

Class, Culture and Conflict in the Edwardian Book Inscription: A Multimodal Ethnohistorical Approach

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In Memoriam

**Thomas Earl Petty
1950-2017**



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Abstract

This study draws on theories and methodologies from the fields of multimodality, ethnography and book history studies to explore class conflict and social mobility in Edwardian Britain (1901-1914). Using a dataset of 2,998 book inscriptions, this work investigates the types of inscriptions present in books bought and exchanged in Edwardian Britain; the ways in which inscriptive practices varied according to location, gender, age, social class and occupation; the material and semiotic features of inscriptions; and their communicative and performative purposes. The findings reveal that inscriptive choices were primarily influenced by 'class-based affordances' that centred on the social status and wealth of book owners, as well as Edwardian social conventions and the specific, well-established norms of each inscription genre or sub-genre. For the working classes, inscriptions represented pride at owning a book for the first time, while the lower-middle classes primarily used inscriptions as symbolic gestures of social mobility to gain social capital and respect from peers. In contrast, the upper classes, who feared the collapse of hierarchical society, saw inscriptions as a way of advertising their wealth and high social status. However, there is some indication that the upper-middle classes were slightly more willing to embrace lower-class inscriptive practices. These findings suggest that we must reframe current conceptions of hegemony as the transmission of values from a dominant social group to a subordinate one, and view it, instead, as a continuous two-way process between different groups. Overall, the study demonstrates how blending multimodal analysis with ethnohistorical methodologies can uncover the important role of the inscription as a material microcosm of the social tensions that existed between class groups in early twentieth-century Britain.

“The living owe it to those who no longer can speak to tell their story for them.”

From *The Fallen*

Robert Laurence Binyon

published in *The Times* newspaper on 21st September 1914.

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Appendices on Memory Stick

Appendix 3 – Dataset of Edwardian Book Inscriptions

(Images inside folder entitled ‘Appendix 3 – Edwardian Book Inscriptions’)

Appendix 4 – Analysis of Edwardian Book Inscriptions

(Microsoft Access file entitled ‘Appendix 4 – Edwardian Book Inscriptions 1901-1914’)

Appendix 5 – Rejected Book Inscriptions (additional data)

(In Microsoft Word document entitled ‘Appendix 5 – Rejected Book Inscriptions’)

Appendix 6 – Background Information on Edwardian Inscribers

(Microsoft Access file entitled ‘Appendix 6 – Background Information on Edwardian Inscribers’)

Appendix 8a – George Daggar Collection

(Images and analysis inside folder entitled ‘Appendix 8a – George Daggar – Working-Class Private Library Collection’)

Appendix 9a – Mr Straw’s House Collection

(Images and analysis inside folder entitled ‘Appendix 9a – Mr Straw’s House – Lower-Middle-Class Private Library Collection’)

Appendix 10a – Keown Collection

(Images and analysis inside folder entitled ‘Appendix 10a – Keown Collection – Upper-Middle-Class Private Library Collection’)

Appendix 11a – Clake Collection

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Appendix 12 – Producers of Prize Stickers (additional data)

(In Microsoft Word document entitled ‘Appendix 12 – Producers of Prize Stickers’)

Appendix 13 – Types of Edwardian Book Inscription (additional data)

(In Microsoft Word document entitled ‘Appendix 13 – Types of Edwardian Book Inscription’)

Appendix 14 – Awarding Institutions and Reasons for Prize-Giving in Prize Stickers and Prize Inscriptions (additional data)

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Appendix 16 – Ownership Locations (additional data)

(In Microsoft Word document entitled ‘Appendix 16 – Ownership Locations’)

Appendix 17 – Correlation between Book Location and Bookshop (additional data)

(In Microsoft Word document entitled ‘Appendix 17 – Correlation between Book Location and Bookshop’)

Appendix 18 – Trends in Gender (additional data)

(In Microsoft Word document entitled ‘Appendix 18 – Trends in Gender’)

Appendix 19 – Trends in Age (additional data)

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Appendix 20 – Trends in Class (additional data)

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Appendix 21 – Trends in Occupation (additional data)

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Appendix 22 – Edwardian Book Genres (additional data)

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Appendix 23 – Edwardian Book Titles (additional data)

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Appendix 25a – Edwardian Publishing Houses (additional data)

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Appendix 26a – Edwardian Book Series (additional data)

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Appendix 27a – Edwardian Binding Types (additional data)

(In Microsoft Word document entitled Appendix 27a – Edwardian Binding Types’)

Appendix 28 – Edwardian Booksellers’ Labels (additional data)

(Images inside folder entitled ‘Appendix 28 – Edwardian Booksellers’ Labels’)

Appendix 29 – Correlation between Date Published and Date Bought (additional data)

(In Microsoft Word document entitled ‘Appendix 29 – Correlation between Date Published and Date Bought’)

Appendix 30 – Writing Implement (additional data)

(In Microsoft Word document entitled ‘Appendix 30 – Writing Implement’)

Appendix 31 – Printing Technique (additional data)

(In Microsoft Word document entitled ‘Appendix 31 – Printing Technique’)

Appendix 32 – Paper Type (additional data)

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Appendix 33 – Sites of Inscription (additional data)

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Appendix 34 – Occasions for Gift-Giving in Gift Inscriptions (additional data)

(In Microsoft Word document entitled ‘Appendix 34 – Occasions for Gift-Giving in Gift Inscriptions’)

List of Abbreviations and Acronyms

All photographs of book covers, book inscriptions and booksellers' labels have been taken by me (Lauren Alex O'Hagan). Throughout the thesis, they are labelled in the following way:

Abbreviation/Acronym	Explanation
no.	Example from my dataset of 2,998 book inscriptions
BS	Example of a bookseller's label from my dataset
GD	Example from the George Daggar Collection
MS	Example from the Mr Straw Collection
PG	Example from the Keown Collection (Philip Gosse)
HC	Example from the Henry Clake Collection

Any other photographs taken by me (Lauren Alex O'Hagan) or images from third parties are referenced accordingly (e.g. O'Hagan, 2017; www.ancestry.com; etc.).

The following acronyms are used throughout the thesis:

Acronyms	Explanation
BBI	Bookbarn International
EC	Ethnography of Communication
ISA	Ideological State Apparatus
OED	Oxford English Dictionary
PSA	Pleasant Sunday Afternoon
RP	Represented Participant
SCOLAR	Cardiff University's Special Collections and Archives
SFL	Systemic Functional Linguistics
WEA	Workers' Educational Association

List of Edwardian Prices and Modern-Day Equivalents

Throughout the thesis, prices are used to outline the salaries of different Edwardian professions, as well as the cost of books and bookplates. All modern-day equivalents are provided as footnotes within the main body of the text. These calculations have been made using www.measuringworth.com

The table below shows some of the most common prices as a guideline.

Price in s.d.	Modern Day Equivalent
3d	£1.40
6d	£2.80
9d	£3.20
1s	£5.60
2s	£11.20
5s	£28
10s	£56
£1	£112
£10	£1,120
£50	£5,600
£100	£11,200

Chapter 1: Introduction

This study uses a dataset of 2,998 book inscriptions present in books circulated between 1901 and 1914 as a means of understanding class conflict and social mobility in Edwardian Britain. As book inscriptions are objects of historical, social, cultural and linguistic significance, this study draws primarily on theories and methodologies from the fields of multimodality, ethnography and book history studies. It establishes a new framework of analysis that enables book inscriptions to be explored from a genre-based perspective (Bateman, 2008) that takes into account the semiotic differences between inscription categories and the sociocultural factors that may account for such differences.

The Edwardian era marked a high point in the history of book ownership. Growing literacy rates and the dramatic decrease in production costs meant that books became increasingly accessible to all classes in society. Although book inscriptions may seem to be no more than insignificant markers of possession, they are, in fact, an important source of information on how both ownership and readership varied according to geographical location, gender, age, social class and occupation in the early twentieth century in Britain. Through rigorous analysis, it is also possible to determine the range of book inscriptions in use between 1901 and 1914, as well as their prototypical semiotic features and communicative functions. When combined with evidence provided in historical records, such as censuses, street directories and school log books, book inscriptions offer important new ways to explore the various institutions, structures and tastes of Edwardian society, and act as a microcosm of the more general concerns about social class and power that existed at this time. Sherman (2008) argues that to study such inscriptions is “to work at the fringe of the tapestries that weave together books, lives and events” (127).

1.1 Key Terms

Before continuing any further, it is necessary to define and clarify exactly what is meant by the terms ‘Edwardian’, ‘book inscription’ and ‘Britain’ in this study.

1.1.1 Edwardian

In Great Britain, it is common for key periods in history to be described with an adjective that derives from the regnal name of the ruling monarch. This practice was first noted in the Tudor era when ‘Elizabethan’ came to be used to describe the reign of Queen Elizabeth I. Since then,

Britain has also witnessed the Jacobean, Carolean, Georgian and Victorian eras – all periods of major importance in British history. Whereas these terms were not employed in everyday language until many years after the demise of the monarchs, according to Briggs (1965:45), ‘Edwardian’ was coined almost instantly upon the death of Queen Victoria to affirm the contrast between the new King and his mother. However, it was Rudyard Kipling who popularised the term ‘Edwardian’ at the outset of the First World War. Before that, people did not tend to think of themselves as Edwardians (Thale, 1974:25).

In its strictest sense, the Edwardian era spans from 1901 to 1910 – the years in which Edward VII reigned as King of the United Kingdom and the British Dominions. However, as Linkof (2011) notes, “the Edwardian is a difficult historical period to define” (para. 1). It is frequently considered an “indolent coda” (Trumble and Rager, 2013:3) to the Victorian era, or a “nebulous buffer” (Linkof, 2011: para. 1) and “transitional phase” (van Vuuren, 2010:ix) between Victorianism and Modernism. Carle, Shaw and Shaw (2018:1-2) argue that viewing the Edwardian era in this way is problematic because it suggests that what it emerged from or blossomed into is far worthier of study than the period in its own right. Thale (1974:40) notes that popular history proceeded for some time without any mention of the Edwardian age. Over time, the turn of the century, Victoria’s death and the accession of Edward VII came to be seen as convenient symbolic markers of the era. However, as Kemp, Mitchell and Trotter (1997:xi) state, “there is no consensus as to when the Edwardian era began and ended: it is variously viewed as running from the Boer War to the First World War or comprising simply Edward VII’s reign.” For this reason, scholars often extend the period up until 1912 (the sinking of the Titanic), or even 1914 (the outbreak of the First World War), as, according to Bishop (1977), “1914 brought a convulsion far greater than the death of the King in 1910, and a more conclusive end to an era” (152). Therefore, in accordance with other investigations from the fields of history (Nowell-Smith, 1965; Field, 2013), literary studies (Kemp, Mitchell and Trotter, 1997; McKittrick, 2009a) and cultural studies (Entwistle, 1990; Cook, 2012), this project will define Edwardian as the years from 1901 to 1914.

