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LITERATURE AND PRINT CULTURE, 1780–1840



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Aims and Scope: Formerly *Cardiff Corvey: Reading the Romantic Text* (1997–2005), *Romantic Textualities: Literature and Print Culture, 1780–1840* is an online journal that is committed to foregrounding innovative Romantic-studies research into bibliography, book history, intertextuality and textual studies. To this end, we publish material in a number of formats: among them, peer-reviewed articles, reports on individual/group research projects, bibliographical checklists and biographical profiles of overlooked Romantic writers. *Romantic Textualities* also carries reviews of books that reflect the growing academic interest in the fields of book history, print culture, intertextuality and cultural materialism, as they relate to Romantic studies.

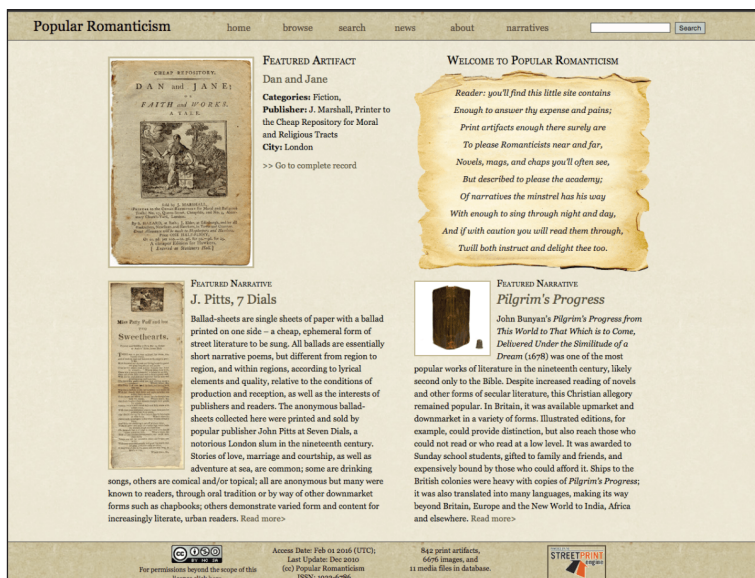
POPULAR ROMANTICISM

Report on an Open-Access Resource

David Buchanan



POPULAR ROMANTICISM (<http://poprom.streetprint.org/>) is an open access online resource for the study of print and reading in the Romantic period. The following questions are of central importance: What did people read? How did people read? How did such things change over time? How can this be described? The archive includes bibliographic description and select images for over 800 print artefacts: about 250 artefacts from a previous project site called *Revolutionary Romanticism* (mostly ballad-sheets, garlands and chapbooks) and over 500 others added since 2009. It includes a wide range of document types: notices, announcements and receipts; the ballad- or story-sheet; the garland of songs; the chapbook; the pamphlet novelette; the magazine or newspaper containing fiction; the weekly or monthly 'number' or portion of a book; the volume-form literature anthology; the single- or several-volume fictional work; and the multi-volume collection of novelists, poets and/or dramatists. Users can search the archive by author, publisher, date, place of publication, document type and a variety of other categories. The site also includes fifteen multimedia 'narratives' to further describe the production, dissemination, and reception of popular print in the Romantic period. The following is a brief description of some of the research directions.



The screenshot shows the homepage of the Popular Romanticism website. At the top, there is a navigation bar with links for home, browse, search, news, about, and narratives, along with a search box. The main content area is divided into three columns. The left column features a 'FEATURED ARTIFACT' titled 'DAN and JANE' with a thumbnail image of a ballad sheet. The middle column features a 'FEATURED NARRATIVE' titled 'J. Pitts, 7 Dials' with a thumbnail image of a ballad sheet. The right column features a 'WELCOME TO POPULAR ROMANTICISM' section with a decorative scroll containing a poem, and a 'FEATURED NARRATIVE' titled 'Pilgrim's Progress' with a thumbnail image of a book cover. At the bottom, there is a footer with copyright information, access dates, and statistics.

Popular Romanticism home browse search news about narratives Search

FEATURED ARTIFACT
Dan and Jane
Categories: Fiction,
Publishers: J. Marshall, Printer to the Chapel Repository for Moral and Religious Tracts
City: London
>> Go to complete record

WELCOME TO POPULAR ROMANTICISM
*Reader: you'll find this little site contains
Enough to answer thy expense and pains;
Print artifacts enough there surely are
To please Romantics near and far,
Novels, mags, and chaps you'll often see,
But described to please the academy;
Of narratives the minstrel has his woy
With enough to sing through night and day,
And if with caution you will read them through,
Twill both instruct and delight thee too.*

FEATURED NARRATIVE
J. Pitts, 7 Dials
Ballad-sheets are single sheets of paper with a ballad printed on one side – a cheap, ephemeral form of street literature to be sung. All ballads are essentially short narrative poems, but different from region to region, and within regions, according to lyrical elements and quality, relative to the conditions of production and reception, as well as the interests of publishers and readers. The anonymous ballad-sheets collected here were printed and sold by popular publisher John Pitts at Seven Dials, a notorious London slum in the nineteenth century. Stories of love, marriage and courtship, as well as adventure at sea, are common; some are drinking songs, others are comical and/or topical; all are anonymous but many were known to readers, through oral tradition or by way of other downmarket forms such as chapbooks; others demonstrate varied form and content for increasingly literate, urban readers. Read more >>

