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In so doing, Machor takes us ever closer to understanding the particular and varying reading strategies of historical audiences and how they impacted authors' conceptions of their own readership. Volume 1 of *A History of the Book in America* encompasses seventeenth and eighteenth century book history.

American Literary Publishing Houses, 1638-1899 Detroit, Mich. : Gale Research Company American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 Dictionary of Literary Biography. Dictio-

nary of Literary Biography, Vol. 49 Dictionary of Literary Biography. Dictionary of Literary Biography A Reference Guide for English Studies Univ of California Press This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clari-

ty and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L. Harner's *Literary Research Guide* (Modern Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.-- Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. -*Library Journal*. Chien D'or/*The Golden Dog* McGill-Queen's Press - MQUP William Kirby's *Le Chien d'or / The Golden Dog*, a dramatic historical romance that vividly details the intertwined French and English foundations of Canada, is one of the nation's best-known pieces of nineteenth-century literature. A complicated publishing history, however, resulted in severe distortions of the text, so that each edition of the novel moved further from the author's original vision. Now, in the final work produced by the Centre for Editing Early Canadian Texts at Carleton University, editor Mary Jane Edwards returns this beloved piece of literary history to its intended form. First published in 1877, *Le Chien d'or* draws upon the threads of legend spun around the real-life tablet of the Golden Dog, which can still be seen in Quebec City. The novel's author William Kirby begins his tale in the 1740s, with the murder of the prosperous merchant who lived in the house that bore the tablet, and brings his work to a tragic end that coincides with the destruction of France's North American empire. Weaving historical, literary, and religious allusions together with a powerful lyricism, *Le Chien d'or* develops an epic narrative of the heroic past and promising future of the Dominion of Canada. Though many versions of *Le Chien d'or* have been published in both French and English, very few people have read what the author intended to see in print. This edition brings Kir-

by's unfulfilled legacy full circle by presenting a critically reliable version of his iconic Canadian novel. *Australian Books and Authors in the American Marketplace 1840s-1940s* Sydney University Press *Australian Books and Authors in the American Marketplace 1840s-1940s* explores how Australian writers and their works were present in the United States before the mid twentieth century to a much greater degree than previously acknowledged. Drawing on fresh archival research and combining the approaches of literary criticism, print culture studies and book history, David Carter and Roger Osborne demonstrate that Australian writing was transnational long before the contemporary period. In mapping Australian literature's connections to British and US markets, their research challenges established understandings of national, imperial and world literatures. Carter and Osborne examine how Australian authors, editors and publishers engaged productively with their American counterparts, and how American readers and reviewers responded to Australian works. They consider the role played by British publishers and agents in taking Australian writing to America, and how the international circulation of new literary genres created new opportunities for novelists to move between markets. Some of these writers, such as Christina Stead and Patrick White, remain household names; others who once enjoyed international fame, such as Dale Collins and Alice Grant Roman, have been largely forgotten. The story of their books in America reveals how culture, commerce and copyright law interacted to create both opportunities and obstacles for Australian writers. *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* *Literary Research and the American Realism and Naturalism Period* Scarecrow Press *Literary*

Research and the American Realism and Naturalism Period: Strategies and Sources will help those interested in researching this era. Authors Linda L. Stein and Peter J. Lehu emphasize research methodology and outline the best practices for the research process, paying attention to the unique challenges inherent in conducting studies of national literature.

German Culture in Nineteenth-century America Camden House "This volume examines the circulation and adaptation of German culture in the United States during the so-called long nineteenth century - the century of mass German migration to the new world, of industrialization and new technologies, American westward expansion and Civil War, German struggle toward national unity and civil rights, and increasing literacy on both sides of the Atlantic. Building on recent trends in the humanities and especially on scholarship done under the rubric of cultural transfer, *German Culture in Nineteenth-Century America* places its emphasis on the processes by which Americans took up, responded to, and transformed German cultural material for their own purposes. Informed by a conception of culture as multivalent, permeable, and protean, the book focuses on the mechanisms, agents, and means of mediation between cultural spaces."--BOOK JACKET.