1.1.2 Book Inscription

Broadly speaking, the term ‘book inscription’ can be applied to any handwritten mark within a book. This definition comprises signs of ownership, as well as notes made alongside the text, known as marginalia. However, within the context of this study, a ‘book inscription’ refers specifically to any ownership mark or annotation present on the front endpapers or title pages

of a book. Such marks may range from the most rudimentary signature or initials of the owner to an elaborate, custom-designed bookplate or Sunday school prize sticker.

Marginalia have not been included in this definition as, despite constituting an inscriptive practice, their site of appearance and functions are different to those of ownership inscriptions. In the introduction to her 2001 book on marginalia, this delineation of the two practices is set out clearly by Jackson, who argues that the purpose of ownership inscriptions is to establish possession, while marginalia indicate a more direct relationship with the book's content (21). This point is supported by Myers, Harris and Mandelbrote (2005), who argue that, unlike ownership inscriptions, marginalia "are mediated forms of expression, governed by convention and conditioned by historical circumstance (that) indirectly provide evidence about the mental processes by which readers appropriated texts" (148). Sherman (2008:16-17) establishes a list of functions of marginalia in his *Used Books*, which distinctly demonstrates the ways in which they differ from ownership inscriptions. While he sees the main functions of marginalia as narrative reading aids, ethical pointers and polemical responses, these functions, if indeed they are at all applicable to ownership inscriptions, are only secondary to the main purpose of marking possession. Given this information, only signs of ownership will be considered throughout this study under the category of 'book inscriptions'. Narrowing down the term allows an exploration of an aspect of book history that is confined enough to be dealt with in a thesis, yet which contributes to a broader research literature.

Book inscriptions are an example of what Sinor (2002) calls "ordinary writing" – that is, "writing that is typically unseen or ignored and is primarily defined by its status as discardable" (5). Gillen and Hall (2010) argue that ordinary writing from England's past represents "an elusive quarry" (170) in which only the writing of the elite or distinctive educated individuals has survived in archives, libraries and personal collections. Thus, the potential of collecting book inscriptions from second-hand bookshops in order to study ordinary writing is powerful, as they represent the everyday writing of all people in a community. Within an Edwardian context, this is particularly appealing, as this ordinary writing encompasses the newly literate working classes and lower-middle classes who were able to own books for the first time.

1.1.3 Britain

Although 'Britain' refers geographically to the island of Great Britain, and politically to England, Scotland and Wales, the term is generally understood as an abbreviation of the United Kingdom of Great Britain and Northern Ireland (OED Online, 2018a). From 1801 to 1922, a period prior to the secession of the Irish Free State, 'Britain' encompassed the entire island of Ireland, as well as England, Scotland and Wales (Jackson, 2003:193). When discussing the Victorian and Edwardian periods, 'Britain' is used far more frequently than the 'United Kingdom'¹, perhaps due to the influence of the adjective 'British' that refers to the United Kingdom as a whole and was popularised by the 'British Empire'.

Following these conventions, throughout the thesis, I use the term 'Britain' (e.g. Edwardian Britain) to refer to the United Kingdom of Great Britain and Ireland. Similarly, I use the adjective 'British' (e.g. British Edwardians) to refer to Edwardians from England, Ireland, Scotland and Wales. 'United Kingdom' is only used in references to the official title of King Edward VII as the King of the United Kingdom and British Dominions, or when referencing the present (e.g. 'in the United Kingdom, Oxfam has almost 700 charity shops') in order to distinguish between pre- and post-Irish secession.

1.2 Background

After sixty-three years on the throne, Queen Victoria died on 22nd January 1901, leaving the throne to her son Edward. While the years of Victoria's reign had been characterised by imperial expansion and the increased democratisation of Britain, Victorian society was also stifled by an emphasis on traditional morality and sexual restraint, appropriate social codes of conduct and a zero-tolerance attitude to crime (Victoria and Albert Museum, 2016: paras. 3-4). Following the death of her husband Albert in 1861, Victoria had almost entirely withdrawn from public life and entered into a forty-year period of mourning that would last for the rest of her life. Edward offered a refreshing contrast to his mother. Known for his effusive personality, unique style of dress and fluency in foreign languages, he instigated a new sense of self, became a worldwide fashion icon and strengthened political ties across Europe. Indeed, it has been argued that the King's own temperament and behaviour reflected

¹ 484,000 Google results for 'Victorian Britain,' as opposed to 19,600 for 'Victorian United Kingdom'; 254,000 Google results for 'Edwardian Britain,' compared to '445' for 'Edwardian United Kingdom'.

with surprising accuracy the generation that grew out of the Victorian age with him (Bishop, 1977:24).

Throughout Edward VII's reign, a series of changes in all aspects of British society took place. In the world of politics, a growing self-awareness of the working class led to the founding of the Labour party and a rise in trade unions, women began campaigning for the right to vote, and a series of Liberal party reforms brought about national insurance, minimum wage, old-age pensions, unemployment benefits, and free school meals and medical treatment for schoolchildren. In science and technology, Ernest Rutherford published his studies on radioactivity, the first transatlantic wireless signals were sent by Guglielmo Marconi, and the South Pole was reached by Robert Falcon Scott. More than twenty years of compulsory schooling had produced a highly literate society, while a growth in economic opportunities due to rapid industrialisation also meant that "the Edwardian wageowner was better placed than his Victorian father had been" (Taylor, 1965:130). With increased leisure time and more disposable income available, Edwardians were able to indulge in their favourite pastimes.

Reading became one of the key pastimes of Edwardians from all classes of society as a result of the creation of public libraries, book clubs and the Workers' Educational Association (WEA), as well as a decrease in book prices due to the introduction of newspaper printing methods into book production. Publishers sought to profit from this emerging culturally-aspiring mass readership by introducing new modes of design and distribution, fresh genres and segmented markets into the book trade (McKitterick, 2009b:70-72). The lower classes, in particular, took advantage of these changes, establishing a new autodidactic culture that encouraged organised freethought (Rose, 2010:10).

As the popularity of the book grew, so did interest in book inscriptions. Although the Edwardian era was not the first time that people made marks in books, it is arguably the most interesting period in which to explore this practice, as both increasing literacy and the dramatic decrease in the price of books enabled both genders, and all age and class groups of society to own them for the first time (Vincent, 1993:3-4). Furthermore, the early twentieth century marked a sharpening of class consciousness: the upper classes wanted to preserve the "hallowed structure" (Altick, 1957:85), while the lower classes desired a sweeping reconstruction of social hierarchy. For this reason, an exploration of book

inscriptions/practices and their manipulation by users has the potential to reveal important information regarding the class conflicts and social tensions that existed in Edwardian Britain.

The outbreak of the First World War in 1914 destroyed much of the material base of the late Victorian and Edwardian reading nation, and with it the opportunity to produce books at low cost. Moreover, the economic consequences of the war and the subsequent worldwide financial collapse in 1929 greatly reduced the number of personalised and custom-designed book inscriptions, replacing them with cheaper, mass-produced designs that offered limited possibilities for creativity. Since the mid-twentieth century, books have come to be somewhat taken for granted and generally accepted as a part of everyday life, whether in physical or electronic formats. Yet, for Edwardians, owning a book constituted a source of great pride, and it was the inscription that transformed this commodity into an individuated item associated with the person that owned it. Given the significance of the Edwardian era as both a time of social change and a “Golden Age” (The Bookplate Society, 2008: para. 12) of book inscriptions, it seems the ideal context in which to explore symbolic forms of social class and identity.

1.3 Research Objectives and Questions

The study has two key objectives: (1) to determine how book inscriptions might contribute to our understanding of class and social mobility in Edwardian Britain; and (2) to demonstrate how a genre-based multimodal ethnohistorical framework can strengthen the analysis of such book inscriptions. In order to address these aims and undertake an exhaustive exploration of the Edwardian book inscription, three chief questions will be posed:

1. What types of inscriptions were present in books bought and exchanged in Edwardian Britain, and how did they vary according to the geographical location, gender, age, class and occupation of book owners?
2. What material and semiotic features characterise prototypical inscriptions from each of the different inscription categories, and to what extent were these features influenced by social class?
3. What communicative and performative purposes did book inscriptions have for book owners and reading subjects of all classes?

1.4 Research Design

My dataset consists of 2,998 book inscriptions that were collected over a period of nine months from three main sources: the charitable organisation Oxfam, the second-hand bookseller Bookbarn International (BBI), and Cardiff University's Special Collections and Archives (SCOLAR). The research is primarily qualitative in nature, as the aim of the study is not to assess the specific quantity of book inscriptions pertaining to each category, but rather to establish the rich variety of inscriptions in use between 1901 and 1914. Some simple statistical analysis will be drawn upon, however, to highlight some of the key trends within the dataset.

The project uses a framework of analysis that blends theory from multimodality, ethnography and book history studies. First, the collected book inscriptions will be classified into a topological typology, and patterns of frequency will be identified in terms of book inscription types. Next, the study will turn to how book ownership and inscriptions varied amongst Edwardians according to geographical location, gender, age, class and occupation, and descriptive statistics will be used to highlight frequent patterns noted in the data. Then, twelve prototypical inscriptions will be chosen for detailed multimodal ethnohistorical analysis. This analysis will explore the pictorial, typographical, textural and colour features of each inscription in order to determine whether class-based differences existed in terms of material and semiotic choices. The analysis will be supported by the use of historical documents, such as censuses, street directories and school log books. Next, the communicative and performative functions that these inscriptions had beyond being simple marks of ownership will be investigated. The role of the owner, inscriber and reader will be considered, as well as how broader social structures and cultural systems of power and ideology may have influenced inscriptive practices. In order to ensure that the results are more generalisable, these findings will be compared with four private library collections that are representative of the four main class groups of Edwardian society.

1.5 Significance

Although the Edwardian era was a revolutionary period in terms of book publishing and reading, research on Edwardian literacy practices remains sparse. While some work has been carried out on postcards, visitors' books and autograph books (e.g. Matthews, 2007; James, 2012; Gillen, 2013), there are still only limited studies on book inscriptions. Prize stickers and

bookplates are the only types of book inscription to have been explored in any depth. However, most researchers have given preference to the prize book itself over the actual act of inscription (e.g. Bodmer, 1999; Entwistle, 2004; Reynolds, 2008; Alderson and Immel, 2009; Rose, 2010; Price, 2013), while scholarship on the bookplate mostly predates the Edwardian era and is limited to the field of provenance studies (e.g. Warren, 1880; Griggs, 1884; Castle, 1892; Hamilton, 1895). As no prior attempts have been made to establish the range of inscriptions in use between 1901 and 1914, nor the semiotic features or communicative functions that they perform, it is clear that there is a need to investigate Edwardian book inscriptions. Furthermore, the importance of book inscriptions as primary resources for exploring power relations and class struggles in the early twentieth century in Britain has also been widely overlooked. Therefore, it is necessary to demonstrate how inscriptions can be considered a new primary resource to explore social class in Edwardian society.