FEATURED NARRATIVE
Pilgrim's Progress
John Bunyan's *Pilgrim's Progress* from *This World to That Which is to Come, Delivered Under the Similitude of a Dream* (1688) was one of the most popular works of literature in the nineteenth century, likely second only to the Bible. Despite increased reading of novels and other forms of secular literature, this Christian allegory remained popular. In Britain, it was available upmarket and downmarket in a variety of forms. Illustrated editions, for example, could provide distinction, but also reach those who could not read or who read at a low level. It was awarded to Sunday school students, gifted to family and friends, and expensively bound by those who could afford it. Ships to the British colonies were heavy with copies of *Pilgrim's Progress*; it was also translated into many languages, making its way beyond Britain, Europe and the New World to India, Africa and elsewhere. Read more >>

Access Date: Feb 03 2016 (UTC).
Last Update: Dec 2010
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ISSN: 1943-6786

842 print artifacts,
6676 images, and
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STREETPRINT.org

1. *Print became a part of everyday life*

Some could afford to read upmarket poetry, novels and encyclopaedias, others only downmarket chapbooks, garlands and ballad- or story-sheets. But other common forms of ephemeral print were increasingly important to the way people from all walks of life communicated with each other and managed their affairs. They could enable accountability, communication and organisation, as well as security, hope or amusement.

Receipts enabled a record of financial transactions and a sense of accountability. They also tell us much about what people were up to, what they valued, supported or prioritised. For example, receipts from the Parish of St John at Hampstead, Middlesex reveal contributions to the repair of highways, the prosecution of war and support of the poor; and information about property taxes and everyday expenses, including servants, carriages and windows, as well as expenses for lighting and patrolling the town. Receipts could also say something about systems of risk and reward, investment and accumulation, or perhaps scheme and plunder, as with lottery tickets. Insurance documents indicate a different sort of interest in and means of achieving investment and security. Some describe insurance for houses and other buildings, goods, wares and merchandise, and ships in harbour, in dock or while building from loss or damage by fire, including costs (assurances on lives were also available).

Announcements in the form of a single sheet with print on one side were easily distributed or posted. They could be used to outline rules and regulations, thus contributing to the maintenance of peace and order. Announcements and advertisements also enabled public communication of events or opportunities; it was an important form of disseminating information, particularly effective in more densely populated urban communities. Passers by read such signs individually or to a group, which might include those unable to read. In these and other ways, notices for meetings also helped people to connect, organise and work or socialise together.

The screenshot shows a website interface for 'Popular Romanticism'. At the top, there is a navigation bar with links for 'home', 'browse', 'search', 'news', 'about', and 'narratives', along with a search box. The main content area is titled 'NARRATIVE' and 'Everyday Print'. Below this, there is a paragraph of text describing the historical context of receipts. To the right of the text is a grid of small thumbnail images of various historical documents. Below the grid is a larger, detailed view of a specific receipt from the 'PARISH OF ST. JOHN, HAMPSTEAD, MIDDLESEX'. The receipt text is in an old, cursive script and mentions contributions for the repair of highways and support of the poor. At the bottom of the page, there is a footer with copyright information, a Creative Commons license, and a 'STREETPRINT' logo.

In these and other ways, ephemeral print enables a better understanding of print culture broadly defined, as well as the practices of everyday life in the Romantic period.

2. *Print helped people to get on in life*

This was no less true of ephemeral forms of fiction such as ballad-sheets as it was of upmarket works of philosophy, history and literature. *Popular Romanticism* contains more than fifty such artefacts printed and distributed in the infamous Seven Dials slums of London from about 1802 to 1820. All ballads are essentially short narrative poems, but different from region to region, and within regions, according to lyrical elements and quality, relative to the conditions of production and reception, as well as the interests of publishers and readers. The content of ballad-sheets, as such, was wide ranging.

Traditional folk tales were common, many of which concern love, marriage and courtship, or adventure and risk; but many other ballad-sheets used new material adapted to contemporary circumstances, local populations and urban settings. The latest hits of the stage could be used to attract interest among those unable to afford a seat at the theatre. The name recognition of popular contemporary writers helped to sell new material. Street ballads could be topical, providing a form of news to compete with the more expensive newspapers. They could also be political or religious, often in a satirical manner that enabled a combination of amusement and instruction.

Popular Romanticism home browse search news about narratives Search

Advanced Search

Authors

Category

Publisher

City Search

Navigation Tips
Click Title, Location, Publication Date, Date Created, or Date Updated to organize the search list alphabetically or numerically from earliest to latest; Author Name for more information about the author of an artifact; Titles or images for full artifact details.

TITLE	FIRST PHOTO	AUTHORS	CATEGORIES	LOCATION	PUBLICATION DATE	DATE CREATED	DATE UPDATED
The Musical Butcher			Fiction, Humour		1820	2009/08/26 00:41	2013/08/04 21:05
The Sky Rocket			Fiction, Verse		1790	2009/08/26 00:41	2013/08/05 02:42
Caleb Quotem; Or, Jack of all Trades			Fiction, Verse		1802	2009/08/26 00:41	2013/08/23 02:40
Cold Winter is Past			Fiction, Verse		1802	2009/08/26 00:41	2013/08/04 21:25
Steady She Goes			Fiction, Verse		1802	2009/08/26 00:41	2013/08/23 02:41
Ground for the Floor			Fiction, Verse			2009/08/26 00:41	2013/08/04 21:07
By varied arts how often has your Maid...			Fiction, Verse		1830	2009/08/26 00:41	2013/08/04 21:07
She's Off With Another			Fiction, Verse		1805	2009/08/26 00:41	2013/08/04 21:07
Paddy's Description of Pizarro			Fiction, Verse		1802	2009/08/26 00:41	2013/08/04 21:07
Begone Dull Care			Fiction, Verse			2009/08/26 00:41	2013/08/04 21:08

