant” by contemporary commentators for their apparent lacking familiarity with “correct” ways of reading, a largely unexplored field of inquiry. This paper will address the reading of these common “ignorant” readers by assuming that their described lacking knowledge of the skill of reading, actually constituted a sphere of knowledge that was veiled to those who tried to describe it from the outside.

To unveil this hidden knowledge, the paper will explore an “ignorant” reading practice that has garnered consensus among both contemporary observers and modern historians: the purported epistemological valuation of texts by the so-called “ignorant.” A prevalent trope among common “ignorant” readers was their seemingly unquestioning belief in anything they read. However, surpassing mere ignorance – marked by a supposed lack of understanding of how texts should be approached – the paper will expose a nuanced ontological web shaping the epistemological stance of the “ignorant” texts. This intricate web extended beyond their reading practices, influencing everyday lives and fundamental beliefs. Crucially, it did not denote a straightforward absence of knowledge but the presence of knowledge now lost.

James A. Hodges (San Jose State University, USA)

‘Fictional Intertextuality as Conspiricist Information Tactics in the *Ong’s Hat Incunabula Catalogue*’

This paper examines the *Ong’s Hat Incunabula Catalogue*, a self-published text influential in the formation of online conspiracy culture throughout the 1990s and 2000s. This photocopied publication helped to popularize a theory suggesting that several Princeton University-affiliated physicists developed techniques for interdimensional travel in the 1980s. The theory developed a wide enough online following that it was discussed on nationally syndicated conspiracy radio and served as the subject of an academic monograph (Kinsella 2011). More recently, the Ong’s Hat phenomenon has been reframed as a predecessor to the online Pizzagate and QAnon movements (Hon 2020).

In the paper, I use a methodology informed by enumerative bibliography to develop a taxonomy of the intertextual reference practices used to construct the *Catalogue*’s conspiracy narrative. First, I quantify and classify both the authentic and fabricated sources listed in the catalog, then I note the specific narrative function of each publication within the catalog to

develop a taxonomy of its conspiracist information tactics.

This work builds on an existing taxonomy of the conspiratorial information practices present in formative QAnon texts (Hodges 2023), framing *Ong's Hat* as a historical antecedent to case studies presented in existing information science and book history literature on conspiracy movements, and thus contributing towards a more robust understanding of the ways that conspiracy narratives circulate via textual artifacts and intertextual relationships. More specifically, the *Ong's Hat* narrative is shown to make greater use of completely fabricated sources than QAnon, calling into question shades of distinction between mis- and dis-information.

Christopher Walsh (Rutgers University, USA)

“Look up with Renaissance eyes:” Facsimiles, Authenticity, and Aesthetic Reading in Communities of Readers

Facsimile books are direct copies of an original text, with the intention to make as exact a reproduction as possible; the explicit goal of the facsimile is to allow the reader to engage with the original as if it were the original itself. What is essential is the aura of authenticity of the facsimile that is conveyed by the original (Latour and Lowe, 2010). Although significant scholarly attention has been paid to the aesthetic experience of reproductions of fine art, relatively little attention has been paid to interactions with facsimiles of books.

In this paper, part of a larger dissertation research project, I will use the aesthetic reading framework (Rosenblatt 1986, Latham 2010) to explore individual and community experiences with facsimile books. Examining several facsimiles of late medieval and early modern European books (two produced by the HEMA Bookshelf, a publisher associated with the Historical European Martial Arts community, and two produced by The Galobart Books, a Spanish publisher of art books), I will explore how the facsimile reading experience is structured and encourages affective and aesthetic transactions with the text. I will also examine how marketing, advertisements, packaging, and companion materials influence the aesthetic encounter with the facsimile and prime readers for aesthetic reading.

Finally, I examine assumptions of authenticity presented by facsimiles: what happens to readers when a facsimile is not a “true” copy, and how do they engage with the sense of “realness” or determine what is and isn’t an “authentic” copy?

Stephen Dan Mills (Georgia Institute of Technology, USA)

“Circling the Square”: The Hobbes-Willis Debate avec the Foucault-Habermas Debate’

Because of its outrageous and impossible claim to have solved the ancient geometric puzzle of “squaring the circle,” the publication of Thomas Hobbes’s *De corpore* (1655) was followed by a lengthy pamphlet war between Hobbes and John Wallis, a mathematician who assisted in the development of calculus and took issue with Hobbes’ solution.

Michel Foucault and Jürgen Habermas famously engaged in a debate about the role of power and resistance to power versus communicative action through endless debate, respectively. For Foucault, the emancipatory moment comes at the resistance to power, at times with what the ancient Greeks called parrhesia (παρρησία), speaking truth to power. Habermas, on the other hand, did not view opposition as a matrix of power and instead believed in healthy give-and-take through civil discourse.

Like the Hobbes-Wallis debate, the Foucault-Habermas debate attempts to solve an unsolvable problem. While Hobbes and Wallis debated about geometrical possibility and impossibility, Foucault and Habermas debated about the possibility and impossibility of productive discourse that could change the status quo and result in emancipatory progress. Hobbes in effect spoke truth to power with his claim of squaring the circle, which led to the seemingly endless debate he had with Wallis. Foucault similarly faced problems with institutions and was barely granted his first academic appointment. Habermas, on the other hand, was a third-generation member of the Frankfurt School for Social Research, making him part of an institution, if not The Institution.

This essay will compare the content and printing conventions used in the Hobbes-Wallis debate through the perspective of the Foucault-Habermas debate. Through this comparison, this essay will demonstrate that the Hobbes-Wallis debate reveals the symbiotic relationship between resistance to power and endless debate.

Kristin L. Matthews (Brigham Young University, USA)

‘A Poetics of Witnessing: Reading and Writing Resistance in Contemporary Black American Women’s Poetry’

My paper explores a phenomenon in contemporary Black American women’s poetry I am calling a poetics of witnessing. The 2000s have seen several award-winning works that turn to archives, books, and documents to examine the history of America’s white supremacist imagination and to bear witness to how such imaginings have founded centuries of anti-Black racism in the United States. Eve Ewing’s 1919, Robin Coste Lewis’s *Voyage of the Sable Venus*, Claudia Rankin’s *Citizen: An American Lyric*, and Tracy K. Smith’s *Wade in the Water* look backwards in order to see the present more clearly. I will demonstrate how poets as readers witness firsthand the ways in which anti-Black racism not only infuses the content of the books and repositories they examine but also the ways individuals and institutions record, report, and archive Black lives. After being present with the archive, they then give their evidence of things seen, weaving it into poetic testimony that draws

from witnessing traditions of the Black American church, Black women's writing, and late twentieth-century documentary poetry, so readers too might see—recognition as antiracist resistance. I assert that these poets' formal experiments forestall easy answers, or as Smith notes, "rather than solving, sidestepping or denying problems, poems bear witness to the dark facets of experience, they give us vocabulary for the terror, the shame, the regret." ¹ Ultimately, I argue that these books make it impossible for readers to avoid engaging deliberately with the ways the white imagination has authored Blackness, and that it is only when those mechanisms are made visible that Americans might imagine a different national story.

Fallon Murphy (Boston University, USA)

"'What the Camera Misses': Natasha Trethewey's Poetic Restorations of Institutional Archives"

My paper argues that Natasha Trethewey's Bellocq's *Ophelia* (2002) is a critical bibliographic text that utilizes poetry and documentary archives to restore Black lives captured in institutional spaces. Trethewey's book poetically re-inscribes an exhibition of documentary photography shown at the Museum of Modern Art in 1970 of white-skinned Black women sex workers taken in New Orleans in the 20th century and rendered as objects of fascination and discovery. I argue her experimental citational practice that uses the couplet, haiku, and the epistolary form narratologically restores what the archive misses. Her work fits into a genre of African American fictional writers that disentangles positivist assumptions of archival spaces and counteracts hegemonic institutional recording practices, particularly Richard Wright's *12 Million Black Voices* (1941) and Toni Morrison's *Black Book* (1974).

To define poetic restoration, I use the museological term in contrast to preservation, a Romantic heuristic applied to archival objects that reveres them as indexes of a past and aims to keep them within the same material state it was acquired. Preservation, although considered an ethical method for conserving museum objects, means that the colonial recordation is maintained materially. Restoration alters archival records into another temporality it might have been or should have been but cannot be empirically measured. Using the scholarly research on Black archives, embodiment, and futurity, particularly Saidya Hartman, Christina Sharpe, and Tina Campt, I show how Trethewey uses poetry book in tandem with the documentary to play with the liberatory possibilities of remembrance outside of the empirical.

Dipanjan Maitra (Georgia Institute of Technology, USA)

"'Romeiking' the World: Henry Romeike (1855-1903) and the Global Networks of press-cutting agencies"

In *Networking the World: 1794-2000* (2000) Armand Mattelart highlights the role of numerous public and private actors “in shaping the topography of networks and systems on a global scale.” This paper will examine the role of one such relatively understudied private agent of this gradual process of globalization in the history of communication technologies: the now forgotten networks of press-cutting agencies, which, originating in the art circles of Paris in the late 1870s went on to become what Ellen Gruber Garvey in *Writing with Scissors* (2012) called the “steampunk Google” of the times. Press-cutting agencies thrived by employing trained “readers” to manually speed-read, segregate, and finally supply news clippings to clients in major metropolises. By studying the business papers of one of the pioneers of the business, Henry Romeike (1855-1903), and contemporary accounts of multiple press-cutting agencies, this paper will showcase how Romeike’s own career trajectory from Paris to London and finally to New York coincided with the growth of the press-cutting agency and their global circulation of print ephemera. The paper will highlight how Romeike, himself a former foreign correspondent of a press-cutting agency, managed to become one of the more ubiquitous names in the business (whose untimely death was marked in a *New York Times* obituary) by providing press-cuttings to celebrity authors, artists, businesses in multiple cities in the world.