In addition, despite Kress's (1996) claim that "all texts have always been multimodal" (20), relatively few works (e.g. O'Toole (1994) on paintings; Granelli and Martinez-Hinarejos (2016) on transcribing historical documents) that locate themselves centrally in multimodality use historical data. Thus, this study hopes to break new ground by adopting an interdisciplinary methodology that introduces multimodality into a historical context – something that has seldom been attempted before. This historical approach will ensure a clear understanding of the ideologies, cultures and traditions of inscriptive practices, and will highlight the fact that using theory and frameworks from different domains of study offers practical, empirical-based solutions, which may enhance findings. Moreover, by examining a dataset of 2,998 items, as opposed to one case study or various isolated examples, this study will challenge Bezemer and Jewitt's (2010) criticism that most research in multimodality has a "micro-interaction" focus (194). This will result in more generalisable findings that allow a clear identification of the different multimodal features at work in the various inscription types.

In short, this project intends to focus on Edwardian book inscriptions for, what is to my knowledge, the first time from a multimodal viewpoint. This will fill a void in the available literature on Edwardian book culture, and also provide the linguistic, historical and bibliographical community with a comprehensive guide to the role and significance of book inscriptions as symbolic indicators of social class in Edwardian society.

1.6 Outline

The thesis begins with relevant background information (Chapter 2) on the historical, political and economic context of the Edwardian period, as well as the key advancements in terms of the book trade. It illustrates the importance of the book to all classes of society at this time. The following chapter (Chapter 3) gives a critical evaluation of previous research carried out within the key subject areas and disciplines relevant to book inscriptions. Particular attention is given to the concept of mass culture and the anthropology of writing, as well as Edwardian scribal practices (notably, the use of postcards, travel books, autograph books and book inscriptions). Chapter 4 outlines the methodology employed and the way in which data was obtained and analysed.

The thesis has five analysis chapters, each of which deals with a different aspect of the book inscription. Chapter 5 explores the book inscription in its social context, giving particular attention to the meaning of ownership and power, Darnton's Communication Circuit (1982), Adams and Barker's New Model (1993), and the key agents involved in the process of inscription. Chapter 6 develops a topological typology based on Rosch's (1975) prototype theory and provides an overview of inscriptive patterns in the dataset. Chapter 7 determines how book ownership and inscriptive practices varied according to the inscriber's geographical location, gender, age, class and occupation. Chapter 8 explores the materiality and semiotic features of twelve prototypical book inscriptions and identifies particular class differences in their structure, while Chapter 9 describes the communicative functions that an inscription may perform for the owner, inscriber and reader beyond being a simple marker of ownership.

The final chapter (Chapter 10) builds on these analyses to demonstrate the study's main findings from a book history and sociolinguistic perspective. It challenges some existing assumptions about class in Edwardian society and suggests reasons for class-based variations in inscriptive practices. It also identifies weaknesses in current multimodal theory and outlines how an ethnohistorical perspective can address some of these concerns. Finally, the chapter discusses the study's limitations and aims for future research.

Chapter 2: Contextualising the Edwardian Era

2.1 Introduction

The Edwardian era was bookended by two key events: the death of Queen Victoria in 1901 and the outbreak of the First World War in 1914. Victoria's death was met by the nation with unease and worry, as very few people could remember life without her as monarch². Her passing had unsettled the confidence that comes with continuity, and this feeling of insecurity was intensified by the fact that it had also coincided with the beginning of a new century. For the general public, Victoria had been the epitome of British industrial, commercial and military greatness, whereas her son, Edward, known for his playboy lifestyle and love of gambling, was feared for his dubious character and the disreputable company he kept³. Despite these anxieties, Edward VII proved himself to be an effective reforming leader who contemporised the profile of the monarchy and restored its popularity. The years of his reign were characterised by vast cultural development, technological advancement and political and social change. Seen as a symbol of gaiety and fun, as well as innovation and progress, Edward was the physical embodiment of this new age in which the old standards that the public had originally been afraid to lose gradually became despised and were abandoned.

This chapter aims to provide contextual information on the changing cultural, economic and societal landscape of Edwardian Britain as a means of understanding the context in which Edwardians operated and carried out their daily lives. The first section considers the state of the British Empire and issues of identity and power in terms of national identity, gender, age and class. The second turns to three of the major drivers of change between 1901 and 1914: the working-class insurgency, the education and self-improvement movement, and the broad institutional developments. In the final section, particular attention is paid to the Edwardian book trade and four pivotal changes that it underwent in the early twentieth century: the aesthetic revolution, print distribution, genre development and the segmented market.

² "It is like the roof being off the house to think of England queenless," stated the author, A.C. Benson, in his diary (1901, cited in O'Day, 1979:43).

³ Indeed, Queen Victoria herself lamented, "What will become of the poor country when I die? If Bertie succeeds he would spend his life in one whirl of amusements?" (1863, cited in Bishop, 1977:10).

2.2 The Empire on which the Sun Never Sets?

At the time of Queen Victoria's death in 1901, the British Empire was the largest empire in the world. It controlled more than 25% of the world's surface and was made up of roughly 400 million people [Figure 1] (Hyam, 1999:48). While the Empire gave Victorians a sense of pride, it also accorded them a notion of racial superiority. As Hyam (1999) notes, to some, "the Empire really seemed to be ordained by God, an Imperial mission which was nothing less than a divine vocation" (48). However, as the Edwardian period began, attitudes towards the Empire became increasingly pessimistic. The disaster of the Boer War, followed by the dominion status of Canada and Australia in 1907 and the increased Irish bid for Home Rule, marked the "deathblows to the optimistic idea that the Englishman was the born ruler of the world" (Hobhouse, 1911:216). With the increasingly influential status of the United States, many newspapers began to pose the question: 'will the Empire last the century?' (Garvin, 1901, cited in Hyam, 1999:49). There was also a growing awareness amongst some political figures of the jingoistic policies of the then-Conservative British government in the colonies. Although the election of the Liberals in 1906 pulled the colonial administration away from these aggressive and centralising methods, public opinion about the concept of Empire remained largely negative throughout the Edwardian era (Prior, 2013:85-86; Burton, 2017:2-3).

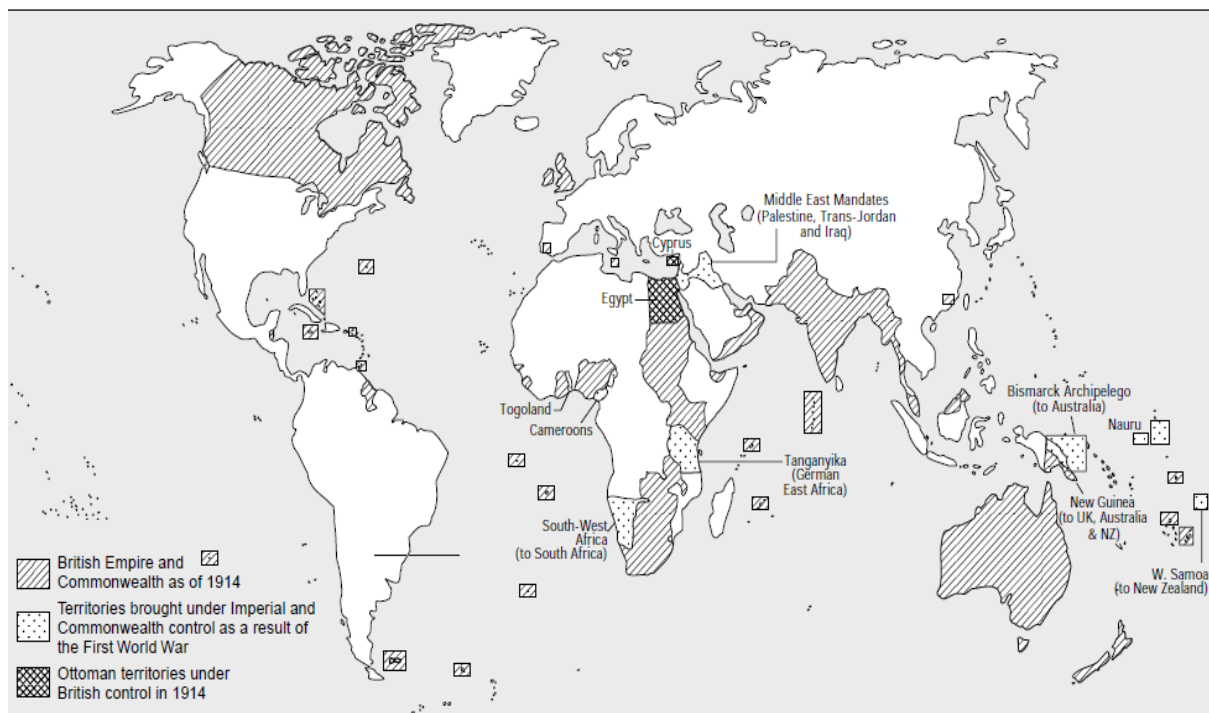


Figure 1 - The British Empire in 1914 (Hyam, 1999)

2.3 Identity and Power

Thompson (1992:180) claims that every Edwardian's sense of self was organised along four dimensions: belonging to a nation, masculinity or femininity, age, and class. Each dimension helped to construct a personal identity, which tied into the social order and wider consciousness. While this consciousness held society together, it could also become an agent for change.

2.3.1 National Identity

Despite the increasing scepticism towards the British Empire, imperialism remained a significant part of national identity throughout the beginning of the twentieth century. However, as Annan (1990) notes, "a gulf yawned between the mass of the population and the ruling class" (44). Most working-class members were only vaguely aware that the Empire existed, and many were unable to name any British colonies (Rose, 2010:338). Aware of the need to gain support for their world mission in the face of a rising lack of approval, institutions began to indoctrinate the masses about the 'benefits' of the Empire. One such method was Empire Day, which was first celebrated on 24th May 1902 and involved schoolchildren dressing in traditional costumes, saluting the union flag, singing patriotic songs and listening to inspirational speeches (Bishop, 1977:125). Around the same time, brass band military music was also promoted, and magic lantern shows about colonial travels and annual Imperial Exhibitions were held (Thompson, 1992:182).

This rhetoric, which advocated the belief that the British were inherently superior to other races, also generated new militaristic delusions. War was metaphorised as the "Great Game"⁴ (Thompson, 1992:185), and military victory was advertised on postcards and cigarette cards as the most cherished way of imposing British authority. Heathorn (2000:3) argues that the elementary classroom served as a workshop of reformulated English nationalism. Children all over Great Britain were expected to identify with Englishness over Britishness, as it was believed to be "at the core of the best British values" (95). Books were a particularly powerful tool in presenting imperialism as an integral part of Britain's racial mission. They depicted non-white native cultures within the Empire as 'other', and advocated stereotypes of infantilised Indians, manly Maori and lowly Aborigines through the use of overexaggerated images and derogatory adjectives. Schools also introduced children to

⁴ This term was introduced into mainstream consciousness by Rudyard Kipling in his novel *Kim* (1901).

historical martial figures, such as Nelson and Wellington, as heroic role models of patriotism, while the Magna Carta and the Monarchy were endorsed as binding and unifying factors of society. Although this rhetoric aimed to mask any apparent problems with the Empire, this view is not shared by all. MacKenzie (1984:149), for example, argues that educators focused on war and imperialism to enliven a dull curriculum rather than to promote the glory of Empire. Nonetheless, it is clear that most Edwardians were brought up to believe that to be British was to be a conqueror, an imperialist and a civilising force.