A History of the Book in America Univ of North Carolina Press Volume 3 of *A History of the Book in America* narrates the emergence of a national book trade in the nineteenth century, as changes in manufacturing, distribution, and publishing conditioned, and were conditioned by, the evolving practices of authors and readers. Chapters trace the ascent of the "industrial book--a manufactured product arising from the gradual adoption of new printing, binding, and illustration technologies and encompassing the profusion of nineteenth-

century printed materials--which relied on nationwide networks of financing, transportation, and communication. In tandem with increasing educational opportunities and rising literacy rates, the industrial book encouraged new sites of reading; gave voice to diverse communities of interest through periodicals, broadsides, pamphlets, and other printed forms; and played a vital role in the development of American culture. Contributors: Susan Belasco, University of Nebraska Candy Gunther Brown, Indiana University Kenneth E. Carpenter, Newton Center, Massachusetts Scott E. Casper, University of Nevada, Reno Jeannine Marie DeLombard, University of Toronto Ann Fabian, Rutgers University Jeffrey D. Groves, Harvey Mudd College Paul C. Gutjahr, Indiana University David D. Hall, Harvard Divinity School David M. Henkin, University of California, Berkeley Bruce Laurie, University of Massachusetts, Amherst Eric Lupfer, Humanities Texas Meredith L. McGill, Rutgers University John Nerone, University of Illinois Stephen W. Nissenbaum, University of Massachusetts Lloyd Pratt, Michigan State University Barbara Sicherman, Trinity College Louise Stevenson, Franklin & Marshall College Amy M. Thomas, Montana State University Tamara Plakins Thornton, State University of New York, Buffalo Susan S. Williams, Ohio State University Michael Winship, University of Texas at Austin

In the Company of Books Liverpool University Press Tracing the segmentation of the literary marketplace in 19th century America, this book analyses the implications of the subdivided literary field for readers, writers, and literature itself.

The Industrial Book, 1840-1880 Univ of North Carolina Press V. 1. **The colonial book in the Atlantic world:** This book carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790.

v. 2 An Extensive Republic: This volume documents the development of a distinctive culture of print in the new American republic. v. 3. The industrial book 1840-1880: This volume covers the creation, distribution, and uses of print and books in the mid-nineteenth century, when a truly national book trade emerged. v. 4. Print in Motion: In a period characterized by expanding markets, national consolidation, and social upheaval, print culture picked up momentum as the nineteenth century turned into the twentieth. v. 5. The Enduring Book: This volume addresses the economic, social, and cultural shifts affecting print culture from World War II to the present. William Dean Howells and the Ends of Realism Routledge Despite efforts at revival by John Updike and others, William Dean Howells still remains in the shadows of his close friends Mark Twain and Henry James. This book works against decades of unfavorable comparisons with these literary giants. William Dean Howells and the Ends of Realism helps us to see him as a writer very much aware of his limitations and of his enormous importance in the development of an American literary tradition. A close look at his late works gives us a richer understanding of this powerful moment of transition in American literature, a moment when Howells and his venerable friends were inspiring and anointing a new generation of writers and taking a long, hard look at their own legacies and contributions. Handbook of American Business History: Extractives, manufacturing, and services Greenwood Publishing Group Part of a series which aims to supplement current bibliographic materials pertaining to business history. American Women Authors and Literary Property, 1822-1869 Cambridge University Press Explores the relationship between copyright laws and women's writing in nineteenth-centu-