Alexander Bubb (Roehampton University, UK)

‘French for the Million: Victorian Language-Learning Publications’

When mass literacy arrived in the late 19th Century, it brought with it a thriving autodidact culture whereby people with limited formal education acquired knowledge using digests, encyclopaedias and ‘how to’ guides. One understudied aspect of this self-education revolution is foreign language acquisition, via a huge range of cheap primers, readers, phrasebooks and dictionaries. I have recently begun the first thorough survey of this material, featuring such titles as *A Stepping Stone to the French Language* (1851), *Elementary Lessons in Chinese* (1887) and *A Sanskrit Handbook for the Fireside* (1876), as well as periodicals like *The French Companion* (1871-73), and *Hugo’s French Journal: An illustrated weekly for those who know French, and those who want to* (1896-1925). Besides grammatical exercises, these teach-yourself works contain extracts of poetry and fiction, articles reprinted from foreign newspapers, and an enormous number of cartoons, interlingual jokes and puns. Taking French as a single example, in this paper I will explain how these publications were designed, priced for and disseminated to their intended audience, how their publishers sought to position them in relation to developing trends in literature, travel and international politics, and finally how they may have contributed to the British popular understanding of France in the later 19th Century.

Ksenia Papazova (University of Manchester, UK)

‘Charles Dickens in Russia: Victorian Aesthetics and Historical Paratexts’

This paper will explore the 2010 Russian edition of *Children’s Stories from Dickens*, Dickens being for Russian readers a household name and a cornerstone of the Victorian era. This edition is a rather faithful replica of the design and original illustrations of an undated edition, published by Raphael Tuck & Sons, Ltd. in London c. 1910. In contrast to other interlingual translations, the 2010 edition emphasises the traces of previous ownership and associated tear and wear, recreated in what I call ‘vintage paratexts.’ While effects of ageing and traces of previous ownership, which vintage paratexts embody, are created digitally by the publisher, the Victorian aesthetics are carefully reconstructed in the ‘historical paratexts’: textual elements and florid designs on the cover, and the title page.

By analysing the peritextual elements of the English and Russian editions in terms of domestication and foreignisation, I will demonstrate how paratextual elements of English book culture have been ‘translated’ into Russian. The publisher’s decisions to retain, omit, or change peritextual elements of one print culture and recreate them in another foregrounds appreciation of a foreign book culture and the book as a material artefact, as well as a changing publishing landscape in the digital age. This Russian edition of Dickens reveals a publisher’s struggle to both preserve the English spirit of the original and follow Russian book design conventions. It also challenges our assumptions about the role paratexts play in a publisher-reader interaction.

Joshua Ehrlich (University of Macau)

‘The Book Bazaar and the Rise of an Indian Print Community, c.1750-1800’

The origins of an Indian print community – composed of South Asian print authors, readers, and entrepreneurs – have usually been traced to the founding of European religious and scholarly institutions in and around the city of Calcutta in the nineteenth century. Recent studies have put forward earlier and different origins, linked to publishing ventures in several port towns in the 1780s-90s. Their evidence has been limited, however, and their findings necessarily tentative. This paper taps a hitherto neglected source base to document extensive Indian buying and selling of books in Calcutta and Madras as early as the middle of the eighteenth century. Drawing information from records of thousands of book purchases by hundreds of Indian buyers, it reconstructs the dynamics of an early cosmopolitan book bazaar. The paper situates this literary marketplace in a larger world of material exchange centered on the British East India Company’s coastal settlements in India. It examines how printed books figured in this world, as well as how early Indian print consumption paved the way for later developments.

Kanupriya Dhingra (Jindal Global University, India)

‘Navigating Leisure and Livelihood: The Booksellers of Old Delhi’s Parallel Book Bazaar’

Based on my forthcoming *Element* in the *Publishing and Book Culture* Series (Cambridge University Press), this paper looks at the role of the booksellers of Old Delhi’s Daryaganj Sunday Patri Kitab in creating a *parallel* location for books and, as a result, a site of resilience and possibilities.

Daryaganj Sunday Book Bazaar is a local weekly market for second-hand and pirated books, operating in the streets of Old Delhi since the 1960s. Amidst order and chaos, using their specialised knowledge, the booksellers create distinctive mechanisms to serve the speculative category that is the reading public of Delhi. Over time, they have enabled three parallel circuits of communication: [1] the ‘traditional circuit’ for used and rare books; [2] the ‘study-material circuit’ for syllabus books and their ancillary, ‘out-of-syllabus’ books; and finally, [3] the ‘duplicate circuit’, for pirated/ duplicate books.

While collecting narratives from the booksellers and the book buyers, I asked them, ‘*You are a character in my book; would you like to share your story?*’. They narrated their personal histories — their discovery of the bazaar as a space for business and ‘joy’, their everyday and/or repeated ‘arrival’ in the bazaar, their ‘shauq’ (love) and ‘lagaav’ (attachment) for the place. ‘Hobby bhi hai, roti bhi hai’; it is leisure and livelihood’, said one of the booksellers. They also shared various memory-props: official and unofficial documents, photographs, newspaper clippings, etc. By participating in this project and recalling their experiences of resilience, they have come to embody the collective history of the bazaar — they have become ‘communities of memory’, as it were.

The biographies of book vendors offer a map of the hidden social and material networks that support more informal modes of bookselling. The very dynamics that have led to the commercial success of the Sunday Book Bazaar — entrepreneurship opportunities for its booksellers, a healthy resale trade, and a growing urban population in need of affordable books — are also the dynamics that contribute to the increasing regulation of city that threatens the continued existence of the bazaar. Hence, this paper will further argue that their memory has the potential to suffice as an ally in resistance, especially when official ‘textual’ evidence fails. In July 2019, Daryaganj Sunday Book Bazaar was declared an ‘encroachment’ and was forcefully removed from the streets. The booksellers, book buyers, and local activists mobilised a movement to prevent the death of their beloved bazaar. This largely local ‘community of resilience’ was joined by national trade unions and worker movements across the city, and it eventually turned into an online/ digital campaign overflowing with anecdotes. I will explore the relevance of the narratives and memory props shared by the booksellers in creating a discourse about the parallel book history of Daryaganj Sunday Patri Kitab Bazar, producing a more enduring heritage of the bazaar. As an active participant during the events that led to its reorganisation and an ethnographer of the everyday life of this bazaar, such a reliance on memory and nostalgia gave me faith. Therefore, with this paper, I would also like

to ponder upon the relevance of such a 'faith' in/of a community and its memory-making processes.



Figure 1 A Pamphlet designed by Chitra Chandrashekharan, a community artist who joined the booksellers in the protest for several weeks.

Amelia Fontanel (RIT Cary Graphic Arts Collection, USA)

‘Correspondence for a Cause! Humanitarian Letter-Writing Campaigns in Paul Standard’s Archive’

Paul Standard (1896-1992) was a prolific American author and proponent of teaching chancery italic handwriting based on Renaissance-era calligraphic traditions. Well-connected in bustling mid-20th century New York City, he carried on correspondences with hundreds of people engaged in the graphic arts. His extensive archive at RIT Cary Graphic Arts Collection in Rochester, New York demonstrates his consistent efforts to rally donations and support for colleagues suffering from ill-health, war-time persecution, and oppressive political regimes. This presentation will focus on three relationships where his typescript and hand-written messages made a profound impact. Standard’s archives chronicle a funding campaign for British calligrapher Edward Johnston (1872-1944) who was impoverished in old age. He also was a lifeline for German-British designer Berthold Wolpe (1905-1989) in trying to secure employment in America to escape a WWII internment camp. And finally, Standard’s longtime friendship with Czech type designer, Oldrich Menhart (1897–1962), is documented through heartfelt letters that provided intellectual sustenance under the Iron Curtain. Paul Standard harnessed the humanitarian power of snail-mail, sometimes with gorgeous calligraphic gusto as evidenced in the archive. “Correspondence for a Cause...” provides perspective on persuasive writing for charity—a counterpoint to the 21st century custom of *gofundme* appeals delivered to an inbox.

Ieuan Franklin (Bournemouth University, UK)

‘An Open Model of Transnational Print Activism? The Publications of The Movement for a Democracy of Content’

This paper will focus on the publishing *modus operandi* of the Movement for a Democracy of Content [MDC], an overlooked left-wing political group whose nucleus was composed of German émigrés from Nazi Germany. It had small but active ‘branches’ in the UK, the US, West Germany, and South Africa during the post-war period, and published the influential journals *Contemporary Issues* (1948-1967) and *Dinge der Zeit* (1947-1997).

The activities of the MDC were bound up with their transnational print activism, as they (to adopt Rachel Schreiber’s formulation), ‘spread their opinions, elicited support, created networks among like-minded individuals, and attempted to establish cohesive group identities for the larger world’ (2016, 1).

The MDC’s publications can be characterized by an odd combination of secrecy and democracy. Moving beyond the isolation and fragmentation experienced by dissident political factions (especially given their exile during WW2), the group wanted to appeal to a broad readership. Tired of the stale rhetoric and the sectarian, secretive, and hierarchical editorial policy of Trotskyist publications like *Fourth International*, they experimented with

an ‘open’ editorial ethos, covering a broad and eclectic range of topics, and publishing all responses to articles.

The journals were notable for their early exploration of ecological subjects, and the anarchist and countercultural leanings of the group account for the ‘off shoots’ *Despite Everything* (1963-71) and *Confrontation* (1968-1972).

This paper will showcase some of the considerable archival record left by the MDC, and will place it within the broader history of radical publishing, transnational social movements, and post-Trotskyism.

Jessica Jordan (Stanford University, USA)

‘Beyond the Caldecott: The Radical Art of Leo and Diane Dillon’

Illustrators and Leo and Diane Dillon met at Parson’s School for Design in New York City in the 1950s, where they started out as artistic rivals and ended up married. Over the next six decades, they would collaborate on hundreds of projects and found their commercial niche as book cover designers and illustrators of picture books (they remain the only artists to win the Caldecott Award in two consecutive years, in 1976 and 1977).

Complicating their early career in the 1950s and 1960s was the fact that they were an interracial couple – Leo was Black, and Diane was white. The duo channeled their experiences into their art, especially the illustrations they created for children’s books, where they are recognized for pioneering representation of non-white characters. They also worked extensively in the genres of science fiction and fantasy and are widely recognized in those fan communities.