« Previous 1 2 3 4 5 6 7 8 9 ... 12 13 Next »

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 842 print artifacts, 6676 images, and 11 media files in database.
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STREETPRINT

The variety of ballad-sheets available, their popularity and the social value of being able to read them would have provided a strong incentive to achieve literacy. It is very likely that ballad-sheets played a significant role in the expansion of

literacy and reading in the early nineteenth century, long before the 1870 Education Acts in Britain. Read individually and sung to or with others, ballad-sheets were an important form of expression, communication, education and socialisation. Self-expression and group recognition were likewise furthered by the use of ballad-sheets to decorate living and social spaces, pasted on walls or ceilings in homes or pubs.

3. *Traditional forms of communication were adapted to modern times*

Ballads were collected for upmarket print collections such as Thomas Percy's *Reliques of Ancient English Poetry* (1765) and Joseph Ritson's *Robin Hood: A Collection of All the Ancient Poems, Songs, and Ballads, Now Extant, Relative to that Celebrated English Outlaw* (1795). Many of the best-known poets of the Romantic period imitated and adapted the traditional ballad form, including William Wordsworth and Samuel Taylor Coleridge in the collection *Lyrical Ballads, with a Few Other Poems* (1798) and Walter Scott in the long narrative poem *Lay of the Last Minstrel* (1805). Students of Romanticism will recognise these names and works, and they will likely be familiar with chapbooks, but they may be less familiar with the 'garland', a small book of ballads usually eight pages in length and printed cheaply on thin paper with a woodcut on the cover and a binding composed of string (if it was bound).

Outside of London, Newcastle-upon-Tyne was a centre of popular print in England throughout the Romantic period, offering chapbooks, broadsides and songbooks of various sorts to meet the needs and interests of downmarket readers. The ballads collected and printed as garlands in Newcastle upon Tyne were intended for local, working-class people. The paper of a garland is thin, the ink is light or uneven and the woodcuts often do not seem relevant to the story. There is no elaborate binding of full calf leather with gilt lettering upon the spine—suitable for the drawing room or library. Despite the prevalence of universal folk and romance tales, some of the ballads are also localised, with specific references to the Yorkshire region or to Yorkshire people. Proximity to the Scottish border clearly also impacted content, with references to Highland Mary or the Tweed, not to mention the use of Scottish dialect. Contemporary events were also recognised. Garlands aimed to entertain, but in a way that mattered to local readers.

However comical or entertaining, garlands could also be political in several instances and ways. First, in that they portrayed working-class people. Second, in that they addressed the realities of working-class life. Third, in that they took on national subjects from a working-class perspective. And fourth, in that they were produced for and made accessible to working-class people. Ballads printed as garlands participated in the complex transition from feudal and agricultural community to the industrial and capitalist modern state. Garlands met the needs of downmarket readers in Newcastle and elsewhere by combining traditional storytelling and cheap print to address contemporary issues in a way that was known and appealing.

Popular Romanticism [home](#) [browse](#) [search](#) [news](#) [about](#) [narratives](#)


NARRATIVE

Garlands in Newcastle

1. To England's towers of oak farewell,
No more for me shall be unfurd
The canvas in the gale so swell,
The ocean is no more my world;
Yet there life's earliest years I fearless pass'd
A sea-boy on the high and giddy mast.

Thus begins *The Sea-Boy*, printed by J. Marshall, in the Old Flesh-Market, one of six ballads in *A New Garland of New Songs* published at Newcastle upon Tyne in 1798.

« Previous 1 2 3 4 5 6 7 8 9 10 11 Next »



A Garland of Songs - Battle of the Nile

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842 print articles,
6696 images, and
11 media files in database.

STREET VIEW

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4. Popular forms changed over time

Chapbooks were the popular pamphlets of the poor. Similar to ballad-sheets and garlands, they began as a sort of printed folklore. Early popular stories disseminated by travelling salesmen or *colporteurs* included secular adventure narratives such as *Jack, the Giant Killer* and *Robin Hood*. They had the quaint woodcut illustrations, but displayed a broader scope than the ballads; they retold old romances and fairy tales, ancient battles, superstitions and riddles, interpreted dreams, foretold the future, etc. Later chapbooks varied considerably in content, theme and language; they were often adapted from popular novels for specific audiences and political purposes.

Most chapbooks were 8–32 pages in length and sold for as little as a halfpenny and usually for less than sixpence, thus making them widely available to the working classes. They were available in the city and the countryside, often available at fair or market days. The established downmarket price point, or threshold of profitability and affordability accepted by publishers and purchasers, was sixpence. The price of chapbooks ranged from a halfpenny, like ballad- or story-sheets and garlands, to a shilling.

Chapbooks were used for different purposes. The Cheap Repository for Moral and Religious Tracts, for example, a Christian, middle-class organisation, attempted to target downmarket readers with religious conduct literature by capitalising on the longstanding popularity of the chapbook. New versions of chapbook classics, as well as adaptations of old and new novels, for example Daniel Defoe's *Robinson Crusoe* (1719) and Scott's *Waverley, or 'tis Sixty Years Since* (1814), were popular. Even at the lowest prices, significant variation in chapbook form is apparent.