ry America. Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in The 1890s' Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s' investigates Stevenson and the geographies of his literary networks during the last years of his life and after his death. It profiles a series of figures who worked with Stevenson, negotiated his publications on both sides of the Atlantic, wrote for him or were inspired by him. Using archival material, correspondence, fiction and biographies it moves across these literary networks. It deploys the concept of 'literary prosthetics' to frame its analysis of gatekeepers, tastemakers, agents, collaborators and authorial surrogates in the transatlantic production of Stevenson's writing. Case studies of understudied individuals and broader consideration of the networks they represent, contributes to the knowledge of transatlantic publishing in the 1890s, understanding of transatlantic culture, Stevenson studies, current interest in the workings of literary communities and in nineteenth-century mobility. Reading Fiction in Antebellum America JHU Press In so doing, Machor takes us ever closer to understanding the particular and varying reading strategies of historical audiences and how they impacted authors' conceptions of their own readership. Education and the Culture of Print in Modern America Univ of Wisconsin Press Vividly revealing the multiple layers on which print has been produced, consumed, regulated, and contested for the purpose of education since the mid-nineteenth century, the historical case studies in Education and the Culture of Print in Modern America deploy a view of education that extends far beyond the confines of traditional classrooms. The nine essays examine "how print educates" in settings as diverse as depression-era work camps, religious train-

ing, and broadcast television—all the while revealing the enduring tensions that exist among the controlling interests of print producers and consumers. This volume exposes what counts as education in American society and the many contexts in which education and print intersect. Offering perspectives from print culture history, library and information studies, literary studies, labor history, gender history, the history of race and ethnicity, the history of science and technology, religious studies, and the history of childhood and adolescence, *Education and the Culture of Print in Modern America* pioneers an investigation into the intersection of education and print culture. *Encyclopedia of the Harlem Renaissance* Routledge From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical *Show Boat*, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The *Encyclopedia of the Harlem Renaissance*, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the *Encyclopedia of Harlem Renaissance* website. *America and the British Imaginary in Turn-of-the-Twentieth-Century Literature* Springer In an innovative reading of fin-de-siècle cultural texts, Miller argues that British representations of America, Americans, and Anglo-American relations at the turn of the twentieth century provided an important forum for cultural distinction. *Book History* Penn State Press *Book History* is the annual journal of the Society for the History of Authorship, Reading and Publishing, Inc. (SHARP). *Book History* is devoted to every aspect of the history of the book, broadly defined as the history of

the creation, dissemination, and the reception of script and print. *Book History* publishes research on the social, economic, and cultural history of authorship, editing, printing, the book arts, publishing, the book trade, periodicals, newspapers, ephemera, copyright, censorship, literary agents, libraries, literary criticism, canon formation, literacy, literacy education, reading habits, and reader response. *The Rise of Everyday Design* Yale University Press This fresh look at the Arts and Crafts Movement charts its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households. *Reclaiming Authorship* University of Pennsylvania Press There was, in the nineteenth century, a distinction made between "writers" and "authors," Susan S. Williams notes, the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter. If women were more often cast as writers than authors by the literary establishment, there also emerged in magazines, advice books, fictional accounts, and letters a specific model of female authorship, one that valorized "natural" feminine traits such as observation and emphasis on detail, while also representing the distance between amateur writing and professional authorship. Attending to biographical and cultural contexts and offering fresh readings of literary works, *Reclaiming Authorship* focuses on the complex ways writers such as Maria S. Cummins, Louisa May Alcott, Elizabeth Keckley, Mary Abigail Dodge, Elizabeth Stuart Phelps, and Constance Fenimore Woolson put this model of female authorship into practice. Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them, and how it is often precisely those moments of diver-

gence when authorship was reclaimed by women. The current trend to examine "women writers" rather than "authors" marks a full rotation of the circle, and "writers" can indeed be the more capacious term, embracing producers of everything from letters and diaries to published books. Yet certain nineteenth-century women made particular efforts to claim the title "author," Williams demonstrates, and we miss something of significance by ignoring their efforts. Frank Merriwell and the Fiction of All-American Boyhood University of Arkansas Press Gilbert Patten, writing as Burt L. Standish, made a career of generating serialized twenty-thousand-word stories featuring his fictional creation Frank Merriwell, a student athlete at Yale University who inspired others to emulate his example of manly boyhood. Patten and his publisher, Street and Smith, initially had only a general idea about what would constitute Merriwell's adventures and who would want to read about them when they introduced the hero in the dime novel *Tip Top Weekly* in 1896, but over the years what took shape was a story line that capitalized on middle-class fears about the insidious influence of modern life on the nation's boys. Merriwell came to symbolize the Progressive Era debate about how sport and school made boys into men. The saga featured the attractive Merriwell distinguishing between "good" and "bad" girls and focused on his squeaky-clean adventures in physical development and mentorship. By the serial's conclusion, Merriwell had opened a school for "weak and wayward boys" that made him into a figure who taught readers how to approximate his example. In *Frank Merriwell and the Fiction of All-American Boyhood*, Anderson treats *Tip Top Weekly* as a historical artifact, supplementing his reading of its text, illustrations, reader letters, and advertise-