Less well-known than their work in these areas are the covers they provided for paperback editions of James Baldwin and Chinua Achebe, for transgressive stories of interracial love (*Fire and the Night* by Philip José Farmer, 1962; *A White Romance* by Virginia Hamilton, 1987), and for works critical of South African apartheid (*The Goddam White Man* by David Lytton, 1960; *Let My People Go* by Albert Luthuli, 1962). In this presentation, I will argue that a radical politics suggested by these commissions needs to be more legible as part of the Dillons’ legacy. I will also explore how the Dillons carved out a space for this radical politics within the commercial market of American publishing, an overwhelmingly white institution.

Kevin Mulholland (Indiana University Bloomington, USA)

‘Losing One’s Legacy: Reprinting and the textual attrition of Kyokutei Bakin’

In the final years before his death, Kyokutei Bakin (1767-1848) set about a manuscript project with the intention of “setting the record straight” on his earliest works. That manuscript, “Principles and Synopses of the Earliest Works of Chosakudô,” preserves his memories of the bibliographic histories and literary significance of eighteen works published from 1804 until 1818. This talk will explore how textual attrition in the literary markets of Edo period Japan played an important role as both the impetus for the project and an influence on the content of Bakin’s evaluations. Textual attrition is considered from two perspectives. The first perspective looks at how the voracious appetites of Tokugawa readers and the perils of fire caused the extinction of specific titles from the literary marketplace. The second perspective examines Bakin’s concerns over the practices of reprinting that necessitated material changes in the subsequent print runs of his works. Bakin’s reactions to the disappearance or reprinting of his works shows the anxieties he held over his literary legacy and the extent to which he saw his “authorial presence” embodied in the materiality of his works. This talk, therefore, argues that this episode is another instantiation supporting the claim that the materiality of the book itself is a primary driver in the emergence of the concept of authorship in early modern Japan.

Aron van de Pol (Leiden University, Netherlands)

‘When Androids Dream of Presses Past: Unveiling Printshop Signatures in Colonial Korean Texts through AI’

This paper introduces a novel computer vision technique to detect unique page imprints from printshops of Colonial Korea (1905-1945), adaptable beyond this specific context. This period contributed significantly to the development of modern Korean textual standards, a process that unfolded in the face of continuously varying degrees of efforts to suppress these very developments by the Japanese colonial government. Despite their important role in shaping textual culture, printshops during this era are often under-represented in historiography, overshadowed primarily by a stronger focus on the content of texts, as well as their authors and publishers, rather than the material production aspects.

I trained an AI to classify 73,710 pages from four colonial Korean printshops, assessing the effectiveness of a ‘distant viewing’ method in identifying the unique imprints of document images. This data maps the productions of the Hansŏng Tosŏ Chusik Hoesa 漢城圖書株式會社, Taedong Inswaesŏ 大東印刷所, Changmunsa 昌文社, and Sinmun’ gwan 新文館. The AI discerns material features unique to each printshop, allowing an analysis of their distinct imprints on texts. In this study, I demonstrate how AI models, focusing on margins, typography, and layout, effectively differentiate between the styles of the four printshops. This approach evaluates the correlation between AI-detected features and traditional bibliographic analysis, offering a ‘distant’ perspective on the material aspects of textual

production and the role of printshops in colonial Korean textual culture. In the end, this approach enriches our understanding of colonial Korean book history by taking into account the significant impact of the printshops that produced these texts.

Linjie Zhang (University of Edinburgh, UK)

‘Imagination on China: Japanese Author, Travel Writing and Book Translation (1980-2022)’

In the mid-19th century, the development of printing and transportation technology further promoted book circulation. At the same time, the representation of exotic scenery in travel writing was deeply rooted in the relationship between power and knowledge, given that the travels were government-funded. Some studies found that in the history of travel writing, the written object changes from article and science to culture and sentiment, and the perspective of writing turns from the author’s empire to the written country. However, the question of how readers of the written country understand those travel writings remains little explored. This study focuses on the six Japanese authors’ travel writing about China from 1899 to 1942.

Through text analysis and in-depth interviews with Chinese publishers, this paper explores the background of Japanese authors’ travel writing about China and the publication as well as circulation of Chinese versions of those travel writings, to illustrate how Chinese readers and publishers understand Japanese literati’s travel writing about China. This paper argues that in the process of cultural exchanges and book circulation, state-led travel writing has more complicated meanings because of the interactions between the author and the state, between the books and the readers. This paper argues that the publication and translation of travel writings not only reflect the complex entanglements between China and Japan but also illustrate the imaginations of Japan and Japanese writers from Chinese readers, which promotes cultural dialogue.

Abbie Vikress (Central Saint-Martins, University of the Arts London, UK)

‘Inga, to Spanish, to English, to Graphic Design: a multilingual publishing project’

If we were to consider graphic design a language in its own right, what is its role in a multilingual publishing project?

This paper explores the use of translation principles to consider the role of a graphic designer when creating a multilingual publication with communities in which they do not share a language. It describes and unpacks the decisions, processes and methods used to interpret and translate Inga knowledge and language (an indigenous ethnic group native to portions of Colombia) into a design methodology; and the issues and nuances that prompt ethical considerations of translation within graphic design.

Translation from Inga, to Spanish, to English, to Graphic Design means the details in this publication have travelled a great distance to take physical form, and thus this paper poses a series of provocations in which designers can use to consider ethical graphic design processes when working with multilingual projects.

The first part of the paper asks what role translators play in the graphic design process, if the act of graphic design is, in itself, a form of translation, and what is lost and gained through this design translation. “Someone who does not know the context—the historical, cultural and social or kinship information—will understand only about half of what’s being conveyed” (McCartney’s 2022) therefore, the second part of the paper explores dialogue as design method, and making visible the processes undertaken to create the publication, ensuring the reader has a set of contexts in which to ‘read’ this visual language.

Marcella Frisani (Centre Européen de Sociologie et de Science Politique, Paris, France)

‘Books as Symbolic Goods and the Role of the State in accessing International Translation Markets. A Case-study in Contemporary French State-driven Book Policies in the U.K.’

Innovation and economic growth are not just a private affair, argues lead economist Mariana Mazzucato, challenging the myth of a radical opposition dividing the market from the state [Mazzucato, 2018]. While economists, policy analysts and experts show the historical benefits of state intervention on digital, biotech, and increasingly green technology industries, there is a lack of discussion regarding state investment in the book industry. On the other hand, sociologists of culture exploring both the structures of publishing markets [Thompson, 2010] and the logics behind the global circulation of books [Sapiro, 2016; Casanova, 2015], tend to put private entrepreneurs at the core of their research. However, by focusing on publishers, literary agents and scouts, translators and other mediators – thus highlighting how social agents and their work practices shape markets – these studies neglect the role of the state. My contribution will bridge this gap by presenting new sociological evidence on how the state provides a platform for investors, experts and advocacy groups, to produce a ‘vision’ for the market. Working on the notion of ‘symbolic goods’ [Bourdieu, 1984], I shall address questions of unequal access to book markets through a discussion on state bureaucracies, public initiatives and cultural agents responsible for creating social conditions under which books circulate. The focus is on contemporary French cultural diplomacy in London and the goal is to re-think the role of the state as a player in the globalisation of publishing markets.

Elke Brems (University of Leuven, Belgium)

‘Book circulation through translation in a multilingual state: the case of Belgium’

In multilingual states, books circulate in multiple languages: books require translation to reach all citizens of that country and establish a collective & “national” book culture. In these states, translation is an important dimension of national book production. In the BELTRANS project we examine intra-Belgian book translations between Dutch and French since 1970. To this end, we are creating a database of the relevant translations, together with the Royal Library.

For this paper, I would like to present the results of our quantitative research: a mapping of the collected data on intra-Belgian book translations. Among other things, we pay attention to the differences between genres (novels, poetry, children’s literature, non-fiction, comics) and to gender aspects. For Belgium it is important that book production and circulation is largely in the hands of the two dominant neighboring countries where the same language is spoken: France and the Netherlands. Equally striking is that translation flows are unbalanced: far more is translated from French to Dutch than the other way around. Power relations, both within Belgium and transnationally, therefore play a major role. Through subsidies, government agencies try to influence this power balance. Incidentally, the same rules do not apply to all genres: comics and children’s literature follow different paths than the more established literary genres.

In this paper I briefly discuss, on the one hand, how the data collection came about and, on the other hand, what insights the data can give us about the circulation of books in a multilingual state.

Clara Folie (University of Leuven, Belgium)

‘Colonial Memories in Translation: A Case Study on Intra-Belgian Translations from 1970 to 2020’

According to the BELTRANS research project database [<https://www.kbr.be/en/projects/beltrans/>] - which includes all Belgian literary translations from French into Dutch and vice versa from 1970 to 2020 - only around fifty translations are books about the Congo, and most of them specifically related to the colonisation and independence of the ‘Congo belge’.

Based on this thematic corpus, which is made of literary (novels, comic strips, etc.), non-fiction and history books, this paper first proposes quantitative analyses: which books are translated; are they translations from French to Dutch or Dutch to French; is there an evolution over time in the number of translations, etc.?

In Belgium, a federal and multilingual state, the past is often the subject of fragmented memories between the French-speaking and Dutch-speaking communities. This is also true for the question of the former colony. This paper will secondly look at the links between these translations and Belgian or community memories of the ‘Congo belge’ through a

number of case studies in literature and scientific history. But also, by placing Belgium in the literary global polysystem, we will see how these intra-Belgian translation flows fit in with the international circulation of books, translated or not, on colonial questions. We will look at the issues this raises in terms of unequal balance of power existing between literatures and between memories. We will also analyse the issue of access that translation or non-translation raises, for example the language barrier in the circulation of literature or scientific research between Flanders and the French-speaking readership of the Democratic Republic of the Congo.