2.3.2 Gender

In addition to national identity, Edwardians of all classes were brought up to assume that the division of humanity into male and female was natural. Men dominated the public sphere, while women were restricted to the private. Men were also conceived as stronger and more intelligent than women (Thompson, 1992:186). This was manifested through gender-specific subjects at schools that taught commerce and physical sciences to boys and theoretical domestic economy to girls (Heathorn, 2000:167). These traditional roles were also promoted in the religious fiction awarded by schools and Sunday schools to working-class children at the time (O'Hagan, 2017a:512-513). By the turn of the twentieth century, however, some key changes had taken place. Women could now keep their own property when they married, they benefitted from improved health thanks to the increased availability of contraception, and 29% of them were actively engaged in full employment (Thompson, 1992:62-63). These changes were illustrated in the emergence of New Woman fiction – a genre that centred on female heroines who fought against the traditional positions of women and challenged the old codes of conduct and morality⁵. New Woman fiction contributed to major changes in women's lives, particularly riding bicycles, travelling alone, wearing shorter and lighter clothing, resisting enforced marital sex and accessing birth control information (Cunningham, 1978:2-3). Nevertheless, women still did not have the right to vote.

Women's increased mobility in other aspects of social life led to the founding of a national organisation in 1897, fronted by suffragists, who demanded the right to vote through peaceful campaigning. When their efforts failed to achieve votes for women, the Women's Social and Political Union was established in 1903. This union was led by suffragettes, who

⁵ Key authors of New Woman fiction were Olive Schreiner, Annie Sophie Cory, Sarah Grand, Mona Caird, George Egerton, Ella D'Arcy and Ella Hepworth Dixon.

began using hunger strikes and militant tactics in order to be heard. This movement was managed by discontented middle-class women, who argued for the need to reform marriage laws, grant equal pay and provide play-centres and clinics for working mothers (Thompson, 1992:231). Although suffrage for women over thirty was not achieved until 1918, it would not have been possible without the efforts made during the Edwardian era. The movement bestowed women with a new gender identity in which they were less submissive, docile and deferential to men. This sexual liberation and radical free-thinking became reflected in 1920s fiction, one of the most famous examples being Virginia Woolf's *Mrs Dalloway* (1925).

2.3.3 Age

The lifecycle of an Edwardian was typically split into three stages – childhood, adulthood and old age. Childhood as a concept emerged in the mid-Victorian era as a result of the emphasis of middle and upper classes on the role of the family and the sanctity of children (Jordan, 1987:xiii), but it became consolidated as a concept in Edwardian Britain due to the introduction of the 1908 Children's Act. The Children's Act prevented children from working in dangerous trades, purchasing cigarettes or entering pubs, and provided them with free school meals and medical checks. It also led to the creation of special schools for incapacitated children and juvenile courts, probation officers and borstals for young offenders (Bishop, 1977:124).

In Edwardian Britain, the transition from childhood to adulthood was marked by economic independence, rather than the modern concept of biological changes. As children typically finished school at twelve and entered the workplace shortly after, they moved directly to adulthood without an interim adolescence period. However, Entwistle (1990:16) argues that the length of childhood varied according to class: the growth of secondary school education kept middle-class boys in a state of economic dependency for longer than their working-class contemporaries. Childhood for working-class children, therefore, constituted a rather short period. Entwistle goes as far as to argue that, if the definition of childhood is confined to the state of economic dependency, middle-class girls never progressed beyond it, but rather moved within it from father to husband.

As children progressed into adulthood, age became a private matter that was never discussed in public. In working life, friction between youths and adults seldom developed into a sustained challenge, perhaps due to the speed at which children were forced to grow up. While there may have been some age conflict between generations in terms of social

attitudes, age was rarely considered a threatening source of social fissure (Thompson, 1992:190).

Like the transition from childhood to adulthood, the move from adulthood to old age was also characterised by different criteria from what we would consider the passage today. Old age had less to do with chronological age than with life circumstances; a combination of poverty, ill health and dependency often made members of the lower classes age much more quickly than those in the middle and upper echelons of society. Furthermore, the fact that the life expectancy of upper-class Edwardians was 63 years compared to just 36 years for working-class Edwardians (Thompson, 1992:9, 267) also meant that the definition of old age entailed class-based variations. Although the 1908 Old Age Pensions Act granted pensions to people over 70, few Edwardians actually lived past this age. Moreover, the fact that the weekly pension was just 5s⁶ meant that more than two thirds of over 70s lived with their family (Davidoff, 1990:72). The fact that groups of all ages regularly socialised together may also account for the lack of intergenerational conflict.

2.3.4 Class

At a time when Great Britain was the richest country in Europe (Hattersley, 2007:66), wealth was very poorly distributed, with the wealthiest 1% of Edwardians owning 69% of the national capital (Thompson, 1992:3). This capital was mostly held by male heads of families, and consisted in the ownership of houses, land, railways, mines and businesses. In 1913, the average annual earnings of occupied men and women of all classes was £80⁷, and out of a total population of some thirty-three million, less than one million were liable to pay income tax, which was levied on incomes of £160⁸ a year or more (Bishop, 1977:30). Although, on the surface, the Edwardian economy was thriving, beneath lay a system in which the gap between rich and poor was widening considerably (Thompson, 1992:287-288).

Class was perhaps the most important concept around which Edwardian society was organised. It “was the backbone of social organisation” (Thompson, 1992:191) but, at the same time, it generated much internal social conflict. There were immense divergences in standards of living between classes, as revealed by the surveys of Rowntree (1901) and Booth (1903) on poverty in York and London, and no situations better reminded Edwardians of their

⁶ £28 in today's money.

⁷ £8,960 in today's money.

⁸ £17,920 in today's money.

precise station in life than railway trains or churches with their class-based seating arrangements (Thompson, 1992:285). While a number of Liberal welfare reforms between 1906 and 1911 – such as old-age pensions, labour exchanges, trade boards, unemployment insurance and sickness insurance – sought to rectify these social inequalities, in 1911, 75% of the population still lived in a one- or two-roomed dwelling (Daunton, 1990:195). Furthermore, the increasing leisure time that a reduction in working hours and a growth in spending power had generated only served to highlight these class differences further. As Cunningham (1990) notes, leisure activities did not “float freely in a stratosphere above the world of work and daily life” (290). Instead, they were intimately related to and derived from that world, thus reproducing and reinforcing class boundaries.

In 1909, the Liberal Party politician Charles Masterman wrote *The Condition of England* to provide a survey of contemporary society with a particular focus on the state of the working class. He separated Edwardians into four key groups: “the conquerors”, “the suburbans”, “the multitude” and “the prisoners”.

Masterman describes “the conquerors” as top of the social hierarchy, “organised from top to bottom on a money basis (...), with everything else as a sideshow” (1909:35). This group consisted of wealthy aristocrats whose income came chiefly from inherited lands and investments (the upper class), as well as high status professionals with large salaries, such as doctors and barristers (the upper-middle class). Households of “the conquerors” often contained a range of domestic servants, and childcare was largely turned over to nurserymaids (Davidoff, 1995:95). They were also amongst institutionalised religion’s most stalwart supporters. Amongst the upper classes, the ‘London Season’ formed one clearly demarcated phase in their annual calendar and involved attending social gatherings and various forms of high culture, such as opera and theatre. The remainder of the year was centred on the country house, where the men’s social lives revolved around shooting, fox-hunting and horse-racing, whereas the women held elaborate house parties and bridge evenings (Arlott, 1965:453). The upper-middle classes, on the other hand, viewed leisure as something that had to be both respectable and productive. For this reason, they established tennis, croquet and cricket clubs, practiced photography and played musical instruments, and collected natural objects, such as ferns, feathers and birds’ eggs (Bailey, 1989:120).

Masterman uses the term “the suburbans” to describe the new lower-middle-class group that emerged at the beginning of the twentieth century in Britain. Although this group

was divided internally between white-collar clerks and shopkeepers (Thompson, 1992:192), they were united by one thing: their preoccupation with individual advancement and pursuit of status. The lower-middle class tended to live on the outskirts of the city in newly built houses with large gardens and one domestic servant. Within this group, the birth rate was 30% less than the national average, while the mean age of marriage was 27 for men and 25 for women, compared to the national average of 25 and 21 respectively (Thompson, 1992:50-51; Hattersley, 2007:79). The lower-middle-class leisure culture was also suburban. Individual hobbies included gardening, cycling and shopping, whereas collective family activities involved visiting parks or the seaside. For this reason, the lower-middle class was often ridiculed by other middle-class and upper-class groups for being people with “unconquered aspirations who (were) divorced from the realities of life in an artificial city civilisation” (Masterman, 1909:94). This is supported by Wild (2006:155), who argues that, in literary cultures, lower-middle-class clerks were often regarded as drudges who were confined to their petit bourgeois status⁹.

Masterman’s “multitude” (the working class) sat at the bottom of the social ladder and made up roughly three quarters of the total population of Britain (Altick, 1957:82). While Masterman described this group as living in deplorable conditions in overcrowded houses which “reached the limits of human endurance” (1909:139), present-day historians (e.g. Rose, 2010; Todd, 2015) recognise that the Edwardian working class was composed of many layers that provided a far wider range of models and values of home life than Masterman described. Typically, these scholars categorise the working class into three sub-groups: skilled, semi-skilled and unskilled manual labourers.

The skilled sector of the working class had a keen interest in self-improvement and was strongly aware of the importance of education in bringing about social change and an improvement in their general condition (Crossick, 1977:48; Gray, 1981:39). While most working-class leisure activities were formed around the local community, with the most significant institution being the pub, the skilled sector enjoyed more middle-class pastimes,

⁹ Leonard Bast in E.M. Forster’s *Howards End* (1910) is one of the best examples of this:

He was not as courteous as the average rich man, nor as intelligent, nor as healthy, nor as lovable (...) Had he lived some centuries ago, in the brightly coloured civilizations of the past, he would have had a definite status, his rank and his income would have corresponded. But in his day the angel of Democracy had arisen, enshadowing the classes with leathern wings, and proclaiming, "All men are equal--all men, that is to say, who possess umbrellas," and so he was obliged to assert gentility, lest he slipped into the abyss where nothing counts, and the statements of Democracy are inaudible (58).

such as visiting museums and walking in parks (Entwistle, 1990:73). In contrast, the unskilled sector took pleasure in music halls and spectator sports, particularly football, boxing and dog-racing, and participated in darts, card-playing and gambling. This group generally experienced vast poverty due to their large families, and it was most strongly associated with drunkenness and crime (Steinbach, 2012:23). The semi-skilled working class, on the other hand, tended to encompass characteristics of both groups: they enjoyed sports and social clubs, but also frequented libraries and attended adult classes (Cunningham, 1990:290).