ments with his use of editorial correspondence, memoirs, trade journals, and legal documents. Anderson blends social and cultural history, with the history of business, gender, and sport, along with a general examination of childhood and youth in this fascinating study of how a fictional character was used to promote a homogeneous "normal" American boyhood rooted in an assumed pecking order of class, race, and gender. *The Development of the International Book Trade, 1870-1895* Springer An international trade emerged between 1870-1895 that incorporated the circulation of books among countries worldwide. A history of the social network and select agents who sold and distributed books overseas, this study demonstrates agents increasingly thought of the world as a negotiable, connected system and books as transnational commodities. *The Book World* BRILL In this wide-ranging collection, the impact of distribution and the institutions and practices of reading are explored to open up new perspectives on the British book trade and the production, circulation and consumption of literature in the early twentieth century. *Mark Twain's Letters, Volume 5* Univ of California Press The 309 letters in this volume, more than half never before published, capture the events in Mark Twain's life in 1872 and 1873 with detailed intimacy. Thoroughly annotated and indexed, they include genealogical charts, transcription of journals, book contracts, photographs, and, of course, all known letters written between 1865 and 1871. This volume is fifth in a series about the renowned author/humorist. 80 illus. *Domestic Abolitionism and Juvenile Literature, 1830-1865* State University of New York Press Explores why women abolitionists turned to children's literature to make their case against slavery. Deborah C. De Rosa examines the multifaceted nature of do-

mestic abolitionism, a discourse that nineteenth-century women created to voice their political sentiments when cultural imperatives demanded their silence. For nineteenth-century women struggling to find an abolitionist voice while maintaining the codes of gender and respectability, writing children's literature was an acceptable strategy to counteract the opposition. By seizing the opportunity to write abolitionist juvenile literature, De Rosa argues, domestic abolitionists were able to enter the public arena while simultaneously maintaining their identities as exemplary mother-educators and preserving their claims to "femininity." Using close textual analyses of archival materials, De Rosa examines the convergence of discourses about slavery, gender, and children in juvenile literature from 1830 to 1865, filling an important gap in our understanding of women's literary productions about race and gender, as well as our understanding of nineteenth-century American literature more generally. Deborah C. De Rosa is Assistant Professor of English at Northern Illinois University. *Boarding Out* Northwestern University Press

Driven by intensive industrialization and urbanization, the nineteenth century saw radical transformations in every facet of life in the United States. Immigrants and rural Americans poured into the nation's cities, often ahead of or without their families. As city dwellers adapted to the new metropolis, boarding out became, for a few short decades, the most popular form of urban domesticity in the United States. While boarding's historical importance is indisputable, its role in the period's literary production has been overlooked. In *Boarding Out*, David Faflik argues that the urban American boardinghouse exerted a decisive shaping power on the period's writers and writings. Addressing the works of canonical authors such