Olajide Salawu (University of Alberta, Canada)

‘Literary Blackstagram: Gendering the Recommendation Culture of the African Reading Communities’

African cyber experience has reshaped African book culture in the last couple of decades. The social reading landscape in Africa has changed with social platforms deployed as powerful mediums and centers of literary dissemination of values and tastes. Although the evolution has not come without a gender currency by which the value-makers curate a bibliography of new and old African literature, several influencers have also used listing culture, reviews, rankscaling, and shelf practice to challenge the masculine institutional grounding of African book culture. Building on the works of Fuller and Sedo (2023), Yeku (2022), Adenekan (2021), I attempt to take a stock of the gender tenor of African recommendation culture, by focusing on African book culture on Instagram and the literary power performers of its recommendation culture, a group who I describe as “Literary Blackstagram.” Literary Blackstagram is a blanket term which I develop in this presentation in order to provide an assessment of the identity of a vanguard group of African literature Instagrammers who have a small-scale but significant community of followers (up to 2000). Through a selected appraisal of six African literary Blackstagram influencers, I suggest that these literary figures of the African social reading landscape invest in this advocacy work not only to improve the diminishing reading culture among African youths, but that they also intentionally use recommendation culture as a charge against the gendering of the literary canon in postcolonial Africa.

Kate Wallis (University of Exeter, UK)

‘Chimurenga’s Chronic Books: Creating New Cartographies for African Literary Production’

In 2011, Cape Town-based publisher Chimurenga transitioned from publishing a literary magazine to a newspaper-format gazette called the Chronic. The first issue was produced in collaboration with two other Africa-based independent publishers: Nairobi-based Kwani Trust and Abuja-based Cassava Republic Press. This paper looks specifically at the Chronic Books supplement which formed a core part of this innovative new publication, exploring the ways in which this worked to create space for the pan-African production and validation of

African literature through interviews, analysis and book reviews. Focusing in particular on the critical exchanges enabled through this book review supplement, I argue for the vital work of Chronic Books in forging Africa-based ‘circuits of value’ (Garuba and Okot) and building literary and publishing communities. Particular emphasis is placed on the decolonial significance of Chimurenga creating a space for literary debate from ‘Africa as a locus of enunciation’ (Ndlovu-Gatsheni 2013, 24) and the implications of this for positioning African literary production in relation to the global publishing marketplace.

Amy Hezel (Regis University, USA)

“‘Mysterious and slightly furtive’”: Circulating Material in Nella Larsen’s *Passing*’

Harlem-Renaissance writer, Nella Larsen, published *Passing* in 1929, a novel which is primarily concerned with race, and in particular, “passing” as white. However, as scholars have previously pointed out, this is but one layer of “passing” occurring in the novel. The two main characters – Clare and Irene – also “pass” as straight women, but exhibit lesbian desire for each other. In this paper, I argue that there is yet another kind of “passing” occurring within the novel – the passing, or circulating of written material. As a former librarian, Larsen had a unique perspective on the circulation of written materials – from the hand-written circulation logs she kept, to the printed books that passed through her hands when loaning books out. However, as Larsen became an author, she also became keenly aware of the circulation of books as consumable goods; the selling of books was the source of her income. Though Larsen had known books, in her role as a librarian, to be things borrowed rather than bought, her turn in career from librarian to writer emphasized a switch in thinking about books as commodities. In *Passing* Larsen depicts circulating written material – whether newspaper or dollar bill, whether love letter, or theater ticket – as holdable evidence and yet also as un-grasp-able ephemera. My paper examines these examples, showing the ways Larsen depicts these circulating materials as capable of both revealing and hiding. Through this examination, I hope to contribute to the discussion of the different ways in which “passing” occurs in this novel.

Kamilla Aslaksen (Inland Norway University College of Applied Sciences, Norway)

‘Knut Hamsun’s book collection at Nørholm: Archive and witness’

In 2022 I finished cataloguing Nobel laureate Knut Hamsun’s book collection located at his property Nørholm in the south of Norway. Hamsun was a Nobel laureate, and his books were extremely popular in his time. He was also an outspoken supporter of Hitler and Germany’s invasion of Norway. His name is thus associated with glorious times as well as with history’s greatest atrocities. Taking D. F. McKenzie’s understanding of bibliography as a point of departure, my ambition was to build a catalogue of the collection where immaterial, material, social and historical dimensions of his books were recognized and recorded.

In this paper I will focus on one of the dimensions of Hamsun's book collection, his numerous marginal notes, and discuss these notes considering concepts of the archive and the subject. As there, in the aftermath of poststructuralism, is no way back to a naïve connection between the subject and the archive, I will explore Hamsun's notes in light of Giorgio Agamben's concept of the witness. Agamben's witness allows for the rehabilitation of the empirical author that the material marginal notes bear witness to. It is at the same time a protection against the psychologization of the author. The author is a witness, that forms the archive just as much as the archive forms the author.

With Agamben's concept of witness as a starting point, I will discuss how, through the act of cataloguing and making public Hamsun's marginal notes, both his archive and Hamsun as an author is "re-formed", and also reflecting on my own position as bibliographer in this process.

Dirk Van Hulle (University of Oxford, UK)

'Authors' Libraries and Notebooks: Samuel Beckett's Commonplace Books'

Authors' personal libraries often play an important role in creative processes. If the library is still extant, marginalia are a great source of information. If the library is no longer, or only partially, preserved, notebooks with reading notes can be instrumental in the reconstruction of the lost library. But they are more than just instruments in the reconstruction of a 'virtual' library.

The proposed paper focuses on four commonplace books by Samuel Beckett, held at the University of Reading, full of jottings and reading notes in various languages. The editorial project (OUP) situates these notebooks not on the outskirts but at the centre of the creative process. On the one hand, the commonplace books constitute a sort of distribution centre for incoming and outgoing data, a nexus between Beckett's reading and his own works. On the other hand, the commonplace books crucially also contain numerous notes that did not necessarily derive from any reading and did not make it into any published text either. This does not mean that such 'dead ends' are irrelevant. On the contrary, the multilingual commonplace books constitute a unique creative environment in which the focus is less on literary composition than on creative 'decomposition'.

Lisa Kuitert (University of Amsterdam, Netherlands)

'Transnational distribution and imagined communities'

Adi Pustaka was presumably the first publishing house established in the Netherlands by a non-white and non-Western migrant. The publishing house was founded in 1920 by Raden Mas Noto Soeroto, born in Indonesia. He was sent to the Netherlands by his affluent parents,

as Indonesia was then annexed by the Netherlands as a colony, to study law and had a fondness for poetry. He set up the publishing house with the assistance of several Dutch individuals.

Exploring the history of this publishing house reveals the existence of a community surrounding it, consisting of various migrants from the Dutch East Indies and also from another smaller Dutch colony on the South American continent: Suriname. This group, comprising Indonesians, Surinamese, and Dutch individuals, was active in the cultural sector at various levels. The question, however, is: for what purpose? Benedict Andersen (1983) has pointed out that printed material, with its recorded language, creates a connection among people who don't actually form a group. Printed material contributes to nation-building and the formation of 'imagined communities.' In this case, the recorded language in which the printed material appeared was that of the oppressor: Dutch.

The Adi Pustaka publishing house, which has been little explored, raises questions about the nature of the books it published. Who was the target audience for this publishing house? How did the collaboration between Surinamese and Indonesians in the Netherlands unfold, and was there significant repression? Could the books of Adi Pustaka have fostered a sense of community?

Jeroen Salman (University of Utrecht, Netherlands)

'The printed legacy of Dutch lotteries in the early modern period'

Throughout the early modern period, lotteries were ubiquitous in the Dutch Republic. The popularity and reach of the lottery is demonstrated by the large amount of printed material produced during this period: lottery tickets, lottery registers, pamphlets, engravings, advertisements, playing cards, pamphlets, plays and anthologies. This kaleidoscope of printed material gives us a fascinating insight into the function of lotteries in the early modern Dutch Republic. It tells us about the struggle between the state lottery (from 1726 onwards) and illegal, local or private lotteries, between commercial and charitable aims, between higher and lower classes, between men and women, and between Dutch and foreign lotteries. This printed legacy also stresses the importance of publishers and booksellers as producers of this material, as collectors of lottery tickets and as organisers of book lotteries themselves. Printed pamphlets and plays were used to criticize and satirise the lottery fantasy of sudden richness. Lottery tickets uncover the voices of actual players. It was common for players to add a small (handwritten) verse or motto to their lottery tickets. People used these verses to reflect on their current social circumstances, political issues and their hopes for the future. Many of these tickets with verses have been preserved in public collections. In this paper I will try to answer the question to what extent all these printed sources help us to understand the social, economic and cultural impact of lotteries on early modern society.

Yun Xie (Allard Pearson fellow, Netherlands)

‘Money talks: Four Language Typefaces on Banknotes of the Javanese Bank in Dutch East Indies’

This paper focuses on the four different language typefaces on Javaanse Bank banknotes, exploring the historical background of the emergence of a large number of non-Latin typefaces in the 19th century and examining the influential factors driving their improvements.

While anti-counterfeiting warnings were common on 19th-century banknotes, the use of multiple languages was unusual. On Javaanse Bank banknotes, besides Dutch, there was a need for typefaces in Malay, Javanese, and Chinese. As Java, a region under Dutch East Indies colonial rule, was a melting pot of diverse ethnicities, communication with speakers of various languages was necessary. By the 1860s, in the Netherlands, the Enschedé foundry was the only one capable of providing typefaces for such a variety of non-Latin scripts.

The collection of typefaces represented the type foundry's most valuable asset and a showcase of its strength. Traditionally, the punchcutter played a pivotal role in designing new typefaces. However, in the evolution of non-Latin typefaces, the significance of experts proficient in a particular language equaled or even surpassed that of punchcutters. In the 19th century, as Oriental studies became specialized in various linguistic disciplines, scholars well-versed in the grammar of a particular script played a crucial role in the production of non-Latin typefaces.

This small banknote reflects the colonial political and economic demands, the commercial competition in the printing industry, and the wisdom of linguists. This paper argues that the interaction of these three factors was crucial to the birth and development of non-Latin typefaces in the 19th century.

Friday 5 July 2024

Maja Dujakovic (American University, Washington, DC, USA)

‘The *Kalendrier des Bergiers* and the Strategies of Reinvention’

The *Compost et calendrier des bergiers* (the Compost and Calendar of Shepherds) was one of the most popular illustrated books in first century of printing in France. The first edition was published in Paris in 1491 and the title was continually printed in a variety of editions through the sixteenth century. Best described as a compendium of quasi-scientific and religious lore, the *Kalendrier* was printed mostly in vernacular and illustrated with diagrams, charts and pictorial images. As a book of miscellany, it brought together texts and

images compiled from different sources and presented them in a new format of a printed and illustrated book.