Writers and publishers adapted to and furthered increasing demand for literature by diversifying formal and thematic resources, and by manipulating the

format and price of downmarket options. A typical chapbook is a short, secular, plot-driven tale accompanied by woodcuts featuring key moments and figures in action. Later, publishers altered the form and content to attract or increase readership. Covers could be blue or yellow, and the type and woodcuts (or engravings) of higher quality. Coloured covers became more common after about 1810, when publishers attempted to distinguish new chapbooks (i.e. new versions or adaptations of new works) from old-style chapbooks. For example, a penny chapbook adaptation of a Scott novel might be similar to a traditional version of *Jack, the Giant Killer*, but another sold for 6d or 1s would likely be longer (i.e. 32–52 pages), printed on better paper and might include decorative borders, coloured covers and high-quality illustrations. Such differentiation in format, content, and price enabled increased fragmentation of the print market, which helped to identify and create new readerships.

The screenshot shows a digital archive interface for 'Popular Romanticism'. The page features a central image of an open book titled 'The History of Jack the Giant Killer'. To the right of the image is a metadata panel with the following information:

- Title:** The History of Jack the Giant Killer
- Categories:** Fiction, Prose
- Publisher:** G. Martin
- Pagination:** 36
- Dimensions:** 12mo
- Illustrations:** Frontispiece, fold out, coloured, coloured throughout
- City:** London
- Document Type:** Chapbook
- Language:** English
- Price:** Sixpence
- Advertisements:** Back pages
- Notes:** Inscribed with "A Forryth May 30th 1828"



Below the main image is a navigation bar with '<< Previous artifact' and 'Next artifact >>' buttons. At the bottom of the page, there is a footer with a Creative Commons license, access dates (Feb 01 2016 (UTC), Last Update: Dec 2010), a StreetPrint logo, and technical details: '842 print artifacts, 4678 images, and 11 media files in database.'

5. *Formal manipulation and wider dissemination went hand-in-hand*
Robinson Crusoe, for instance, was published as *The Wonderful Life and Surprising Adventures of that Renowned Hero, Robinson Crusoe* (1813), a chapbook from Ross's Juvenile Library. *Robinson Crusoe* (1830) is only eight pages and similar in appearance to the Ross edition, except for the yellow covers. *The Adventures of Robinson Crusoe* (1818), on the other hand, is a 170-page book covered in marbled boards with morocco (usually goat) leather down the spine and probably sold for several shillings.

New novels were expensive, but they were also made available to readers in many forms. Circulating libraries rented novels by the volume, which made expensive new novels more accessible to middle-class readers. Similarly, the price of novels decreased as part of collections of a single author, for example the novels of Scott in 48 volumes from 1829–33 (each volume 5s), or selected works of various authors, such as Bentley's Standard Novels (each novel 6s). Novels were also sold in parts and numbers, serialised in magazines and newspapers, and adapted as chapbooks.

The pamphlet novelette was another innovation that increased circulation. It was usually an abridged or adapted version of a novel sold at a price (6d) available to the working class. Out-of-copyright novels such as Jacques-Henri Bernardin de Saint-Pierre's *Paul et Virginie* (1788), and new middle-class novels that sold for 10–30s or were otherwise available at circulating libraries, became available in this format. Weekly or monthly 'numbers' or 'parts' of a book helped make some modern fiction available to downmarket readers complete and unabridged. *The Mysterious Marriage, or, the Will of My Father* by Catherine G. Ward, for example, was serialised from 1824–26 as part of a series of 'Original Novels and Romances embellished with engravings'. Magazines and newspapers also frequently included fiction in verse and prose, depending on the format, content, objectives and readership of the periodical.

Popular Romanticism home browse search news about narratives The Mysterious Marriage Search

<< Previous artifact Next artifact >>

THE MYSTERIOUS MARRIAGE, OR, THE WILL OF MY FATHER

Authors: Ward, Catherine G.

Categories: Fiction
Romance

Conduct:
Prose
Novel

Year: 1826

Date Details: Serialized

Publishers: George Virtue, Ivy-Lane, Paternoster-Row; Bath-Street

Paginations: V.1 (f.1, [5]-28) [see notes]

Dimensions: 22.3 x 14 cm

Illustrations: Frontispiece for most volumes

City: London ; Bristol

Document Type: Pamphlet

Language: English

Printer: C. Baynes, 13, Duke Street, Lincoln's Inn Fields

Advertisements: V.1 Front inside cover 'G. VIRTUE'S | CATALOGUE OF PERIODICAL WORKS'. Back inside/outside cover 'VIRTUE'S CATALOGUE OF NEW PUBLICATIONS'. Advertisements on back cover of each succeeding volume.

Binding: Paper cover, string stitching.


Edges: Trimmed

Prices: Sixpence

Edition: Cover 'Twelfth Edition, with new Plates.'

Notes:


V.10, 21–26 missing: every volume separate title-page; This is a serialized novel. Pagination in full: V.1 (f.1, [5]-28); V.2 (59-92); V.3 (53-76); V.4 (77-100); V.5 (101-124); V.6 (125-148); V.7 (149-172); V.8 (173-196); V.9 (197-220); V.11 (245-268); V.12 (269-292); V.13 (293-316); V.14 (317-340); V.15 (341-364); V.16 (365-388); V.17 (389-412); V.18 (413-436); V.19 (437-460); V.20 (461-484); V.27/28 (609-645, attached V.1 from 1804 pages disordered).



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6676 images, and
11 media files in database.