Although these observations are based on scholarly examinations of life in Edwardian Britain, we must recognise that compartmentalising the working class into three areas, as opposed to one, still risks stereotyping. Therefore, when exploring book inscriptions, the historical records of working-class inscribers will be used to add a valuable dimension that gives a more realistic and rounded picture of working-class life in Edwardian Britain.

Below the working class were Masterman's "prisoners", typically known as the underclass or the "sunken people" (Arnold, 1995[1869]:175). This group consisted of prostitutes, criminals, beggars and orphans. Many were also chronically ill or disabled, and ended up in the workhouse. Wilson (2016) explains that members of the underclass "existed without hope and usually without a way out of their terrible social and economic position" (para. 6).

These class distinctions remained constant throughout the Edwardian era, and they are thematised time and time again in fiction of the period. The outbreak of the First World War in 1914 played a major role in the erosion of hierarchical British society by creating many "temporary gentlemen" (Petter, 1994:133), defined as white-collar workers who, upon joining the army, fraternised with educated men for the first time. Although class differences did not disappear overnight, the Great War certainly played a pivotal role in changing these traditional structures that had so clearly defined the Victorian and Edwardian ages.

2.4 Drivers of Change

While most studies of the years between 1901 and 1914 typically either wrap the Edwardian era in a romantic haze of high-society garden parties or view it as a period of rebellious political uprisings (Carle, Shaw and Shaw, 2018:3), it is undeniable that many of the tensions that broke out in the social fabric of Edwardian society were largely the result of a clash between these two opposing worlds. The Edwardians lived in a "culture of speed" (Keep,

2001:151) governed by rapid changes in knowledge, leisure and consumption (Blom, 2008:2). The working-class insurgence, the education and self-improvement movement, and the organisation of social clubs are perhaps three of the most important changes that posed a direct challenge to the given, unjust social order.

2.4.1 The Working-Class Insurgence

According to Thompson (1992:247), no working class in the world was better organised or more literate in the early twentieth century than the British. Growing literacy and waning religious influence sparked an awareness that politics offered the best hope of bringing about change through collective pressure. This led to a rise in the Labour movement, characterised by the widespread development of trade unions and the founding of the Labour Party.

Trade unions, as we understand them today, first emerged in the 1870s as a response to the increasing awareness of the need to prevent abuse of workers' rights. Between 1901 and 1914, trade unions grew at a faster rate than ever before due to the general discontent caused by wages that were failing to keep pace with the rising cost of living (Bishop, 1977:144). As a result, trade union membership rose from just 2,022 members in 1901 to three million by 1914 (Department for Business, Innovation and Skills, 2011:22). Trade unions regularly organised strikes and industrial disputes, the most disruptive of which was the 1911 National Railway strike, which resulted in the deaths of six people.

Trade unions became aware that they needed parliamentary representation as a political weapon for workers' interests. Thus, they established a Labour Representation Committee in 1899, which became the Labour Party in 1906 (Hattersley, 2007:235). The Labour Party was strongly supported by a series of artists who designed membership cards, logos, cartoons, invitation cards and posters to help their cause (Gorman, 1985:18). Of these artists, Walter Crane was the most prominent: his now-iconic images depict capitalism as a serpent, while socialism is drawn as a Britannia-like figure that represents motherhood, beauty and courage (Figure 2).



Figure 2 - Walter Crane, Social Reconstruction versus Capitalist Construction (Spartacus Educational, 2016)

Crane's iconography is often credited as contributing to the success of the Labour Party in the 1906 election, where it gained a voice in parliament for the first time, winning twenty-nine seats. His artwork also influenced the results of the two elections of 1910, where the Labour Party won forty and forty-two seats respectively (Hattersley, 2007:234). For the first time, working-class people had a platform on the national stage and more importantly, their opinions were being taken seriously. This is also reflected in the revolutionary welfare reforms that were implemented by the Liberals between 1906 and 1911 (see 2.3.4), which brought considerable improvement to the condition of the working classes.

2.4.2 Education and Self-Improvement

Essential to the political mobilisation of the working classes were the various Education Acts that had been passed by Parliament throughout the nineteenth century with the aim of providing free, compulsory education to all under thirteens in Great Britain. For adults, it was the formation of the WEA in 1903 that provided important opportunities for mutual improvement.

Prior to 1870, there was no national system of education in England and Wales. Education distinctly favoured middle- and upper-class children, who received schooling from fee-based grammar schools, boarding schools and public schools. While some ragged schools (funded by charities for destitute children) and dame schools (private day-care facilities in the home of the teacher) did exist for the poorer sections of society, few working-class children

attended. For these families, it was more important that children earned money than they received an education. The 1870 Education Act demonstrated a commitment to the nationwide provision of education. It established a system of 2,500 school boards that were responsible for the building and management of schools in areas where they were most needed (Hattersley, 2007:246). This led to a dramatic increase in the number of children attending school. Attendance rose even further following the 1878 Factory Act, which banned work before the age of ten, and the 1880 and 1891 Elementary Education Acts, which introduced compulsory schooling for children between the ages of five and ten and abolished fees. Bolstered by the increase of the minimum school leaving age to twelve in 1899, by 1901 5.7 million children attended school on a regular basis [Committee of Council on Education Report, 1901]. In 1902, a new Education Act replaced school boards with Local Education Authorities, which were given powers to establish new secondary and technical schools, as well as to develop existing elementary schools. Under this Act, a series of specialist schools were set up to prepare boys and girls for particular industries: technical colleges trained boys to become engineers or naval officers, while teacher training colleges were founded for girls. By this time, more than thirty years of compulsory schooling had ensured that almost 100% of Edwardians were literate (Vincent, 1993:4).

Althusser (1971:89) claims that schools have a role to teach 'know-how', but in forms that ensure the pupils' subjection to the ruling ideology. This was clearly the case in Edwardian Britain as, although access to education was a liberating experience, it was also an effective means of social control and a way of maintaining the status quo (Reynolds, 1990:9). For this reason, in the board and faith schools, which were typically attended by working-class pupils, the curriculum attempted to instil habits of obedience, yet insufficient knowledge of political economy to enable them to interfere in decision-making. Middle-class grammar and boarding schools, on the other hand, were largely aimed at utilitarian education that emphasised professional skills, while the private schools for upper-class Edwardians were centred around a predominantly classical education.

The WEA was established in 1903 and was the most successful organisation to bring higher education to working-class adults (Rose, 2010:265). For just 2s 6d¹⁰ a year, members obtained a range of reading materials previously unavailable to them. The WEA was self-

¹⁰ £14 in today's money.

governing, democratic and decentralised, and it sponsored summer schools, rural rambles, art exhibitions, training courses and lectures. One of its centrepieces was the University Tutorial Class, which comprised short courses in provincial areas across Britain. As well as the WEA, other locally based adult schools were established to teach core subjects, such as arithmetic, geography and grammar, but also to emphasise social problems and the benefits of fellowship and mutual aid activities. By 1910, there were 1,900 schools with over 114,000 adults attending on weekends and weekday evenings (Smith, 2004: para. 6). Around the same time, Ruskin College and Central Labour College were founded to provide teaching to working-class adults. However, unlike the WEA, these institutions were supported by trade unions and were generally made up of Marxist students. The Co-operative society also played a key role in working-class education. In 1885, it established its own education department, which offered course syllabuses in economics, citizenship and industrial history to both members and staff (Facer, Thorpe and Shaw, 2012:330). It also encouraged members to take exams to gain qualifications and to participate in recreational activities, such as cycling, gymnastics and swimming. By 1901, 1,154 members were enrolled in the Co-operative education programme (*ibid*).

2.4.3 Religious and Secular Movements

Outside of the state school system, many working-class children received religious instruction through Sunday schools. Snell (1999) describes the Sunday school as “one strand of a uniquely working-class cultural constellation” (48). The increased literacy that came about as a result of compulsory schooling in 1880 led Sunday schools to fear that, while the number of children who could read was rising, there was “no provision to safeguard them from the wrong sort of literature” (Sunday School Chronicle, 1903, cited in Entwistle, 1990:28). The literary critic Edward Salmon (1888) argued that:

The young mind is a virgin soil, and whether weeds or rare flowers and beautiful trees are to spring up in it will, of course, depend upon the character of the seeds sown. You cannot scatter literary tares and reap mental corn. A good book is the consecrated essence of a holy genius, bringing new light to the brain and cultivating the heart for the inception of noble motives (233).

In response to these growing concerns, awarding books as prizes began to form a fundamental part of Sunday school culture in the late nineteenth century (Entwistle, 1990:29). The prize book was typically awarded to a person in recognition of an outstanding achievement or contribution. However, it also served the secondary function of providing a moral education and was often used by educational and religious institutions as a tool to disseminate approved fiction. The application of mass-production newspaper printing methods and machinery to book production meant that prize books could be printed in attractive formats at a very low cost. Some Sunday schools also had on-site libraries. However, these were in decline by 1900 due to poor attendance and the inability to compete with the stock of public libraries.

Despite the fact that just 20% of working-class Edwardians attended church on a regular basis (Thompson, 1992:173), Sunday school attendance reached its peak in 1910, with more than 6.1 million attendees (Hopkins, 1994:299). Although no religious body had a monopoly over Sunday schools, the largest number of lessons were offered by the Anglican Church of England, accounting for 37% of all Sunday schools in Britain during the Edwardian period (Lacquer, 1977:61). In Wales and the South West of England, the number of Wesleyan Methodist Sunday schools was particularly high (Field, 2013:54). Catholicism was the only notably absent denomination, which can perhaps be explained by the fact that Catholic children received their religious education on weekdays in the form of Catholic faith schools. In some areas of Britain, Socialist Sunday schools were established as a secular alternative that aimed to reduce middle-class bias and make working-class children aware of their social responsibilities (Docherty, 1997:327).

The Edwardian era also marked a “high noon” (Morris, 1996:420) for social clubs, with one third of children involved in a youth movement at a local or national level. With a general decrease in church attendance, the establishment of religious clubs was a way for churches to ensure that religion was practiced within social institutions, and thus to retain followers in an increasingly secular society¹¹. The Salvation Army, Y.M.C.A, Scripture Union, Boys’ Brigade, missionary societies and Bible classes were just some of the initiatives that were run by middle-class Edwardians who hoped to ‘reform’ the working-class members. Perhaps the

¹¹ Thompson (1992:177) lists a range of factors that contributed to the decline in religious belief in the Edwardian era, including growing urban anonymity, rising material comfort, state provided social security, mass entertainment in the home, education, rationalism and scientific advancement.

largest religious social club of the time was the Band of Hope, which had been set up in the early nineteenth century to campaign against the consumption of alcohol. The Band of Hope encouraged working-class children as young as six to meet weekly to listen to lectures on the evils of drink, to take part in rallies, demonstrations and marches, and to sign a pledge of total abstinence (Smith, 1993: para. 12). By 1901, 3.5 million children were members (Watson, 2012: para. 5), a number that remained steady until 1914.