My paper will address the incredible diversity of early editions of the *Kalendrier* and argue that the printers and publishers relied on the adaptable format of the book to continually experiment and modify it. This can be noted in the way the printers introduced interactive features in some editions, such as fold-out pages or text printed sideways. Some versions of the *Kalendrier* were clearly catered to upper-class clientele as they were printed on parchment and extensively hand-illuminated, while other editions were much more modestly presented. In 1499 a companion title, *Le Compost et kalendrier des bergeres* (the Compost and Calendar of Shepherdesses) was published, which featured female protagonists and introduced new texts and images. By focusing on specific editions of the book, my paper will discuss how printers experimented with the medium of illustrated book and adapted the title to the interests of different audiences.

Anna-Lujz Gilbert (UCL, UK)

‘Founding a library and a colony: Bodleian Library donors and the Virginia Company, c. 1600–1624’

The success of Thomas Bodley’s project to refound the University of Oxford’s library from 1598 stemmed, in part, from other people’s donations. Thousands of books acquired in the library’s early years came through gifts from Bodley’s contemporaries. Among the donors were many who were involved with the Virginia Company, initially chartered in 1606, which oversaw the first permanent English colony in the Americas. Although founded as a commercial enterprise, in practice the Company failed to make a profit and relied on public-spirited persons buying shares to fund its activities.

This paper, which presents research carried out by the Shaping Scholarship project team, takes as its premise that the high level of overlap between donors to the Bodleian Library and officials or shareholders of the Virginia Company was not coincidental. To offer suggestions as to why the same people might have been drawn to both, it examines the social networks of the donors, arguments put forward to encourage contributions, and the values invested in each of the two projects. Paying attention to the acquisition of library books that were about or from the Americas, the paper sets the Bodleian Library’s mission to accumulate knowledge alongside the Virginia Company’s efforts to accumulate land. In doing so, it draws out the significance of this global context of intensified English colonial activity for understanding the foundation of what soon became one of the country’s most important libraries.

Lucie Duggan (University of Southern Denmark)

‘The Karen Brahe Library and Women’s Book Culture in Early Modern Denmark’

The book cultures and reading practices of early modern women remain little studied, in comparison with the wealth of scholarship that exists on the literary pursuits of male scholars, bibliophiles, and intellectual figures. However, recent feminist-oriented book historical scholarship has uncovered extensive evidence of women's book ownership, providing new opportunities for understanding what and how early modern women read.

This paper will examine Danish women's participation in the circulation, transmission, and reception of knowledge in early modern Europe by way of their book ownership and reading practices, taking as a case study the private library of the Danish noblewoman and book collector Karen Brahe (1657-1736). The Brahe collection is a rare example of an early modern private library gathered by women (and intended for the use of other women) from a period spanning the sixteenth, seventeenth, and eighteenth centuries. The collection tells us much about Danish women's book culture during a period in which women's literary and intellectual pursuits were largely overshadowed by those of their male counterparts.

Adopting a distant reading of the library by way of a digital analysis of its catalogues, this paper will map the contents of the Brahe collection to provide an overview of the texts that were owned and read, connecting women readers in Scandinavia with the printing and publishing networks of Europe, and facilitating their engagement with and participation in a wider European intellectual culture in an expanding world of knowledge.

Jocelyn Hargrave (University of Derby, UK)

'Manutius as initiator and activist: How early-modern printer's marks both articulated and compromised publishers' production and authority'

Wolkenhauer (2018, p. 21) has observed that emblems' three-part image + text + layout structure—that is, *picturae*, inscriptions and design (for example, their varying typography and rules to present and partition the emblem, respectively)—served to focus readers' attention on the text's material production. Additionally, Wolkenhauer noted that '[printer's] marks [...] influenced the emergence of emblematics as an art form among the first generation of emblem writers, only to be influenced in turn by emblems', with the 'interplay between the two lasting'. While Manutius's printer's mark is by far not the earliest, it is an excellent example that embodies how early-modern publishers articulated their philosophy of production, showcased their practical expertise and influenced other artforms. The philosophy, expertise and influence of Manutius's Aldine Press were all advertised by their device's dolphin (symbolising 'speed of production') encircling an anchor (symbolising 'stability of purpose'). However, the Aldine dolphin-anchor printer's mark became so well known in Europe, since its first use in 1502, that it was frequently copied much to Manutius's displeasure, which he shared in *Warning against the Printers of Lyons, Venice* (1503). Printer's marks could therefore become sites of conflict with the potential to impact publishers' exercise of authority, not only independently but also as representative members of industry.

Suchismita Ghosh (KU Leuven, Belgium)

‘Transnational Translations: Knowledge building and Publishing in Colonial Calcutta’

The emergence of educational models and the subsequent production of textbooks in Calcutta in the 19th century under the supervision of school textbook committees and boards played a significant role in creating a colonial model of science. This paper aims to explore the vernacular contexts of scientific education in Bengal, with a special focus on scientific education manuals, primers, translations and adaptations and explore how the authors of these texts have viewed and understood science as a part of their history.

Following T.B Macaulay’s *Minute on Indian Education* which focused more on the empire’s understanding of how India should be educated, instead of acknowledging traditional knowledge practices, there was an effort to introduce the missionary-led ‘scientific’ education, though traditional knowledge systems also held their own. Introducing scientific education in regional languages came with specific challenges, and it is important to explore how they navigated and negotiated the introduction of new ideas and thought, creating scientific terminologies primarily through translations of texts originally written in English, or adaptations of textbooks. Studying these negotiations between Indian translators of scientific texts and the western idea of science presents an opportunity to engage with two distinct traditions: the emergence of scientific discourse in diverse regional traditions, and colonial interventions through the development of printing.

This paper seeks to understand the changes, ruptures and adaptations in publishing traditions under colonial rule and the importance of translation in understanding bodies of knowledge and epistemological histories that are outside the euro-centric idea of scientific knowledge production.

Maryam Sikander (Prime Ministers Museum and Library, New Delhi, India)

‘Where Punches Preside: Satire and Parody in the Colonial Contact Zone ‘

This paper looks at the transcultural life of the British magazine *Punch* (1841-2002) in India. With its masterly combination of textual and graphic satire, *Punch* had not only become a household name in Great Britain but a global text—a model and inspiration for humorous magazines and newspapers in geographies as disparate as Cairo, Shanghai, Calcutta, Istanbul and Tokyo. From the rich variety of dozens of Punches that cropped up in late nineteenth-century India, this paper examines a late nineteenth-century Urdu Punch called *Avadh Punch* (1877-1915) which was published from Lucknow in the nineteenth century and which was known most notably for its anti-colonial political cartoons and piquant social satire.

Avadh Punch was neither alone nor sui generis. It was one of the seventy or so vernacular Punches that cropped up in India in response to the British magazine *Punch*. This paper examines how in late nineteenth-century, as idioms of Muslim communitarian identity

were beginning to take shape, *Avadh Punch* was one such Punch- inspired satiric venture that drew its form and format, image and iconography from a colonial text but addressed new and local concerns of the Urdu speaking public in North India for whom newspapers became a means of— both dissemination of and contestation within—social discourses of upper class Muslim interests. Under intensifying press censorship by the colonial government, how did Indian Punch-writers access and reconstitute a colonial text across what Mary Louise Pratt has conceptualized as the colonial “contact zone”? At the intersecting cross-currents of social change, religious identitarian politics and the laicization of knowledge in India, how does satire—in its many forms— facilitate the transformation of colonial text and imagery to suit local needs of self-expression? Moving beyond narratives of original and copy, precedence and causality, this paper offers a window into the bustling world of transmission of ideas and influence, iconography and images from the metropolis to the colony and examines the Urdu weekly *Avadh Punch* (1877-1938) as a fundamentally re-contextualized and tactically agentive response to a colonial text and cultural form.

Sumantra Baral (Jadavpur University, India)

‘Communism and Print Activism: Visual Reportage and Readership of the ‘Unknown Public’ in Colonial Bengal (1943-45)’

The paper will engage with visual reportage, a short-lived print medium of aesthetic and literary-journalistic intervention in the 1940s colonial Bengal, the two Communist Party of India (CPI) Organs *People’s War* and *Janayuddha* being central to the study. Proliferated during the Second World War and the 1943 Bengal famine, the contention here is to trace the journey of this print medium as promoters of news illustration in Bengal that introduced an era of working-class readers. Printed at the New Age Printing Press in Bombay and Mondal Press in Calcutta, these cheap print sheets priced one anna and two annas were widely consumed in the working-class public sphere since most newspapers were expensive. This weekly 8-pager sized 9 ½”×14” incorporated ‘on the spot’ sketches of the visual reporters with their reports that spoke in a conceivable register to the proletarian mind. Influenced by the transcultural and global Marxist nexus through the art activism of the German artist Kathe Kollwitz, the new Woodcut style of China, the agitprop art of the Soviet Union and the social realism of Mexico, visual reportage through its print war against British ‘paper control’ and Defence of India Act and Rules (DIR) became part of the worldwide Communist protest. I would provide a preliminary account of the circulation and censorship history of the genre, with its focus on creating working-class readers or ‘The Unknown Public’ (Willkie Collins, ‘Household Words’) through circulation and consumption data, sales and subscription records and readership accounts, especially of women and children.

Cassie Brand (Drew University, USA)

“‘Suitable Credentials:’ Early Access to Rare Book Collections in the United States’

In 1924, when Jack Morgan, J.P. Morgan's son, turned his father's famous collection into a public library, he responded to a letter of congratulations with "My only concern is that everyone will feel welcome." This shows the very real tension between his desire to create access to the collection while simultaneously feeling worried about the number or types of people who may want to use it. This tension between access and protection existed in many of the Special Collections departments and libraries that were formed in the late nineteenth and early twentieth century in the United States. During this time of the creation of Special Collections, many of these institutions used an access policy of allowing persons with "suitable credentials" to use the rare materials housed within the collections. While the policy was vague enough to allow various people access, in practice, it could be used to turn away potential researchers, often those who were not white and not male.