6. Every cover tells a story

Bindings for chapbooks and pamphlets were used to hold together the pages of a single work that was not constructed to last and meant for the working classes. Part or full leather bindings could serve as a means of preserving a text for posterity, protecting against frequent use (sometimes including chapbooks or collections of ephemeral literature), or providing distinction. Cover design was used to differentiate downmarket and upmarket works. Publishers employed colour, decorative design, and higher quality illustrations to cater to or create new markets for pamphlet fiction. Book covers could be practical or lavish, depending on taste and budget, the perceived value of the work, the social standing of the purchaser


Popular Romanticism home browse search news about narratives Search

NARRATIVE
String to Morocco

11. Cover design: decoration

The poems of Bernard Barton clearly meant something to somebody; a single-volume book of poetry would be expensive (~50s.), and this volume is bound in full calf and intricately decorated. Such upmarket works could be highly prized and socially useful: the value attached may be internal, as in a beloved book; or it may be external, located in the value others attach to the object, as in a mantle or 'coffee table' book that reflects the tastes, interests, social position, and economic standing of the owner.

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POEMS

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Project

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and the intended use of the book, involving gilt and/or blind engraving; various colour schemes; different forms of marbling for the boards; quarter, half or full leather; which could be made of calf, goat or other types skin; and cloth binding (later). Covers indicated different material, cultural and social valuation of copies of the same work; they also reflected and contributed to the diverse print market of the Romantic period.

7. *The market for children's literature exploded*

Increasing urban populations and greater emphasis on literacy, reading and education among the middle classes fuelled the production of literature specifically aimed at children (or their parents). Literature produced for or read by children in the Romantic period included fiction and non-fiction, poetry and prose, chapbooks, picture-books, novels, magazines and more; it was available upmarket and downmarket; it could be entertaining, it usually intended to instruct and it sometimes did both. During a period of changing attitudes to parenting and childhood, expansion of the print industry and increased attention to literacy, reading and education, literature for children enabled a means of shaping the tastes, habits and

Popular Romanticism home browse search news about narratives Search

NARRATIVE
Lessons for Little Learners

1. Increasing urban populations and great emphasis on literacy, reading and education among the middle classes in modernizing nineteenth-century Britain fueled the market for children's literature. The end of perpetual copyright in 1774, which enabled the downmarket diversification of the print market, and advances in print technology, especially towards the end of the Romantic period when stereotyping, the iron press and the steam press took hold, were other important factors. Popular publishers such as John Harris, who succeeded John Newbery in London, were quick to capitalize on the situation with works such as *Sister's Gift, or the Naughty Boy Reformed* (London: Harris, 1804), which was 'Published for the Advantage of the Rising Generation', but was also of Harris's Juvenile Library and thus part of a larger commercial strategy. Priced at only one penny, this chapbook is an example of the downmarket expansion of print markets, in this case aimed not only at the working classes but designed for children (or parents).

« Previous 1 2 3 4 5 6 7 8 9 ... 17 18 Next »



SISTER'S GIFT, OR THE NAUGHTY BOY REFORMED

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interests of young readers, and possibly of improving their chances of getting on in life. Religious organisations and popular publishers recognised and furthered the growing consumer market for children's literature by creating works differing in presentation, content, format and price throughout the period.

8. *Travel literature was one of the most widely read genres*

The weighty works of travel writers were largely available to upmarket readers due to their high cost, although the cheaper pocket-sized editions that began appearing in the late eighteenth century and the lengthy excerpts from new travelogues featured in periodicals made the genre more widely available. Travel literature was a complex genre intended both to instruct and to entertain. The content of travelogues appealed to a broad range of interests and was easily and frequently adapted to meet the changing tastes of the public. Ethnographic description, antiquarian examination, scientific observation and cataloguing of sites were interspersed with aesthetic contemplation, personal reflection, political polemic, humorous or sentimental anecdotes, poetry and gothic tales. The Romantic period witnessed a gradual separation between literary and technical travel writing; guidebooks emerged in the early nineteenth century to address the practical concerns of an increasingly mobile middle class, while the literary travelogue became less concerned with the mechanics of travel and increasingly emphasised introspection and the operation of the imagination.

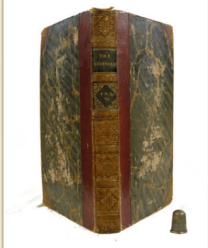
The screenshot shows a website interface for 'Popular Romanticism'. At the top, there is a navigation menu with links for 'home', 'browse', 'search', 'news', 'about', and 'narratives', along with a search box. The main content area features a section titled 'NARRATIVE' with the sub-heading 'Home and Away'. Below this, there is a paragraph of text describing 'The Panorama of the World' (London: R. Miller, 1829) as a travel literature work for children, constructed as a series of conversations. The text mentions that the work includes numerous illustrations intended to engage children who may not be able to read. A small image of the book's cover is shown. Below the text, there are navigation links: '« Previous 1 2 3 4 5 6 7 8 Next »'. To the right of the text, there is a large image of an open book titled 'THE PANORAMA OF THE WORLD'. The left page shows two figures in traditional attire, and the right page shows a globe and other illustrations. Below the image, the caption reads 'THE PANORAMA OF THE WORLD'. At the bottom of the page, there is a footer with various icons and text, including 'Access Date: Fri 01 2016 (UTC)', 'Last Update: Dec 2010', '642 print artifacts, 6676 images, and 11 media files in database.', and a 'STREET VIEW' logo.