as Henry David Thoreau, Nathaniel Hawthorne, and Oliver Wendell Holmes, as well as neglected popular writers of the era such as Fanny Fern and George Lippard, Faflik demonstrates that boarding was at once psychically, artistically, and materially central in the making of our shared American culture. *The Cambridge History of the American Novel* Cambridge University Press An authoritative and lively account of the development of the genre, by leading experts in the field. *A History of the Book in America* Univ of North Carolina Press *The Colonial Book in the Atlantic World* carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790. Three major themes run through the volume: the persisting connections between the book trade in the Old World and the New, evidenced in modes of intellectual and cultural exchange and the dominance of imported, chiefly English books; the gradual emergence of a competitive book trade in which newspapers were the largest form of production; and the institution of a "culture of the Word," organized around an essentially theological understanding of print, authorship, and reading, complemented by other frameworks of meaning that included the culture of republicanism. *The Colonial Book in the Atlantic World* also traces the histories of literary and learned culture, censorship and "freedom of the press," and literacy and orality. Contributors: Hugh Amory Ross W. Beales, The College of the Holy Cross John Bidwell, Princeton University Library Richard D. Brown, University of Connecticut Charles E. Clark, University of New Hampshire James N. Green, Library Company of Philadelphia David D. Hall, Harvard Divinity School Russell L. Martin, Southern Methodist University E. Jennifer Monaghan, Brooklyn College of The City University of New York James

Raven, University of Essex Elizabeth Carroll Reilly, Hardwick, Massachusetts A. Gregg Roeber, Pennsylvania State University David S. Shields, University of South Carolina Calhoun Winton, University of Maryland A History of the Book in America: Volume 1, The Colonial Book in the Atlantic World Cambridge University Press Volume 1 of A History of the Book in America encompasses seventeenth and eighteenth century book history. Nineteenth Century Prose The Shamrock and the Cross University of Notre Dame Press In The Shamrock and the Cross: Irish American Novelists Shape American Catholicism, Eileen P. Sullivan traces changes in nineteenth-century American Catholic culture through a study of Catholic popular literature. Analyzing more than thirty novels spanning the period from the 1830s to the 1870s, Sullivan elucidates the ways in which Irish immigration, which transformed the American Catholic population and its institutions, also changed what it meant to be a Catholic in America. In the 1830s and 1840s, most Catholic fiction was written by American-born converts from Protestant denominations; after 1850, most was written by Irish immigrants or their children, who created characters and plots that mirrored immigrants' lives. The post-1850 novelists portrayed Catholics as a community of people bound together by shared ethnicity, ritual, and loyalty to their priests rather than by shared theological or moral beliefs. Their novels focused on poor and working-class characters; the reasons they left their homeland; how they fared in the American job market; and where they stood on issues such as slavery, abolition, and women's rights. In developing their plots, these later novelists took positions on capitalism and on race and gender, providing the first alternative to the reigning domestic ideal of women. Far more

conscious of American anti-Catholicism than the earlier Catholic novelists, they stressed the dangers of assimilation and the importance of separate institutions supporting a separate culture. Given the influence of the Irish in church institutions, the type of Catholicism they favored became the gold standard for all American Catholics, shaping their consciousness until well into the next century.

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This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and liter-

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'Robert Louis Stevenson, *Literary Networks and Transatlantic Publishing in the 1890s*' investigates Stevenson and the geographies of his literary networks during the last years of his life and after his death. It profiles a series of figures who worked with Stevenson, negotiated his publications on both sides of the Atlantic, wrote for him or were inspired by him. Using archival material, correspondence, fiction and biographies it moves across these literary networks. It deploys the concept of 'literary prosthetics' to frame its analysis of gatekeepers, tastemakers, agents, collaborators and authorial surrogates in the transatlantic production of Stevenson's writing. Case studies of understudied individuals and broader consideration of the networks they represent, contributes to the knowledge of transatlantic publishing in the 1890s, understanding of transatlantic culture, Stevenson studies, current interest in the workings of literary communities and in nineteenth-century mobility.

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In The Shamrock and the Cross: Irish American Novelists Shape

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sical Show Boat, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The Encyclopedia of the Harlem Renaissance, in two volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the Encyclopedia of Harlem Renaissance website.