While some libraries and librarians used various tactics to reduce access to collections, others were creating access through early inter-library loan, exhibitions, and open reading rooms. This paper, taken from my dissertation "How Books Became Rare: The History of Special Collections in the United States" will discuss how various libraries—public, private, and institutional—created or denied access to their collections and how access was allowed, either through direct interaction with the books, through exhibitions, or the ability to attend events related to the collections.

Stephen H Gregg (Bath Spa University, UK), **Ian Gadd** (Bath Spa University, UK)

'Students and old books: how to do things with small special collections'

This paper describes a project for undergraduate students in an English literature programme at a small-to medium sized, 'post-92' university in the UK. The project is part of the programme's ongoing aim to sustain the teaching of book history in collaboration with the university's library which has only a very small collection (c.40) of pre-1800 titles. The project is part of a strand that sits within the programme's final-year project modules and that offers an alternative to the traditional dissertation. In this case, we worked with library and its need for its small rare-book collection to be catalogued; importantly, we also enable students to create independent 'spin off' projects from the cataloguing tasks. This paper will detail the project's pedagogical rationale and employability framework; it will explain how students are supported by a framework of training in library cataloguing systems and bibliography; finally, it will describe the kinds of independent work students are currently engaged in for their 'spin-off projects.'

Bernadette A. Lear (Pennsylvania State University)

‘Storytelling in US Public Libraries’

During the 19th and early 20th centuries, there were various mechanisms that facilitated the spread of European fairy tales and folktales to the United States. One underexplored factor is the development of storytelling programs within public libraries. Attuned to emergent opportunities for promoting reading material to children, and inspired by touring storytellers such as Marie Shedlock and Gudrun Thorne-Thomson, librarians across the U.S. organized or facilitated regular oral “story hours” that introduced generations of kids to Greek mythology, Homer’s *Illiad*, Virgil’s *Aeneid*, Norse stories about Odin and Thor, the *Nibelungenlied*, tales of King Arthur and Robin Hood, the works of Shakespeare, and then-recent stories from Hans Christian Andersen. While prominent librarians at the Carnegie Library of Pittsburgh, the Cleveland Public Library, and the New York Public Library developed influential practices, there were differences in approach, sometimes reflecting local interests and affordances. Focused on the 1870s-1920s, my paper utilizes annual reports and available archival material from the largest 20 American public libraries of the period, including New York, Chicago, Philadelphia, St. Louis, and Boston, to identify commonalities, differences, and changes over time. It also draws from contemporaneous professional literature and newspaper coverage. While analysis is currently in progress, it is clear that the early history of public library storytelling is a fascinating example of bibliography, canon-formation, and transnational distribution—notably led by women—that provided greater access to global culture, especially for children and non-reading adults, while reinforcing existing cultural biases in favor of white, Northern Europeans.

Lucy Whitehead (Royal Holloway, University of London, UK)

‘Oscar Wilde at the Clark Library: Queer Collections as a Source of American Archival’

This paper will focus on a significant case study forming part of the wider mass transfer of modern British literary manuscripts to American collections. Between 1890 and 1963, America became established as a dominant archival force shaping modern authorship, Victorian literary afterlives, and Britain’s own literary archives and cultural institutions. This transformative transfer in the nineteenth and twentieth centuries continues to influence world heritage and literary power relations, and concepts of literary value, in the twenty-first.

Drawing on original archival research in the manuscript collections and institutional papers of the Clark Library at UCLA, I will examine how the purchases of major Oscar Wilde manuscript material by the American collector William Andrews Clark Jr in the 1920s — including papers rejected by Wilde’s own alma mater Magdalen College, Oxford — have fundamentally shaped who has access to Wilde and authority to speak about him. Challenging existing scholarly framing of such US acquisitions as escapist and anti-modernist, I will argue that Clark’s collecting worked dynamically to remake the existing

archival order by assigning cultural and economic value to the papers of an openly queer author. At the same time, it made Wilde a key agent in the establishment of the American West as well as East Coast as a locus of archival power, consolidating American archival dominance as a truly national phenomenon. The resulting transatlantic competition for modern authors' papers has transformed the status of the modern literary manuscript, from a discardable draft to its consecration as a high-prestige commodity challenging the hegemony of print.

Franz Potter (National University, Southern California, USA)

'The Marvellous Magazine, or Compendium of Prodigies: serializing Gothic fiction'

In September 1802, an advertisement appeared in multiple newspapers throughout England announcing the forthcoming publication of *The Marvellous Magazine, or Compendium of Prodigies*. The advertisements promised "a curious and entertaining collection of original tales, histories, memoirs, travels, &c. highly interesting, and suited to a very general and extensive reader." In actuality, the collection primarily featured redactions, abridgements, and adaptations of popular Gothic texts from the 1790s. The series of pamphlets, as advertised, would be sold individually or collected and bound in volumes. Consequently, *The Marvellous Magazine* offers unique insights into the methods and means the publisher utilises to disseminate these short tales of terror, capitalising on the popularity of Gothic novels.

This paper will examine the publishing history of *The Marvellous Magazine* and the role of the publishers Thomas Hurst, Thomas Tegg and Thomas Brown in the production and distribution throughout the United Kingdom. In addition, I will discuss the intended audience and the reception of these short iterations of the Gothic. Finally, I will survey the various abridgements and adaptations, including *The Midnight Assassin*, *The Wandering Spirit* and *The Veiled Picture, or the Mysteries of Gorgono, the Apennine Castle of Signor Androssi* to investigate not only their origins but the method of redaction and adaption for this intended audience.

Anna McCully Stewart (Newcastle University, UK)

'Comics scanners as editors? Using archival lacunae to my theoretical advantage.'

In this presentation, I discuss archival challenges I have faced in my PhD project, which researches the British comic magazine *Viz*. Although *Viz* is everywhere - under beds, in attics, on eBay - it is also curiously nowhere: that is, there is no one, easily-accessible, entire archival holding of the magazine.

Because of this lacuna, I turned to the outputs of groups of anonymous 'scanners', netizens who scan and upload comic books online, circulating them through complex surreptitious networks or their own dedicated websites. Hundreds of such scans of *Viz* magazine have then been uploaded to the online library, Internet Archive. While the importance of handling the material text is understandably stressed in periodical studies, working with these digital scans of *Viz* gave me a first-hand insight into the way people read; what they choose to cut and what they choose to keep in their roles as unauthorised editors in the digital circulation of the magazine.

I discuss the different approaches that individual *Viz* scanners appear to take to their work; those who make their presence known through prominent scanner tags but leave the contents of the magazine otherwise untouched, and those who take a more anonymous approach but who make grander editorial decisions as to what to excise from their scans. In so doing, I aim to shed light on a little-known area of comics reception and circulation, demonstrating the power of the reader to transform the meanings of texts in the digital age.

Elena Almangano, Chiara Carosi (Istituto Italiano di Studi Germanici, Rome, Italy)

‘Arbeiter Illustrierte Zeitung: making a digital edition of a working-class socialist pictorial publication’

In 1921, German editor and political activist Willi Münzenberg created the monthly magazine *Sowjetrussland im Bild* (Soviet Russia in Pictures) to propagandise anti-fascist and communist ideas to Western countries. With an initial circulation of 10.000, the magazine gained momentum thanks to the participation of incumbent collaborators such as Franz Höllering, Hermann Leupold and Lily Becher. After the rise of Nazi movements in Germany, the magazine moved from Berlin to Prague in 1927 and continued to be circulated surreptitiously until 1938.

In 1924, the magazine distanced itself from the Komintern leadership, changed its name to *Arbeiter Illustrierte Zeitung* (AIZ) and Münzenberg invited submissions from working class readers to keep the magazine going. As a result, in 1930, the AIZ became the most widely read socialist pictorial newspaper, with a circulation of 350.000, featuring amateur workers photography supplied by the German-Soviet Worker Photographer network, directly linked to Münzenberg, and skilfully arranged into photomontages by German artist and political activist John Heartfield.

The Istituto Italiano di Studi Germanici, in partnership with Fondazione Gramsci and Fondazione Giangiacomo Feltrinelli, is currently working on the creation of a digital edition of the illustrated periodical, featuring a complete list of metadata offering insights on the political and historical context surrounding its publication. By drawing attention to the magazine’s innovative format, that combines amateur and professional printing and

publishing practice, we aim to contribute a case study of Digital Publishing History shedding light on matters of social class and politicised textual production, renewing interest in and strengthening accessibility to a crucial, anti-fascist publication.

Sabina Fazli (Mainz University, Germany), **Alice Morin** (Université Sorbonne Nouvelle, France, and Visual Research Institute at the University of Southern California, USA)

‘Magazines Beyond Magazines: Extras, Merchandise, and Branded Products as Mobile Extensions of Print’

Research on magazines usually focuses on the bound pamphlet. Yet magazines, as nodes in a networked print culture, have long constellated various media spaces and objects outside their pages. This paper will consider how the expansion of magazines beyond their covers accelerated from the 1970s onwards, in a context of globalization, technological advances, and increased competition. Pressed to find other revenue channels, magazines have begun to use the ‘halo’ (Johnson/Prijatel 2007) of their brand to diversify. However, appendages (from posters to booklets, etc.) or merchandises are rarely considered in magazine studies and, while the materiality of the magazine as an aesthetic object has been acknowledged, the non-print objects inside its pages and in its orbit tend to be ignored.

To approach the rich field of magazines’ ‘satellites,’ we first propose to sketch a brief historical overview of the phenomenon in the 20th century and attempt a heuristic of material ‘extras.’ Second, we will exemplify how expansion dynamics culminate in the present time, by examining the cases of a magazine corporation, Condé Nast, branching out, alongside indie magazines’ strategies to distinguish themselves in the marketplace.

By finding new ways of engaging with readers as users, owners, and consumers of branded objects, magazine identities are more finely attuned to and articulated with readers’ lives as diacritics of taste. The inclusions and exclusions around readerships as ‘communities of taste’ (Holmes/Bentley 2014) thus become visible at certain nodes of consumption that are oriented by fashion and lifestyle magazines, which in turn reshape magazine culture(s).