9. *Popular reading took many different forms*

Anthologies, collections, cabinets, encyclopaedias and portfolios reflected the varied interests of downmarket readers. *The Portfolio of Amusement and Instruction in History, Science, Literature, and the Fine Arts* (1829), for example, included 'original essays, biographical memoirs, historical narratives, topographical descriptions, novels, tales, anecdotes, select extracts of modern authors, poetry, original selected, the spirit of the public press, discoveries in the arts and sciences, domestic hints of utility, &c.' Such collections enabled the careful selection of 'classics' or

useful works intended to amuse and instruct. Changing attitudes to parenting and childhood, expansion of the print industry and increased attention to literacy, reading and education led to anthologies aimed at a juvenile audience. Many adults were also interested in a general knowledge of upmarket or 'standard' literature, indicative of an interest in upward mobility and the importance of social status.

Popular Romanticism home browse search news about narratives [portfolio of amusement](#)



<< Previous artifact
Next artifact >>

THE PORTFOLIO OF AMUSEMENT AND INSTRUCTION, IN HISTORY, SCIENCE, LITERATURE, AND THE FINE ARTS &C.

Categories: Fiction
Non-fiction

Anthology / Collection

Year: 1829

Date Details: Last issue dated July 4, 1829

Publishers: Printed and Published by J. Duncombe, 19, Little Queen Street, Holborn; and Sold by all Booksellers in Town and Country

Pagination: vi, 362p.

Dimensions: 21.3 x 13.5 cm

Illustrations: Engravings and woodcuts

City: London

Document Type: Book

Language: English

Printers: J. Duncombe, 19, Little Queen Street, Holborn

Sellers: Sold by all Booksellers in Town and Country

Index: [iii]-vi INDEX TO VOLUME VI.


Other Content: vi 'EMBELLISHMENTS.'

Prices: 3d. per issue as noted on each cover (not collected)

Binding: Red (spine) and brown (corners), half calf. Front and back marbled board. SPINE: [gilt-tooled] (decorative design) | (wavy lines) | [lines] | THE PORTFOLIO | [lines] (on black calf) | (wavy lines) | [lines] | VOL. VI. | [lines] (on black calf) | (wavy lines) | (decorative design) | (wavy lines) | (decorative design) | (wavy lines) | (decorative design) | (wavy lines) | (decorative design) | (decorative lines).

Marginalia: Trimmed


Notes:
Full title: THE PORTFOLIO OF AMUSEMENT AND INSTRUCTION, IN HISTORY, SCIENCE, LITERATURE, AND THE FINE ARTS; CONTAINING ORIGINAL ESSAYS; BIOGRAPHICAL MEMOIRS; HISTORICAL NARRATIVES; TOPOGRAPHICAL DESCRIPTIONS; NOVELS; FALES; ANECDOTES; SELECT EXTRACTS FROM MODERN AUTHORS; POETRY, ORIGINAL AND SELECTED; THE SPIRIT OF THE PUBLIC PRESS; DISCOVERIES IN THE ARTS AND SCIENCES; DOMESTIC HINTS OF UTILITY, &C. &C. &C. ILLUSTRATED WITH NUMEROUS COPPER-PLATE ENGRAVINGS AND WOOD CUTS. VOL. VI.



Access Date: Feb 01 2016 (UTC);
Last Update: Dec 2010
(in) Popular Romanticism
ISSN: 1929-6796

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842 print artifacts,
669 images, and
11 media files in database.



10. *Many forms of religious literature remained popular*


For example, John Bunyan's *Pilgrim's Progress from this World to that Which Is to Come, Delivered under the Similitude of a Dream* (1678) was one of the most popular works of literature in the nineteenth century, likely second only to the Bible. Despite increased reading of novels and other forms of secular literature, this Christian allegory remained popular. In Britain, it was available upmarket and downmarket in a variety of forms. Illustrated editions, for example, could provide distinction, but also reach those who could not read or who read at a low level. It was awarded to Sunday school students, gifted to family and friends, and expensively bound by those who could afford it. Ships to the British colonies were heavy with copies of *Pilgrim's Progress*; it was also translated into many languages, making its way beyond Britain, Europe and the New World to India, Africa and elsewhere.

Popular Romanticism [home](#) [browse](#) [search](#) [news](#) [about](#) [narratives](#)

NARRATIVE
Pilgrim's Progress

1. Bunyan's oeuvre of 58 works contains five of longer fiction, seven verse collections and 46 non-fiction writings, including sermons, a catechism, and many pamphlets. The allegorical tale *Pilgrim's Progress from This World to That Which is to Come, Defeated Under the Shade of a Tree* (1678) was by far the most successful. As Bunyan scholar Robert Greaves writes, "*The Pilgrim's Progress*, twenty editions of which had been published by 1695 and at least 1300 by 1938, has been remarkably successful." The title-page of the earliest edition in the *Popular Romanticism* database, printed for W. Johnston at the Golden-Ball in St. Paul's Church-Yard in 1748, states that it is the twenty-seventh edition, a figure that may not be reliable, but is indicative of the tremendous reproduction that began well before the Romantic period.

◀ Previous 1 2 3 4 5 6 7 8 9 10 Next ▶



THE PILGRIM'S PROGRESS

Access Date: Feb 03 2016 (UTC)
Last Update: Dec 2010
(62) Popular Romanticism
ISSN: 1923-6786

842 print artifacts,
6476 images, and
11 media files in database.