The most prominent secular movements were the Boy Scouts (1907) and, subsequently, the Girl Guides (1908), which confronted Sunday schools with new, alternative forms of secular moral education (Thompson, 1992:177). Scouting wove together imperialism, the concern for national efficiency and a growing enthusiasm for the physical and mental benefits of the outdoors (Morris, 1996:423). By 1910, there were over 108,000 boy scouts and 40,000 girl guides (Mangan, 1990:100).

Amongst adults, the Pleasant Sunday Afternoon (PSA) club was the most well-attended. The PSA was a semi-religious gathering, which was set up in the late Victorian era to dissuade nonconformist men from frequenting pubs on a Sunday afternoon. PSAs encouraged the payment of a nominal weekly fee to get together and participate in unconventional services consisting of hymns, Bible readings and prayers (Inglis, 1963:79-80). In addition to their religious element, PSAs often involved debates, tea parties and sports. By 1913, there were 329 PSAs in Britain (Hopkins, 1994:299). Although the *British Weekly* newspaper considered these clubs a practical answer to the churches' question of how to reach and influence the working men of the country (Sykes, 1892, cited in Inglis, 1963:83), others feared that what was intended as a feeder organisation into nonconformist worship may, in fact, begin to rival it and "degenerate into mere amusement of the people" (Barrett, 1895, cited in Inglis, 1963:84).

2.5 Literacy and the Book Trade

The above sections have outlined three key characteristics of the Edwardian era: an increase in literacy, spending power and leisure time. All of these factors contributed to the "steady expansion of British reading habits" (Hudson, 1965:305) between 1901 and 1914. In addition to rising levels of literacy and an improvement in average family income, this trend was also influenced by vast population growth and increased life expectancy (Alderson and Immel, 2009:406). Furthermore, the education of the working classes had created a new culturally

aspiring mass readership (McDonald, 1997:7). As Altick states in his *English Common Reader*, “more and more, it was the (...) mass audience with pennies in its pocket that called the tune to which the writers and editors danced” (1957:5). As the reading population grew at a faster rate than ever before, publishers sought to profit by introducing new modes of design and distribution, fresh genres and segmented markets into the book trade – all of which would help establish new reading constituencies and contribute to the recognition of the Edwardian era as a time in which it was a “blessing to be alive with a strong pair of eyes” (Hudson, 1965:326).

The outbreak of the First World War in 1914 changed reading practices significantly. Not only did books become published in cheap wartime editions with fewer illustrations and colours, but less available disposable income meant that new books were purchased increasingly less often than before. Hudson (1965:326) claims that, as the Great War began, the enterprising and rich diversity of book publishing ended.

2.5.1 The Aesthetic Revolution

Few things changed more obviously than the outward appearance of books between the beginning of Queen Victoria’s reign in 1837 and King Edward VII’s in 1901. It was in the late nineteenth century that books became widely recognised as “objects of design” (Morris and Levin, 2000:7) and elaborate vehicles for graphic arts and industrial techniques. The introduction of cloth and paper hardboard covers, coupled with increasingly productive rotary machinery, enabled a range of new printing techniques to be implemented, all of which improved the aesthetic appeal of the book. By the beginning of the Edwardian era, detailed colour blocking, decorative lettering, patterned endpapers, gilt overlays, vignette embossing and Art Nouveau embellishments were all commonly employed at a relatively low cost (*ibid*). Around the same time, it also became the norm to publish books in a range of different coloured covers for consumers, with an illustration suggesting something of their content. McKitterick (2009b) argues that this versatility and stylisation of cloth “transformed the relationship between publisher, bookseller, customer and reader” (99), as it enabled books to be sold based on their external properties as much as on their content.

Internally, books had also developed considerably over this period. Although illustrations had appeared in books for many years, it was during the Edwardian era that the illustrated book truly came of age. The introduction of photomechanic half-tone blocks facilitated the quick and cheap reproduction of photographs, while chromolithography

allowed colour printing (Twyman, 2009:130). Both enabled the integration of text and illustration for the first time. Stereotyping – a printing technique in which metal plates were cast from set pages of type – also dramatically sped up book production, as it offered simultaneous printing on different machines. The introduction of the monotype system for printing also kept costs down and drove up production (*ibid*). In addition, the price of paper had fallen significantly upon the discovery of new mechanochemical ways to process wood pulp. Along with esparto (a type of grassy fiber), it was used particularly in ‘cheap editions’ (reprints of classic works). Although advertising in books was not as commonly used by Edwardians as by Victorians, this was another way of keeping costs low. Advertising was widely spread across all book genres, with household goods, seaside establishments and patent medicines being the most frequently advertised products (McKitterick, 2009b:51).

2.5.2 Print Distribution

The greatly increased number of potential readers impacted all stratas of Edwardian society. By 1911, the paper, printing and publishing trades had 253,000 employees (Vincent, 1993:132), while roughly 13,500 titles a year were being published, of which some 9,500 were brand new (McKitterick, 2009c:114). The greater availability of books meant that they also began to be distributed more widely. Between 1896 and 1911, annual public spending on books increased from £286,000 to £805,445¹² (Altick, 1962:399). Although the reduced price of production now made it possible for many to buy their own books, books were still being borrowed in large numbers from the wide range of libraries and clubs that formed part of Edwardian book culture.

The growth of free public libraries in the late nineteenth century represented an unprecedented extension of knowledge and entertainment, both to those who had previously had access to shared collections and to the many more who had not (McKitterick, 2009d:549). Considered a “prop of society” (*ibid*) for the working classes, the upper classes regarded these libraries as “haunts of public building parasites” (Altick, 1957:238). They feared not only that the working classes would mingle with them for the first time and thus risk spreading contagious diseases, but also that these working classes would become a serious threat to their own social position (Rose, 2010:13). As Hammond (2006) outlines, “Victorian moral philanthropy (had) created the public library, while Victorian moral panic insisted that it

¹² Between £32.3 and £902.9 million in today’s money.

remain middlebrow and conservative” (195). Yallop (2011:38) goes further, arguing that public libraries grew principally out of the upper-class desire for moral authority and universal order. She contends that, if the working classes “were going to be allowed to vote, then they needed to be instructed in the ‘right’ things” (*ibid*). In other words, public libraries provided one means of organising people, enforcing norms of behaviour and driving home approved messages. Despite these concerns, between 1896 and 1911, fifty-four million books were issued annually from public libraries (Altick, 1962:399), and, by 1914, public libraries served 62% of the population in England (Taylor, Whitfield and Barson, 2016:3). Most attendees were men, as women were cautioned that libraries encouraged the dangerous and rebellious act of silent reading (Chartier, 2002:172).

The establishment of *The Times* newspaper’s Book Club particularly facilitated the access of working-class and lower-middle-class women to books (Eliot, 2006:143). Subscribers were able to borrow and sell their own books when they no longer wanted them. Furthermore, circulating libraries, such as the Boots Booklovers’ Library set up in 1898, allowed books to be borrowed after payment of the subscription charge of 10s 6d a year (*ibid*)¹³. Miners’ Libraries and Mechanics’ Institutes were also an important source of reading material for working-class men, particularly in Wales (Rose, 2010:237).

For the upper-middle classes, the National Home Reading Union was created in 1889 in direct response to the growth in public libraries. It encouraged young, unmarried women to participate in communal discussions about books, and reached its peak membership in 1914 with 20,000 members (Colclough and Vincent, 2009:306). The upper classes also formed private reading societies, partly to avoid socialising with the lower classes (Flint, 1993:107). In addition, these groups also began to use the more exclusive circulating libraries, such as Mudie’s and W.H. Smith, that had been established in the Victorian period and that remained popular because of their perceived high moral values and the fact that they “(took) a stand against books that were regarded as transgressing the dictates of good taste in subject or treatment” (Hammond, 2006:28). They also used subscription libraries, lyceums, athenaeums and literary institutes (McKitterick, 2009d:547).

W.H. Smith’s transition from railway bookstalls to high street shops in 1905 was another major development in print distribution and helped double their profits between

¹³ £58.80 in today’s money.

1907 and 1914 (Colclough, 2009:277-278). The art of window display was particularly important in this profit increase, with the use of coloured book covers playing a key role in attracting new customers. For those who wished to save money, second-hand books remained an enticing alternative. Perhaps surprisingly, most books in circulation at this time were, in fact, not new (McKitterick, 2009e:635). For this reason, the Edwardian era also witnessed a rise in second-hand bookshops, as well as stalls and street barrows where booksellers peddled their goods.

2.5.3 Genre Development

The dawn of the twentieth century was characterised by the expansion of the mass market and the birth of the bestseller as a concept. As a result, middle-class Edwardians began to witness a growing conflict between art (the canonical, male-authored 'good' books) and the market (contemporary, female-authored 'bad' books) (Hammond, 2006:5). Although debates about the definitions and merits of high and low culture existed both before and after this period, Hammond argues that the Edwardian era represented "a zenith of the impact of these debates" (2006:8). Indeed, the terms 'lowbrow' and 'highbrow' first appear in the OED at this time (in 1906 and 1908 respectively), perhaps a reflection of the anxiety that many Edwardians felt at the increasingly permeable boundaries between the two (Carle, Shaw and Shaw, 2018:7). As many Edwardian novels began to blend a self-conscious literary style and an interest in social and aesthetic theory with sensational subject matter, it soon became clear that highbrow and lowbrow culture could no longer be viewed as mutually exclusive categories.

Fiction and literature accounted for 30% of the total book market in Britain between 1901 and 1914 (Eliot, 1994:51-54). Three genres of fiction that had emerged in the late Victorian period continued to be popular at this time: New Woman; social realism; and historical romance (Kemp, Mitchell and Trotter, 1997:14-16). The New Woman novels pushed against the limits which society imposed on women (see 2.3.2); social realism drew attention to the human experience, particularly the everyday conditions of the working classes; and historical romance blended costume dramas with historical or quasi-mythical figures. The years 1901 to 1914 also witnessed a boom in detective and spy novels, invasion scare stories, and tales of fantasy and horror. Although religious novels remained a constant source of income for publishers due to their use as prize books, they now had to compete with an increasingly broad range of other genres.

As a result of increased free time and rising standards of living, the Edwardian era also witnessed the expansion of a new genre aimed specifically at members of the lower-middle class: the leisure book. Cookery books in particular gained a wide readership and large dissemination, while books on horticulture, flowers and gardening grew in popularity with both men and women (Cooper and Russell, 2009:476-480). Music and sport also became major topics of interest, and travel literature thrived, with guidebooks becoming staples of the Edwardian tourist (*ibid*, 2009:482-491). The Edwardians also enjoyed the genre of biography and had a great interest in books about the royal family (Hudson, 1965:306-315).

With the increased levels of education of the working classes, publishers recognised a need for autodidactic, educative books. As a result, specialist publishing, led by the University Tutorial Press and J.M.D. Meiklejohn, grew rapidly, and the general public were introduced to new and potentially controversial sciences, such as geology, zoology, comparative anatomy and astronomy (Secord, 2009:452). Publishers also began to recognise the usefulness of the term ‘popular’, characterised by the use of simple language and explanations, as a particular selling point for working-class readers (*ibid*, 2009:468-469).