American Literary Publishing Houses, 1638-1899 Detroit, Mich. : Gale Research Company American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 American Literary Publishing Houses, 1638-1899 Dictionary of Literary Biography. Dictionary of Literary Biography, Vol. 49 Dictionary of Literary Biography. Dictionary of Literary Biography A Reference Guide for English Studies Univ of California Press

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William Kirby's *Le Chien d'or / The Golden Dog*, a dramatic historical romance that vividly details the intertwined French and English foundations of Canada, is one of the nation's best-known pieces of nineteenth-century literature. A complicated publishing history, however, resulted in severe distortions of the text, so that each edition of the novel moved further from the author's original vision. Now, in the final work produced by the Centre for Editing Early Canadian Texts at Carleton University, editor Mary Jane Edwards returns this beloved piece of literary history to its intended form. First published in 1877, *Le Chien d'or* draws upon the

threads of legend spun around the real-life tablet of the Golden Dog, which can still be seen in Quebec City. The novel's author William Kirby begins his tale in the 1740s, with the murder of the prosperous merchant who lived in the house that bore the tablet, and brings his work to a tragic end that coincides with the destruction of France's North American empire. Weaving historical, literary, and religious allusions together with a powerful lyricism, *Le Chien d'or* develops an epic narrative of the heroic past and promising future of the Dominion of Canada. Though many versions of *Le Chien d'or* have been published in both French and English, very few people have read what the author intended to see in print. This edition brings Kirby's unfulfilled legacy full circle by presenting a critically reliable version of his iconic Canadian novel.

This fresh look at the Arts and Crafts Movement charts its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households.

An international trade emerged between 1870-1895 that incorporated the circulation of books among countries worldwide. A history of the social network and select agents who sold and distributed books overseas, this study demonstrates agents increasingly thought of the world as a negotiable, connected system and books as transnational commodities.

The 309 letters in this volume, more than half never before published, capture the events in Mark Twain's life in 1872 and 1873 with detailed intimacy. Thoroughly annotated and indexed, they include genealogical charts, transcription of journals, book contracts, photographs, and, of course, all known letters written between 1865 and 1871. This volume is fifth in a series about the

renowned author/humorist. 80 illus.

In an innovative reading of fin-de-siecle cultural texts, Miller argues that British representations of America, Americans, and Anglo-American relations at the turn of the twentieth century provided an important forum for cultural distinction.

Explores the relationship between copyright laws and women's writing in nineteenth-century America.

There was, in the nineteenth century, a distinction made between "writers" and "authors," Susan S. Williams notes, the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter. If women were more often cast as writers than authors by the literary establishment, there also emerged in magazines, advice books, fictional accounts, and letters a specific model of female authorship, one that valorized "natural" feminine traits such as observation and emphasis on detail, while also representing the distance between amateur writing and professional authorship. Attending to biographical and cultural contexts and offering fresh readings of literary works, *Reclaiming Authorship* focuses on the complex ways writers such as Maria S. Cummins, Louisa May Alcott, Elizabeth Keckley, Mary Abigail Dodge, Elizabeth Stuart Phelps, and Constance Fenimore Woolson put this model of female authorship into practice. Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them, and how it is often precisely those moments of divergence when authorship was reclaimed by women. The current trend to examine "women writers" rather than "authors" marks a full rotation of the circle, and "writers"

can indeed be the more capacious term, embracing producers of everything from letters and diaries to published books. Yet certain nineteenth-century women made particular efforts to claim the title "author," Williams demonstrates, and we miss something of significance by ignoring their efforts.

Despite efforts at revival by John Updike and others, William Dean Howells still remains in the shadows of his close friends Mark Twain and Henry James. This book works against decades of unfavorable comparisons with these literary giants. *William Dean Howells and the Ends of Realism* helps us to see him as a writer very much aware of his limitations and of his enormous importance in the development of an American literary tradition. A close look at his late works gives us a richer understanding of this powerful moment of transition in American literature, a moment when Howells and his venerable friends were inspiring and anointing a new generation of writers and taking a long, hard look at their own legacies and contributions.

Part of a series which aims to supplement current bibliographic materials pertaining to business history.