STREET PORN
open

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II. *Popular publishing was a specialised endeavour*

The firms of Harvey & Darton and W. Darton were two of the most prolific publishers of popular literature in the Romantic period. William Darton Sr, Samuel Darton and William Darton Jr all specialised in children's literature but also published jigsaw puzzles, poetry collections and other works of social, scientific and religious interest. The Darton family was proficient in all aspects of the printing and publishing business. They were flexible and skilled enough to produce books, chapbooks and collections using stereotyping, collective publishing, innovative pricing, and high-quality illustrations by popular authors who could write entertaining stories that offered useful knowledge. While the Dartons' sustained focus on children's literature throughout their careers is indicative of the genre's burgeoning popularity in the nineteenth century, it is also a reflection


Popular Romanticism [home](#) [browse](#) [search](#) [news](#) [about](#) [narratives](#)

NARRATIVE
The Darton Family

1. Harvey and Darton was a printing, publishing, engraving, and bookselling firm co-owned by business partners Joseph Harvey and William Darton Sr. Harvey and Darton was formed in 1791 when Harvey became Darton's partner in the printing business. Subsequently, James Harvey (Joseph Harvey's brother) became a partner in the printing firm in 1805 and Samuel Darton (William Darton Sr.'s son) joined the publishing house in 1810. William Darton Sr. died in 1819, Joseph Harvey retired in 1833, Samuel Darton died in 1840, and James Harvey retired in 1841. The firm itself continued to exist for five years after the Harveys' retirement, finally closing down in 1846. Harvey and Darton specialized in a variety of areas related to the book trade, specifically printing, publishing, engraving, and bookselling. The firm concentrated on children's books, although—due to the owners' adherence to the Quaker religion—it also printed and published anti-slavery literature and various political and religious tracts.

The Poems of Robert Bloomfield (1821; 125pp., 13.7 × 8.5 cm) is of interest for several reasons. As noted on the title-page, it is a stereotyped edition. It is also the shared product of a group of publishers, a practice not uncommon in the Romantic period. The publishers listed are 'Longman, Hurst, Rees, Orme and Brown; Baldwin, Cradock and Joy; Harvey and Darton; G. Cowie and Co.; J. Booker; and Edwards and Knibb.' The 'Darton' in this case is William Darton Sr.'s son, Samuel Darton.

◀ Previous 1 2 3 4 5 6 7 8 9 10 Next ▶



THE POEMS OF ROBERT BLOOMFIELD, VOL. II. RURAL TALES AND WILD FLOWERS

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tion of their Quaker values. The dedication of the Society of Friends to moral reform and social regeneration manifested itself in a variety of causes, including an active interest in the rearing and education of children. The influence of the Dartons' religious context is evident both in their choice of publications and in the particularly reformist tenor of the literature published by their firms. Broadly targeting a predominantly middle-class readership, their publications contributed to shaping the values of Britain's dynamic middle-class culture.

Conclusion

Underlying the shift from collection and description to the addition of multimedia narratives was a desire to use *Popular Romanticism* to tell stories, and in turn, to offer more accessible ways to enter into the history of print and reading. While developing a valuable tool for scholarly research, the primary aim was to make the site more useful in educational settings, and particularly in courses on literature of the Romantic period. Since 2012, I have used the site in several related ways: by assigning the reading of particular artefacts, categories and narratives in courses on nineteenth-century literature; and by overseeing the work of graduate students on the writing of new narratives. To supplement the addition of materials and narratives, work in progress includes an index of useful terms, a print chronology, a list of further reading and learning modules intended for classroom use. A forthcoming site redesign will add social networking to further communication and collaboration. 

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Alison Cardinale is the Assistant Head of Learning and Curriculum English at MLC School where she teaches the International Baccalaureate alongside senior English courses. Alison is commencing the third year of research for a PhD at the University of Sydney in 2015, focusing on the poetry of Samuel Taylor Coleridge under the supervision of Professor Will Christie. Recently, Alison has worked as an undergraduate English tutor at the University of Sydney and has ten years' experience teaching English in independent Sydney secondary schools.

James Castell is a Lecturer in English Literature at Cardiff University, where he teaches courses on Romantic and twentieth-century poetry and poetics. He has articles on Wordsworth in *The Oxford Handbook to William Wordsworth* and *The Oxford History of Classical Reception in English Literature*, and is currently completing a monograph on Wordsworth and animal life.

Mary Chadwick is an Associate Research Fellow in the Department of English and Creative Writing at the University of Huddersfield where she worked on *The Anne Clifford Project*. Mary's research interests include women's writing, manuscript cultures, book history and Welsh writing in English from the very long eighteenth century.

Koenraad Claes is a Postdoctoral Fellow at Ghent University (Belgium), where he is employed on the three-year individual research project *Narratives of Continuity: Form and Function of the British Conservative Novel in the Long Nineteenth*

Century, funded by the Research Foundation, Flanders (FWO). Before that, he was a Leverhulme Postdoctoral Research Associate on the project *The Lady's Magazine: Understanding the Emergence of a Genre*, led by Prof. Jennie Batchelor at the University of Kent. His first monograph, a history of the late-Victorian little magazine, is under contract with Edinburgh University Press. He is the managing editor of the open-access journal *Authorship* <www.authorship.ugent.be>.