Ellen Forget (University of Toronto, Canada)

‘Braille Character Recognition: Results of Teaching OCR to Read Braille’

There is very little work currently available at the intersection of disability studies and book history, and even among that work, there is a significant lacuna of research focused on braille materials. Though there is more research being published within book history and publishing studies looking at digital accessible formats, such as ebooks and audiobooks (Rubery 2011 & 2016; Rowberry 2017; Sterne 2003 & 2012), braille and braille books are not yet common research subjects. Two possible reasons for this lacuna are that most book historians cannot

read braille and that the tools and methods book historians are familiar with using cannot work for braille materials “out-of-the-box” because of braille’s tactile nature. The braille character recognition (BCR) model is one step towards eliminating those obstacles and increasing the amount of research conducted and published about braille materials.

This paper will discuss the process, challenges, and results of training optical character recognition (OCR) models to read embossed braille materials, resulting in the BCR models. These braille models were trained on two platforms, eScriptorium and Transkribus. The purpose of the BCR models is to ensure researchers who cannot read braille can still include braille texts in their corpus-based research while using a tool they are already using for other materials, thus increasing the amount of research available on braille as a tactile medium and as a literary script.

Madeline B. Gangnes (University of Scranton, Pennsylvania, USA)

‘Access and Accessibility in Digital (De)collections’

This paper explores ways in which periodical texts—particularly serials—can be made more approachable, legible, and accessible through digital projects that place texts within historical and aesthetic contexts with an eye toward universal design. I offer “(de)collection” as an alternative to the term “scholarly digital edition” (SDE), which connotes a contained codex edited and formatted to conform to specific standards. “(De)collection,” as verb and noun, evokes the paradoxical process of bringing together a multitude of resources related to a text so that it can be de-collected, i.e., freed of the notion that critical editions can be self-contained or authoritative.

I present my project, *The (De)collected War of the Worlds* (<http://decollected.net>), to show how one might reconfigure and recontextualize a periodical text to highlight meanings that can become obscured through republication as volumes. TDWW incorporates scholarly annotations and visual materials (digital facsimiles of relevant periodicals, images, and paratextual ephemera), as well as text comparisons across multiple versions of the novel. Transcribed from the original *Pearson’s Magazine* installments and presented in a format compatible with read-aloud software, and accompanied by detailed image descriptions, TDWW is the only accessible edition of the serialized version of *The War of the Worlds* to date. The project also grapples with limitations imposed by the unreliable availability of primary materials, time and budget constraints, copyright, and other considerations. TDWW demonstrates that rejecting notions of firstness and completeness, and instead embracing expansiveness and interconnectedness, affords opportunities to (re)discover un- or under-discussed meanings within and surrounding periodical texts.

Agata Mrva-Montoya (University of Sydney, Australia)

‘Comparative Analysis of Accessibility Implementation in the Publishing Industry: Legal Frameworks, Funding Models, and Industry Initiatives in Australia, Canada and the UK’

The publishing industry globally is moving towards the adoption of inclusive publishing practices. This movement has been underpinned by the growing recognition of the rights of people with disabilities, the changing legal framework and the development in digital technologies that have transformed the capacity to produce and read content in accessible formats. Nevertheless challenges persist in accessibility implementation, ranging from capacity building, resource constraints to technological complexities.

This paper examines the progress made in accessibility implementation in the publishing sector in Australia, Canada and the UK. The aim is to analyse and compare the legal frameworks, the role and impact of government support, private investment, and industry-driven collaborative efforts to provide an understanding of the approaches adopted to support the industry transition to make published content accessible to audiences with print disability in each of the three countries.

Through a comparative lens, this research contributes to a nuanced understanding of the diverse approaches taken by the three nations to ensure that individuals with print disability have better access to published materials. The findings presented in this study will provide valuable insights for policymakers, industry stakeholders, and researchers interested in accessibility and have implications for the ongoing discourse on accessibility implementation within the publishing industry.

Holly Day (University of York, UK)

‘Selling the Memorandum Book in Eighteenth-Century Britain: Bibliographic Trends and the Mechanics of the Trade’

In 1748, the London publisher Robert Dodsley pioneered a new contribution to the eighteenth-century print market: the memorandum book. This was the first kind of pocket diary commercially available, bundling together “useful and entertaining” information, such as marketing tables, hackney coach fares, fashion plates, essays and enigmas puzzle competitions, with pre-formatted diary and accounts pages left blank for their owners to fill in. Dodsley soon faced fierce competition, and by the end of the century, hundreds of titles were published around Britain. Despite the immense contemporary popularity of memorandum books, they have often fallen through the gaps of scholarship. This is due in part to their hybrid nature, as memorandum books functioned both as print commodities and receptacles for manuscript record-keeping practices.

This paper examines the development and mechanics of the memorandum-book trade in eighteenth-century Britain, offering the first ever bibliographic study of this neglected

genre. It puts forward my findings on print runs, print spans, and the value of copyright shares to demonstrate that memorandum books were major business ventures, seriously invested in by leading members of the eighteenth-century London and provincial book trade. I show that memorandum books likely exceeded some of the best known publications of this period such as novels, periodicals and satirical prints. The widespread nature of memorandum books therefore not only warrants their study as a print commodity, but also challenges our understanding of the nature of eighteenth-century publication and how customers most commonly encountered and consumed different media forms.

Julie Park (Penn State University, USA)

‘18th-Century Pocket Diaries as Emotion Management Systems’

The practice of diary writing was a writing genre that began to be practiced in earnest in its diurnal form in the late seventeenth century, according to Stuart Sherman in *Telling Time*. Answering a need for recording one’s life in this new format, eighteenth-century printers produced pocket-sized diaries with pre-formatted pages that allowed one to record the most remarkable event of each day on one page, and daily expenses on the other. What new understandings of the history of subjectivity and personal information management systems might emerge from analyzing pocket diaries as material objects of design, inscription and making? Examining commercially produced but personally modified pocket diaries, this paper argues that insofar as the material elements of eighteenth-century pocket diaries provided storage for records of individual activity, both internal and external, they formed the very basis on which pocket diaries could function as personal archives at all.

In examining the ways that different diarists modified or customized the paper spaces of pocket diaries for their individual needs, including those of the psyche, this chapter goes against the view advanced by recent studies such as Amanda Vickery’s “A Self on a Shelf” that pocket diaries were intended solely for managing information of a non-introspective nature. Examples examined in my paper, John Frewen’s pocket diaries (1775-1805), held by the East Sussex and Brighton and Hove Record Office, and an anonymously annotated pocket diary of 1796, held by the Lewis Walpole Library, demonstrate that pocket diaries facilitated the convergence and management of memory, identity, emotion, and information in the very choices that owners made in how to use them.

Simon Burrows (Western Sydney University, Australia)

‘Women in the late eighteenth-century book trades. A metadata survey’

This paper uses digital resources created by the award-winning French Book Trade in Enlightenment Europe (FBTEE) digital project to explore the activities of women in the eighteenth-century book trades in France and Europe generally.

The raw materials for this investigation are the event records and personal and bibliographic metadata contained in the FBTEE database, published in 2012, and its successor the MPCE database published in 2022. These resources contain almost 100,000 ‘event’ records relating to 5,000,00 books. They cover every recorded sale, purchase or printing by the celebrated Swiss publisher the Société typographique de Neuchâtel; every book confiscated at Parisian customs between 1770 and 1790; every recorded counterfeited book declared, stamped and legalised in the *estampillage* exercise of 1778-1780; print runs for titles produced under the *permission simple* licence from 1777 to 1791; and stock auction sales records for bankrupt or deceased Parisian book dealers from 1769 to 1787. Collectively these records cover every aspect of the French trade, including extra-territorial publishing, the clandestine and pirate sectors, the metropolitan and the provincial.

By exploring events in which women bookdealers were leading actors, editions published by women, and personal metadata concerning women who appear in the database, the paper seeks to verify the oft-repeated claim that women in the early modern book trades tended to be more independent than women in other trades, and to explore whether women in the book trades tended to use their freedom to act similarly or differently to their male counterparts in terms of variables such as involvement in the clandestine and pirate trades; publishing and distribution of religious works; or printing and publishing or sale of texts in classical languages.

Tom Mole (Durham University, UK)

‘Samuel Taylor Coleridge’s Media Imagination’

This paper will examine how Samuel Taylor Coleridge imagined his writing and speaking within the media ecology of the early nineteenth century. In 2010, John Guillory argued that ‘the substantive noun medium was rarely connected with matters of communication before the later nineteenth century’, when ‘the proliferation of new technical media—such as the telegraph and phonograph’ demanded a new concept to make sense of them. Prior to that, he claims, the concept of a medium was ‘absent but wanted’ for ‘several centuries’.

But before the media concept came the media imagination. Drawing on recent work at the intersection of Book History and Media Archaeology, this paper uses Coleridge to show how writers were prompted by the burgeoning of print from the 1770s onwards to imagine their works circulating in a variety of media. The Ancient Mariner is a poem keenly attuned to the conditions of its own mediation. The poem represents itself as multiply mediated: a story about an oral narration, recorded in an old manuscript or printed text, then glossed by a later editor, and finally printed in a modern printing house. In a context of a booming trans-national book market, the mariner’s global voyage allegorises the potentially global circulation of the poem as a source of both pride and anxiety.

The paper will conclude that Coleridge helped to shape a new media imagination, in

which the proliferation of print helped to make the media of script and voice imaginable as such.

Luca Abbattista (Columbia University, USA)

‘The Circulation of American Novels in Italy during the 1930s’

The circulation of foreign literature in its “original” language in Italy during the Fascist era has not received in-depth and specific attention. However, at least in the second half of the 1930s, the display of foreign-language books in bookshop windows sparked strong reactions, including the proposal for a border block on all non-Italian publications.

The limited attention given to these texts is partly due to the emphasis on anti-Semitic cultural persecution and censorship of translations. However, in the case of American novels, on which I focus, the circulation of books in English is a clear example of resistance to Fascist control. Some of the translations of American books that were banned or censored by the regime continued to circulate in English.