Vividly revealing the multiple layers on which print has been produced, consumed, regulated, and contested for the purpose of education since the mid-nineteenth century, the historical case studies in *Education and the Culture of Print in Modern America* deploy a view of education that extends far beyond the confines of traditional classrooms. The nine essays examine "how print educates" in settings as diverse as depression-era work camps, religious training, and broadcast television—all the while revealing the enduring tensions that exist among the controlling interests

of print producers and consumers. This volume exposes what counts as education in American society and the many contexts in which education and print intersect. Offering perspectives from print culture history, library and information studies, literary studies, labor history, gender history, the history of race and ethnicity, the history of science and technology, religious studies, and the history of childhood and adolescence, *Education and the Culture of Print in Modern America* pioneers an investigation into the intersection of education and print culture.

Volume 3 of *A History of the Book in America* narrates the emergence of a national book trade in the nineteenth century, as changes in manufacturing, distribution, and publishing conditioned, and were conditioned by, the evolving practices of authors and readers. Chapters trace the ascent of the "industrial book"--a manufactured product arising from the gradual adoption of new printing, binding, and illustration technologies and encompassing the profusion of nineteenth-century printed materials--which relied on nationwide networks of financing, transportation, and communication. In tandem with increasing educational opportunities and rising literacy rates, the industrial book encouraged new sites of reading; gave voice to diverse communities of interest through periodicals, broadsides, pamphlets, and other printed forms; and played a vital role in the development of American culture. Contributors: Susan Belasco, University of Nebraska; Candy Gunther Brown, Indiana University; Kenneth E. Carpenter, Newton Center, Massachusetts; Scott E. Casper, University of Nevada, Reno; Jeannine Marie DeLombard, University of Toronto; Ann Fabian, Rutgers University; Jeffrey D. Groves, Harvey Mudd College; Paul C. Gutjahr, Indiana University; David D. Hall, Harvard Di-

vinity School; David M. Henkin, University of California, Berkeley; Bruce Laurie, University of Massachusetts, Amherst; Eric Lupfer, Humanities Texas; Meredith L. McGill, Rutgers University; John Nerone, University of Illinois; Stephen W. Nissenbaum, University of Massachusetts; Lloyd Pratt, Michigan State University; Barbara Sicherman, Trinity College; Louise Stevenson, Franklin & Marshall College; Amy M. Thomas, Montana State University; Tamara Plakins Thornton, State University of New York, Buffalo; Susan S. Williams, Ohio State University; Michael Winship, University of Texas at Austin

An authoritative and lively account of the development of the genre, by leading experts in the field.

"This volume examines the circulation and adaptation of German culture in the United States during the so-called long nineteenth century - the century of mass German migration to the new world, of industrialization and new technologies, American westward expansion and Civil War, German struggle toward national unity and civil rights, and increasing literacy on both sides of the Atlantic. Building on recent trends in the humanities and especially on scholarship done under the rubric of cultural transfer, *German Culture in Nineteenth-Century America* places its emphasis on the processes by which Americans took up, responded to, and transformed German cultural material for their own purposes. Informed by a conception of culture as multivalent, permeable, and protean, the book focuses on the mechanisms, agents, and means of mediation between cultural spaces."--BOOK JACKET.

Literary Research and the American Realism and Naturalism Period: Strategies and Sources will help those interested in research-

ing this era. Authors Linda L. Stein and Peter J. Lehu emphasize research methodology and outline the best practices for the research process, paying attention to the unique challenges inherent in conducting studies of national literature.

Book History is the annual journal of the Society for the History of Authorship, Reading and Publishing, Inc. (SHARP). Book History is devoted to every aspect of the history of the book, broadly

defined as the history of the creation, dissemination, and the reception of script and print. Book History publishes research on the social, economic, and cultural history of authorship, editing, printing, the book arts, publishing, the book trade, periodicals, newspapers, ephemera, copyright, censorship, literary agents, libraries, literary criticism, canon formation, literacy, literacy education, reading habits, and reader response.