Mary-Ann Constantine is Reader at the University of Wales Centre for Advanced Welsh and Celtic Studies. She works on Welsh and British literature of the long eighteenth century and has also written on travel writing, folk song, authenticity debates and the Romantic movement in Brittany. Her book on the Welsh stonemason poet Edward Williams, *The Truth against the World: Iolo Morganwg and Romantic Forgery*, appeared in 2007. With Dafydd Johnston, she is general editor of the multivolume *Wales and the French Revolution* series. She is currently leading an AHRC-funded research project, *Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760–1820*.

Richard De Ritter is a lecturer at the University of Leeds and the author of *Imagining Women Readers, 1789–1820: Well-Regulated Minds*.

Diane Duffy was awarded a PhD from the University of Manchester in 2011 on the subject of history, gender and identity in the writings of Anna Eliza Bray (1790–1883). She has presented a number of conference papers on how Bray's regional romances, set in the south-west of England, might be viewed as instrumental in shaping a sense of English national identity in the form of an English national tale. She is currently working as a researcher at the Elizabeth Gaskell House in Manchester.

Elizabeth Edwards is a Research Fellow at the University of Wales Centre for Advanced Welsh and Celtic Studies, Aberystwyth. Her publications include *English-Language Poetry from Wales 1789–1806* (University of Wales Press, 2013) and *Richard Llwyd: Beaumaris Bay and Other Poems* (Trent Editions, 2016). She is currently working on a monograph on Wales and women's writing in the period 1789–1830.

Ruth Knezevich is a Postdoctoral Fellow at the University of Otago (Dunedin, New Zealand) where she is working on a Marsden-funded project on the nineteenth-century Porter family—novelists Jane and Anna Maria Porter and their brother, the artist and traveller Robert Ker Porter. She received her PhD in 2015 from the University of Missouri for her research on footnotes in late-eighteenth and early nineteenth-century literary works; she continues this research with a distant reading of the footnote in women's writing of the eighteenth and nineteenth centuries.

Jakub Lipski is Assistant Professor in the Department of English, Kazimierz Wielki University, Bydgoszcz, Poland. Before obtaining his PhD in English literature, he studied English, Art History and Cultural Studies. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel—Fielding, Smollett, Sterne* (2014) and co-editor (with Jacek Mydla) of *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (2015). He is currently working on a monograph on the correspondences between the eighteenth-century English novel and the fine arts.

Nicola Lloyd is Senior Lecturer in English Literature at Bath Spa University. She specializes in fiction of the Romantic period, with a particular focus on the Irish national tale and the interactions between Romanticism and Enlightenment. Her doctoral thesis, which she is currently preparing for publication, considered the influence of Enlightenment discourses of moral philosophy and perception on Romantic-period fiction. Nicky has published articles on the Irish novelist Lady Morgan and is one of the authors of *The Palgrave History Gothic Publishing: The Business of Gothic Fiction, 1764–1835*, due for completion in 2017. She is currently preparing a scholarly edition of Mary Julia Young's gothic-national tale *Donalda; or, the Witches of Glenshiel* (1805).

Andrew McInnes is Senior Lecturer in English Literature at Edge Hill University. He has recently published his first monograph, *Wollstonecraft's Ghost: The Fate of the Female Philosopher in the Romantic Period* (Routledge, 2016). His research interests include women's writing of the long eighteenth century, the geographies of gothic fiction and children's literature.

Amy Prendergast is currently based in the School of English, Trinity College Dublin. She completed her doctoral studies there in 2012 after being awarded a four-year PRTL Government of Ireland scholarship. She was subsequently the recipient of an Irish Research Council Postdoctoral Fellowship, which allowed her to work on her first monograph. This work, *Literary Salons across Britain and Ireland in the Long Eighteenth Century*, is forthcoming with Palgrave Macmillan.

Corrina Readioff is studying for a PhD at the University of Liverpool on the history and function of pre-chapter epigraphs in eighteenth- and nineteenth-century novels. She manages the social media pages for *Digital Defoe: Studies in Defoe and his Contemporaries* and maintains a personal blog, *The Age of Oddities: Reading the Eighteenth Century* <<http://ageofoddities.blogspot.co.uk>>, to encourage readers of all tastes and backgrounds to enjoy the delights of eighteenth-century literature. She has written for the *Johnsonian Newsletter* and the British Society for Eighteenth-Century Studies *Criticks* website.

Joanna E. Taylor is Research Associate in Geospatial Innovation in the Digital Humanities at the University of Lancaster. She recently completed her PhD at

Keele University: her thesis, entitled ‘Writing spaces: the Coleridge Family’s Interactive Poetics 1798–1898’, explored the use of poetic spaces in negotiating influence anxieties in the works of Samuel Taylor Coleridge’s children and grandchildren. She is the Cartography Curator for the *Gravestone Project* and is the Editorial Assistant for the *Byron Journal*. She can be found on Twitter @JoTayl0r0.

Yi-Cheng Weng is Adjunct Assistant Professor at National Tsing Hua University. She is also teaching as adjunct lecturer at National Taiwan University, National Chengchi University and National Taiwan University of Arts. Her PhD, entitled ‘Conservative Women: Revolution and the British Novel, 1789–1815’, was awarded by King’s College London in 2016. She has written articles on women’s writing, treating topics including the private and public spheres, anti-Jacobin novels, conservative women writers and femininity, and the history of the novel.

Jane Wessel is an Assistant Professor of British Drama at Austin Peay State University. She has published articles in *Theatre Survey* and *Restoration: Studies in English Literary Culture, 1660–1700* and is currently working on a book project on literary property and dramatic authorship in eighteenth-century England. She tweets about theatre history, pedagogy and eighteenth-century culture @Jane_D_Wessel.