In my talk, I will present my research on the circulation of Tauchnitz’s *Collection of British and American Authors* in Italy during Fascism. In the first section I show how international libraries advertised the *Collection* in the *Giornale della libreria*, the Italian magazine of publishers and booksellers, in the 1920s. In the second section I sketch a preliminary picture of the readers of the *Collection* through my work in some private libraries in Turin, Venice, and Florence. Through the case of the translator Aldo Camerino, who signed and dated his books on endpapers, I will also show that some works by Ernest Hemingway and James M. Cain circulated in English regardless of the fascist ban. Finally, I will introduce the last Italian distributor of the *Collection*, Isacco Krachmalnicoff. I report on my archival research in the State archives of Alessandria, Turin, the Secret Vatican Archives, and Literaturarchiv Marbach, where I could gather documents about his business network. I also discuss the end of his business and his deportation, and I contextualize both vis-à-vis the antisemitic Italian racial laws.

Sara Sullam (University of Milan and University of Reading)

‘Assessing the function of publishers’ series on the literary translation market: Italy-UK, 1945-1970’

The study of translation flows reveals significant differences in the conception and function of literary fiction series in different national contexts. Focusing on translations of Italian literary fiction by British publishers in the period 1945-1970, my paper considers series as a crucial marker (Bourdieu 1999) that is lost in the editorial process of translation and offers a reflection on the consequences and implications of this loss.

The observation of Anglo-Italian translation flows in the period under study illuminates a significant fact: in the Italian context series were a distinct marker and inclusion in one or the other was a key aspect in the selection of manuscripts, whereas English publishers more often had a literary fiction frontlist that included all works of fiction, domestic and foreign. How did this loss of specificity, together with the piecemeal nature (Venuti 2012) of literary translation in the Anglophone publishing world, affect the reception of Italian fiction in the UK, both from a commercial and literary perspective?

Building on recent scholarship on publishers' series (Spiers 2011; Pischedda 2022) and working at the disciplinary intersection of book history and translation studies (Pickford 2022), my paper will analyse the selection and evaluation policies of The Bodley Head as revealed by relevant archival material, namely the readers' reports on Italian fiction held in the Bodley Head archive (Special Collections, University of Reading). In particular, I will focus on the ways in which books in the same series were received and perceived by British professional readers.

Cristina De Luca (University of Reading and Bristol, UK)

'Inter-Firm Agreements as Source for Paperback Series in Post-War Italy'

My paper will examine the reprint agreements between the mainstream publishing firm Mondadori and a series of medium-sized publishers (Einaudi, Vallecchi and Adelphi) in Italy between 1957 and 1978. The aim of the agreements was to broaden the number of titles accessible to the wider Italian public who lacked the economic means to buy hardcover editions, by allowing Mondadori to publish paperback editions of some works acquired by Mondadori's competitors.

Mondadori launched the paperback Oscar series in 1965. The agreements established in 1957 paved the way to closer interfirm collaboration, cementing Mondadori's dominance of the Italian market. Mondadori's Oscar paperback series would indeed become one of the most successful series in the Italian book market for the years to come.

My archival research in Italy and the UK has uncovered the impact these agreements had on the success of the Oscar series. More importantly, I will be able to shed light on how these agreements while ostensibly managed to widen the access of the Italian public to high quality books with a cheaper price, de facto reduced diversity and competition in the marketplace.

Milan Terlunen (Massachusetts Institute of Technology, USA)

‘Quotation as Access: Federici in Latin America’

The practice of scholarly quotation raises questions of access both in terms of writers and readers. In order to quote from a text in their own writing, scholars must have access to that text. When these writings are published, scholarly readers also gain a new kind of access to small portions of the quoted text. I’ve developed computational methods to detect quotations from a given source text across millions of academic journal articles. By analyzing how quotation patterns vary across time, place and language, I argue that quotations both reflect and enable selective access to texts.

My case study centers on how Silvia Federici’s 2004 work of Marxist-feminist theory **Caliban and the Witch** has been quoted in Latin American scholarship. Translated into Spanish in 2010 by radical publishing collective Traficantes de Sueños, the book circulated widely in Latin America, in part thanks to its accessibility as a free ebook under a Creative Commons licence. By comparing databases of Anglo-American and Latin American academic journal articles, I show that Latin American scholars have foregrounded the topic of embodiment in the passages they quote and the words they write about those passages. As such, I argue that Federici’s book has acquired a distinctive significance for Latin American scholars as a community, who repeatedly access a specific subset of key passages through quotation.

I conclude the paper by arguing that as historians of books and reading we should recognize that access to **texts** is a more varied, and often more piecemeal, phenomenon than access to **books**.

Julie Rak (University of Alberta, Canada)

‘Paper Diaries in the Postdigital Era’

Since the eighteenth century, when Benjamin Franklin created a chart to track his daily attempts to embody thirteen virtues (Franklin 1986), journaling has been an important way to record on paper the various technologies of the self, including writing and reflection. By the late twentieth century, the advent of the personal computer and the internet had changed how people recorded their lives. Surely then, recording the details of one’s life on paper will soon be a thing of the past, particularly for people who did not grow up with cursive writing, pens and paper? The answer is “no,” and especially not for people under the age of 25, who in studies have said that they prefer paper diaries and journals to digital diary and planner apps (Fritz and Mozaffari 2020).

And so, how can we understand the widespread popularity of journalling on paper in the wake of the digital turn? In this paper, I will discuss how the social media platforms YouTube and Instagram are part of what Florian Cramer has called “post-digital writing” (2018) and what April O’Brien calls the “thing- power” (2020) that reanimates “abandoned” analog technologies when they become part of social media ecologies. The deliberately nostalgic Travellers Notebook series from Japan and the YouTube work of Abby Sy on travel journals will show how sharing analog practices on social media is a way to insist on privacy, safety, autonomy and community in the midst of the digital turn.

Simon Rowberry (UCL, UK)

‘The Book Historians of Silicon Valley’

Digital approaches to book history and material analyses of digital publishing have been commonplace within academic fora such as SHARP for the past two decades. Cross-disciplinary scholarship – drawing from media studies, digital forensics, reception studies, and elsewhere – has developed a strong critical toolkit for understanding the nuances of the digitisation and computerisation of the publishing industry.

While this is now familiar territory, there is a less known complementary history of technologists’ work on what we would consider to be classical challenges in material bibliography and book history. Take for example, approaches to collation, or identifying similarities and differences in two editions of the same text. Histories of bibliography would identify Charleton Hinman’s development on an optical collator based upon his experience in the Pacific theatre of World War Two as a central development in the twentieth century. This device enabled Hinman to visually ‘flick’ between two copies of the same text and quickly identify discrepancies. Concurrently, computer scientists at Bell Labs were working on the ‘diff’ algorithm, a textual or ‘array’-based approach to the same problem, which sought to compare each character or byte in two files to identify differences.

In this presentation, I sketch out a nascent alternative history of textual scholarship in the latter half of the twentieth century based on the activities of technology companies and computer scientists that demonstrates a sustained effort to engage with bookish problems such as collation, editorial workflows, and publishing infrastructure.

Danielle Fuller (University of Alberta, Canada), **Melanie Ramdarshan Bold** (University of Glasgow, Scotland), **Marianne Martens** (Kent State University, USA) and **Gitte Balling** (University of Copenhagen, Denmark), **Natalie Naihuei Hsieh** (University of Glasgow, Scotland), **Sarah Mygind** (Aarhus University, Denmark)

‘YA on the rise: Transnational Issues in a Transmedia Age. Or, why book history and YA studies need each other.’

This roundtable brings together scholars whose work is located at the intersection of two fields: contemporary book studies and YA (Young Adult) studies, in order to discuss: how does YA help us to understand the complexities of book culture in a transmedia era?

YA books represent an economically valuable part of the book market in anglophone publishing territories, and also in many regions of the world where books are published in multiple languages. While some YA books travel across markets, translation among languages is uneven (Makowska 2019). Moreover, the publishing industry has had mixed success at representing young people and authors from marginalized communities (Ramdarshan Bold 2019). But young adults have developed their own networks and strategies around the books and media that matter to them. Over the last decade in particular, YA readers have turned to social media to review and promote specific titles, share their reading experiences, and create their own transnationally circulating book cultures. The affective and relational “book talk” on BookTok, for example, is largely produced by readers between the ages of 14-24 (Balling and Martens 2022; Fuller and Rehberg Sedo 2023). Additionally, as several YA scholars have noted, YA books can be conceptualized as transmedia: YA bridges print and digital media; books often have a cross-platform dimension because of adaptation to/from TV and film, and readers are active in on- and off-line fandoms around popular texts (Fenech 2022; Mason 2021; Mygind 2023) . In sum: YA is on the rise: we need to talk about it!

Marianne Martens and Gitte Balling

‘From #booknookdiy to Radical Rebinds: Material Expressions of Book Love in a Sociotechnical Landscape’

The “Bookternet” (McArdle, 2016), including BookTube, Bookstagram, Bookterest, and now BookTok, has changed the way books are produced, disseminated, and consumed (Murray & Squires, 2013). These platforms create new ways for readers to engage with books as they participate in fandom and online reading communities, write peer-to-peer recommendations, or more recently, create and display DIY (Bennett, 2000) book art as expressions of readerly identities and love for the materiality of books. BookTokers use the technical affordances (Bucher & Helmond, 2017; Costa, 2018) of the TikTok app as they share online videos of handcrafted, thematically-linked “booknooks” for display on shelves, as they rebind a beloved paperback Colleen Hoover novel, creating an aesthetically pleasing, hardcover tome, or as they make elaborate bind-ups of their own fanfictions and fanart. And rebelliously, Harry Potter fans, furious about J.K. Rowling’s anti-trans views, subversively use rebinding to create updated editions with the author’s name removed. In each case, content creators often share videos within the community, teaching others how to do the same. This presentation focuses on the technological affordances that allow readers to display their readerly identities and bookish creativity in an online, social space (Reddan, 2020), despite being anchored in the materiality of physical book culture (Baulch, 2022; Pressman, 2020). As they create content about popular fantasy, romance novels, and nostalgic titles from

childhood, readers' immaterial and affective labor (Martens, 2016; Terranova, 2000;) inadvertently promotes books (Dewi 2021; Tomasena, 2019), often turning backlist titles into unexpected bestsellers.