The book trade also expanded its seasonal markets. June saw a flurry of advertisements for books marketed as ‘summer holiday reading’, while, by October, the Christmas market was in full swing. The coverage was broad, and incorporated most genres, with a particular emphasis on children’s books and annuals (Eliot and Freebury 2009:695).

2.5.4 The Segmented Market

The increased scale of book production and reading led to far greater diversity in the range of books that booksellers stocked. It also gave rise to the segmentation of the market, as the book trade recognised commercial potential in identifying specialist readerships. Children were particularly targeted, with the market splitting according to gender. This segmented market for boys and girls was heavily influenced by the introduction of prize books in both religious and secular institutions. Although the intended reader of children’s fiction was a child, the purchaser was almost always an adult, and thus it was their presumed tastes and preferences that were given overriding priority. In fact, Rose (2010:381) claims that many girls’ books only sold well because they were given as presents by adults, not because they appealed to the girls themselves.

Books were also marketed at readers according to their profession, age or wealth, and produced in a range of different formats, bindings, type sizes and paper to appeal to all classes

of society. Recognising the growing potential of working-class readers, 'cheap editions' began to figure prominently in the catalogues of most respected publishers (McKitterick, 2009b:73), who began to arrange book lists by price so as to reap as much benefit from each part of the market as possible. The average book cost one shilling¹⁴, and some publishers even began competing by offering books at threepence¹⁵ or one penny¹⁶ (Eliot and Freebury, 2009:692). Rose (2010:7-8) argues that these cheap editions challenged the existing social order, which, in turn, created new discontents.

Hammond (2006:113) claims that the reason for the success of these cheap reprints amongst working-class and lower-middle-class readers was threefold: the considerable increase in the number of literate people with money to spend on books; a new notion of the home as a 'display case'; and a growing belief that reading was the key to social advancement. The most ambitious reprint series in scope and production quality was J.M. Dent's *Everyman's Library*. The *Everyman's Library* emerged in 1906 with the aim of publishing "the greatest non-copyright works of English and world literature in one thousand uniform volumes of about five hundred pages, selling for a shilling per volume" (Krygier, 2007: para. 3). By 1907, nearly three million copies had been sold (Altick, 1989:28). According to Hammond (2006:91), the *Everyman's Library* operated as a formal course of education for the working classes. Altick (1989:184) believes that the library was based upon three modern marketing concepts: package psychology, brand name psychology and snob appeal. In other words, if a buyer owned a few volumes, they would want to acquire the rest; a reader who was pleased with several books in the series would regard the entire series as a guarantee of excellence; and the possession of a shelf of books gave a person a pleasant feeling of status, no matter how humble their actual circumstances.

2.6 Summary

This chapter has demonstrated that the Edwardian era was characterised by vast social and cultural changes that had a strong impact on prevailing long-held beliefs about gender roles, social class and the strength of the British Empire. As a result of their increasing education and political mobilisation, the working- and lower-middle classes in particular began to question the inferiority of women, the hierarchical division of society and the morality of

¹⁴ £5.60 in today's money.

¹⁵ £1.40 in today's money.

¹⁶ £0.45 in today's money.

British imperialism. The introduction of public libraries and book clubs, new book genres and the segmented market all played an important role in this education, but they were met with concern by the upper classes, who feared that the growing autodidactic culture would bring about the collapse of traditional class society. For the present thesis, the essential point is that this class conflict was also played out in book inscriptions, which owners used as symbolic markers of status.

Concerns over the spread of mass culture and its potential consequences for social cohesion have plagued scholars throughout the twentieth century and will be explored in more detail in the next chapter. Chapter 3 will also provide information on the anthropology of writing, as well as the most popular Edwardian scribal practices and the types of book inscriptions in use in the early twentieth century.

Chapter 3: Mass Culture, Reading and Writing in Edwardian Britain

3.1 Introduction

Across its four sections, this chapter provides a critical evaluation of previous research carried out within the key subject areas and disciplines of this thesis. It begins by adopting a theoretical overview of the great twentieth-century debate amongst scholars on the spread of mass culture and its potential consequences. Then, it explores the anthropology of writing and the ethnographic methodology that it uses to analyse everyday scribal practices. Next, empirical evidence on three key Edwardian scribal practices – postcards, visitors’ books and autograph books – is outlined and parallels are drawn with book inscriptions in terms of their performativity. Finally, the chapter concludes by examining the different types of book inscriptions that were used in Edwardian Britain.

3.2 The Culture Wars

The culture of any group can be defined in terms of its own distinct set of attitudes, beliefs and behaviours. Mass culture relates to a collection of ideas or values that develop from a common exposure to the same media, news sources, music and art (Oxford Reference Online, 2018). With the dramatic rise in publishing at the turn of the twentieth century, the Edwardian era is often regarded as a period at the dawn of mass culture (Hatt and O’Neill, 2010:184). Typically associated with the working classes, mass culture was generally met with scorn by the upper classes, who feared a loss in the tradition of elite culture in Britain (Jenkins, McPherson and Shattuc, 2002:29). Intellectuals (e.g. Adorno and Horkheimer, 2002 [1944]), on the other hand, feared that mass culture would make the ‘vulnerable masses’ lose their capacity for critical thought. Throughout the twentieth century, scholars from a range of academic disciplines have constantly debated the spread of mass culture and its potential advantages and disadvantages. Whereas early studies focused on ‘culture and civilisation’ and ‘culturalism’ perspectives, over time, investigations based on Marxist theory, structuralism, psychoanalysis and post-structuralism have emerged. Today, discussions of mass culture are largely accompanied by post-modernist arguments about the decline of absolute truth (e.g. Baudrillard, 1993) and a spreading distrust of metanarratives (e.g. Lyotard, 1979). In order to understand the mechanics of Edwardian society, the following section will outline several

influential theories on mass culture that emerged throughout the twentieth century, with a particular emphasis on reading.

3.2.1 Class and Culture

One of the first serious works of literary sociology to be published in English on mass culture was *Fiction and the Reading Public*, written in 1932 by Q.D. Leavis. The book is described by Sutherland (2000, cited in Berberich, 2015) as “so wrong and yet so important” (38), as Leavis sets out to assess the reading habits of the British population, but ends up lamenting the cultural decline of literary standards. Essentially, she argues that, up until recently, culture had always been “in minority keeping” (Storey, 2017:24), but now the status of the minority has changed, and the masses no longer exhibit an “unquestioning assent to authority” (Leavis, 1932:191). She goes on to state that the reading capacity of the general public has never been so low as of the present (231), and that most people now prefer to read simplified popular fiction characterised by “crude, elementary prose, carefully constructed in phrases and simple sentences so as to read with the maximum ease” (185). According to Leavis, the spread of “standardisation” (22) and “levelling down” (185) has become an active threat to good literature and threatens to land the country in irreparable chaos. She maintains that the only way to keep its expansion and influence under control is to re-establish the authority of literature and train citizens to discriminate and resist. For, as Leavis concludes, it is only by maintaining an educated public who will keep in circulation the best poetry, drama and novels that “the atmosphere in which we live may be oxygenated” (211). In expressing these views, Leavis shares a similar outlook to that of upper-class Edwardians, who feared the disintegration of ‘high’ literary culture. Hoggart (2009) calls this the “peg on the nose” (349) approach.

3.2.2 Literary Value

Writing twenty-five years later, in 1957, Richard Hoggart developed a ‘culturalism’ position in response to Leavisism in *The Uses of Literacy*. The book is divided into two parts: the former outlines the working-class culture of Hoggart’s childhood in the 1930s (based on personal experience), while the latter (using academic research) describes this culture as being under threat from new forms of mass entertainment in the 1950s. Unlike Leavis, Hoggart praises the strong sense of community and self-determination of the working classes. In this respect, he bears similarities to Edwardian intellectuals who did not fear the moral decline of the working

classes, but rather a decline in their moral seriousness. He argues that the working classes have an interesting ordinary life from which they do not need to escape, and that the rise of mass entertainment risks undermining this (171). Throughout the book, Hoggart reiterates his confidence in the working classes' ability to resist many of the manipulations of mass entertainment. However, in his presentation of popular fiction as an example of deterioration, Hoggart resembles Leavis, criticising contemporary writing for being thin, insipid and inferior due to its lack of "moral tone" (208). Thus, despite being considered a book that can be read against Leavis, the two authors have several ideas in common: both focus on the notion of cultural decline, and both see education as a means of resisting the manipulation of mass culture. The main difference between them is that what Hoggart considers the 'good past' (i.e., the 1930s) is what Leavis considers the 'bad present'. Although Hoggart avoids many of Leavis's cultural judgements, by adopting a similar literary methodology, he "continued a tradition, while seeking, in practice, to transform it" (Hall, 1980:18).

3.2.3 Modes of Production, Ideology and Hegemony

Another approach to the study of culture that has its roots in the mid-nineteenth century is Marxism. Essentially, Marxism argues that "texts and practices must be analysed in relation to their historical conditions of production" (Storey, 2006:65). The Marxist methodology differs from other historical approaches to culture in its concept of history: it argues that each period of history is built around a particular "mode of production" (Marx and Engels, 2001:50). Its "base" is made up of a combination of the forces and the relations of production (i.e., human labour, tools, equipment, etc.), whereas its "superstructure" consists of institutions and definite forms of social consciousness (i.e., property, law, class, etc.) (*ibid*:57-58). In his 1971 essay *Ideology and Ideological State Apparatuses*, Louis Althusser rejects these mechanistic interpretations of the base/superstructure formulation. Instead, he develops the concept of social formation, which is made up of the economic, the political and the ideological. For Althusser, ideology is "a system of ideas and representations which dominate the mind of a man or social group" (107). Ideology plays a fundamental role in an Ideological State Apparatus (ISA), which he describes as "a certain number of realities which present themselves to the immediate observer in the form of distinct and specialised institutions" (50). These institutions include the Church, the School and the Family, to name but a few. Although these ISAs are multiple, distinct and relatively autonomous, according to

Althusser (100), their unity is secured by the ideology of the ruling class. In the study of Edwardian book inscriptions, the notion of ISA is relevant, as specific visual and verbal choices may reveal the power of particular individuals or institutions.

The work of the Marxist Antonio Gramsci is also central to the study of culture, particularly his concept of hegemony. Hegemony refers to the success of the dominant classes in presenting their view of the world in such a way that it is accepted by other classes as common sense (Eagleton, 1991:112). This power is exercised over subordinate classes through a combination of coercion and persuasion (Simon, 1990:22). Gramsci (1971:424) argues that the only way to create a new hegemony is to transform popular consciousness by changing people's ways of thinking and feeling, their concept of the world and their standards of moral conduct. Hegemony is also bound up with the notion of ideology. According to Gramsci (1971:377), ideology is not judged on its truth or falsity, but rather on its efficacy in binding together a bloc of diverse social elements, and thus acting as an agent of social unification. The application of the concept of hegemony to the genre of book inscriptions is likely to unravel the social tensions and class conflicts that existed in Edwardian Britain.

3.2.4 The Consumption of Culture and Social Stratification

The sociologist Pierre Bourdieu is another key player in the development of literature on culture and its influences. For Bourdieu (2010), the consumption of culture is "predisposed, consciously and deliberately or not, to fulfil a social function of legitimating social differences" (xxx). Bourdieu is not interested in the self-evident – that different classes have different lifestyles – but rather in identifying the processes by which cultural distinctions secure and legitimate forms of power and control rooted in economic inequalities. In short, he explores how these differences are used by dominant groups as a means of social reproduction.

Habitus is a concept that is central to Bourdieu's work on culture. It refers to the way in which the 'outer' social and 'inner' self of an individual help to shape each other (Maton, 2014:49). He argues that a person's habitus is structured by his or her past and present circumstances (i.e., family upbringing and education), and it is this structuring that helps forge his or her present and future practices. This structure is made up of a system of dispositions that generate perceptions, appreciations and practices (Bourdieu, 1990:53-54), which are both durable (they last over time) and transposable (capable of becoming active within a wide range of social action). However, habitus does not act alone: it interacts with an individual's position in a field (capital) within the current state of play of that social arena (field). The

social arena can be understood as a structured social space in which people or institutions are positioned (Gaventa, 2003:9). The position of each agent is the result of an interaction between the specific rules of the field, an agent's habitus and an agent's capital (social, economic, cultural or symbolic). Thus, habitus can be viewed as "the product of internalisation of the division into social classes" (Bourdieu, 2010:170).

Bourdieu uses the term "cultural field" to describe the place where a cultural struggle between the dominant or official culture and popular culture occurs (Gaventa, 2003:9). "Cultural capital", on the other hand, plays a central role in societal power relations because it "provides the means for a non-economic form of domination and hierarchy, as classes distinguish themselves through taste" (*ibid*). Each form of capital may be accumulated and transferred from one arena to another, but those who begin with particular forms of capital are advantaged from the outset (Thomson, 2016:18). Cultural capital can also be affected and influenced by a collective enterprise of inculcation that is exhibited through two distinct forms of pedagogy: implicit and explicit. Implicit pedagogy concerns the unconscious inculcation of principles that manifest themselves only in their practical state, whereas explicit pedagogy is the inculcation of values by means of articulated and formalised principles (Bourdieu and Passeron, 2000:46-47).

In the context of book inscriptions, the work of Bourdieu is highly significant. The habitus of an individual is reflected in their choice of inscription, implicit and explicit pedagogies can be noted in prize inscriptions, and cultural and symbolic capital can be explored in reference to bookplates. Applying Bourdieusian theories to book inscriptions demonstrates how field and habitus are involved in a continual dialectic through which the act of creating an inscription both produces and reproduces the social world around it (Bourdieu and Wacquant 1992:104).

3.2.5 Creative Resistance

Historically, scholarly interest in the reader has largely been confined to the moral, sociopolitical and physical effect of texts on audiences, who have typically been viewed as passive objects, rather than active subjects. This orientation changed radically in the 1970s when several social scientists turned their attention to textually inscribed addresses, as well as the role of audiences in interpretation and evaluation. In his 1980 book (first translated into English in 1984) *The Practice of Everyday Life*, the social scientist Michel de Certeau examines the ways in which people individualise mass culture and alter objects in order to

make them their own. At the core of this study is the distinction between strategies and tactics. De Certeau links the former with institutions and structures of power (i.e., the “producers”), while individuals are the “consumers” who use tactics to act in strategy-defined environments (1984:30-31). According to de Certeau, everyday life works by a process of “poaching” (xii) on the territory of others, using the rules and products that already exist in culture in a way that is influenced, but never wholly determined, by such rules and products. For de Certeau, the act of consumption is a form of production, which should be understood as consisting of multiple acts of co-creation in which the consumer is never merely a passive recipient, but rather an active though unequal participant in the creation of meaning (García, 2013: para. 3). By convening a new discussion in these terms, de Certeau emphasises a profound change in social, economic and power relations: positing tactics not as subordinate to strategy, but as opposed to it, gives the consumer just as much power as the institution (Goff, 2010: para. 3).

In reference to reading, de Certeau (1984:171) argues that a text only has meaning through its readers. Reading produces a plurality of meanings, which change according to each reader and are ordered in accord with codes of perception that it does not control. A text only becomes a text in relation to its readers’ “exteriority” (36), i.e., their outside world, and by an interplay between two combined expectations: literality (the organisation of a readable space) and a reading (the organisation of a procedure necessary for the realisation of the work). Thus, de Certeau argues that reading is situated at the point where social stratification and poetic operations intersect. Social stratification seeks to make the reader conform to the information distributed by the elite, whereas poetic operations manipulate the reader by insinuating their inventiveness into the cracks in a cultural orthodoxy. For de Certeau, readers are travellers and their autonomy depends on a transformation of the social relationships that overdetermine their relationship to a text (174). Again, book inscriptions are the perfect context in which to explore some of the arguments put forward by de Certeau. As will be demonstrated in Chapter 5, the choice of books given as prizes or gifts was heavily influenced by the power dynamics between the producer and the consumer.

3.2.6 Reader-Response

The literary theorist Roland Barthes (1977:148) argued that a text’s unity lies, not in its creator, but in its destination. Therefore, no one reading position exists. For Barthes, the concept of self as a singular and coherent entity is a fictional construct, as an individual

comprises tensions and conflicting knowledge claims. This means that a reader's culture and society always play a key role in the interpretation of a text. Whatever the intended meaning of the author, it will always be secondary to the meanings that readers perceive. The author is merely a "scriptor" (147) whose work is externally written here and now. Barthes refers to this as the "death of the author" (148). Similarly, Fish (1976) contends that readers are inventors who make, rather than decode, a text by applying knowledge to it of their "interpretive community" (483) to infer connections and construct coherent narratives. This is also supported by Bakhtin (1981), who argues that "intertextual" (the shaping of a text's meaning by another text) and "heteroglossic" (the coexistence of distinct varieties within a single 'language') (272) references are likely to cue readers' knowledge and lead them into a dialogic process with a text. Similar views are shared by scholars in the field of New Literacy Studies (e.g. Street, 1984; Gee, 1986; Barton and Hamilton, 1998). Chartier (1994:2-3) also argues that the relationship between what is written and what is received is always dialectic and thus open to appropriation. Like Barthes, he argues that texts only exist through their readers and the process of "actualisation" (*ibid*).

In the context of this research, it is clear that book inscriptions are a creative act that may be interpreted by readers in a range of ways. For example, many inscriptions make use of intertextuality to refer to previous works of literature or cultural/historical references. In this way, dialogicity between reader and writer is encouraged, as the inscription's meaning is produced by the reader not only in relation to the text, but also in relation to the complex network of texts invoked in the reading process. This type of reader is what Zwaan (1993) calls the "real reader" (6) – a person (either past or present) who engages with the inscription and uses his or her own unique sociocultural understanding to make an interpretation. This can be contrasted with Iser's (1974) "implied reader" (xii), which describes the ideal reader who is able to interpret the author's intended reading of the inscription. Unlike the real reader, the implied reader is largely idealistic and does not exist in reality. Throughout this research, when interpreting inscriptions, the perspectives of both implied and real reader will be taken into consideration.

3.3 The Anthropology of Writing

Up until now, the focus of this chapter has been primarily on mass culture and its impact on reading. However, it is also important to explore the communicative practice of writing and

its use in everyday life at both an individual and societal level. Barton and Papen (2010:3) state that examining written texts is essential for understanding how societies operate and are organised, how institutions communicate with the public, how individuals and social groups organise their lives and make sense of their experiences, and how culture and knowledge is produced and reproduced. As interest in the study of writing is cross-disciplinary, it has been researched from a range of perspectives using a variety of tools. While traditional perspectives were classical, expressive and cognitive in nature, most recently, attention has been given to the social approach, which argues that writing can only be understood as part of a wider dialogue with the social world. Faigley (1986:535-537) splits the social approach into four strands. The first is rooted in post-structuralism, and argues that “words carry with them the places where they have been” (*ibid*:535); the second theory stems from the sociology of science, and sees texts as active social tools in complex interactions (536); the third view is entrenched in ethnography, and considers the immediate communities in which writers learn to write (536); while the fourth derives from Marxism, and insists that any act of writing must be understood within power structures related to modes of production (537).

In order to break the boundaries between these social approaches, Barton and Papen (2010) developed the umbrella term “anthropology of writing” (3). They argue that by examining writing as a cultural and social practice, its centrality to how societies operate and to the ways individuals relate to each other and to institutions can be deduced (9). Fundamental to this approach is the idea of writing as an activity. This encompasses the function of written texts, as well as how different agents appropriate and make sense of them through their values, beliefs and behaviours. Within this discipline, one main focus has been the distinct domains of writing, including everyday life (Barton and Hamilton, 1998), multilingual contexts (Pérez, 1998), religion (Kapitske, 1995) and workplaces (Gowen, 1992). The anthropology of writing has also focused particularly on different cultures (Street, 1993; Ahearn, 2001; Wogan, 2004), the importance of other people in an individual’s literacy practices (Malan, 1996; Baynham and Masing, 2000) and the significance of groups in the acts of reading and writing (Barton and Tusting, 2005).

The anthropology of writing is defined primarily by its methodology, which comprises research tools that allow an exploration of the activities and contexts of writing and the meaning that their users, readers and writers bring to them. These methods are ethnographic

or, in some cases, ethnohistorical (Barton and Papen, 2010:9), and emphasise the users and producers of texts and the ways in which writing engages with broader social practices and discourses. When applied to the context of the Edwardian era, a social approach to writing offers a powerful way of conceptualising the link between the “ordinary writing” (Sinor, 2002:5) of everyday people, which is often dismissed as “discardable” or “boring” (126), and the social structures in which it is embedded and which it helps shape. As the sections below will emphasise, this “ordinary writing” could recount such innocuous pursuits as travel and leisure, but it could also act as a mediator of the power struggles and class conflicts of early twentieth-century Britain.

3.4 Edwardian Scribal Practices

In her work on the changing aesthetics of text in print culture, Danet (1997) argues that all texts have their own “aura” (9), which tells a history of the hands that have touched them. Hand-written texts, particularly books, are objects “whose presence decorates a room, symbolises our identity and life experience, and embodies important memories and intellectual, spiritual and recreational concerns” (*ibid*:10). In essence, they are “extensions of our selves” (Belk, 1988:148).

Edwardian Britain contained the highest rates of literacy in the world at the time, with just 5% of the total population unable to read or write (Thompson, 1992:171). Although the years 1901 to 1914 are often described as a key period for reading, they were also characterised by a growing interest in writing. Writing was seen as an empowering act that emancipated people from traditional ways of life and made them less dependent on others in their community (Chartier, 2002:157). Perhaps no three text types better characterise the everyday scribal practices of the early twentieth century than the picture postcard, the visitors’ book and the autographic gift book.

3.4.1 The Picture Postcard

The picture postcard is a phenomenon that has been likened by Gillen (2013:490) and Atkins (2013:4) to the modern day communicative practices of email or text messaging due to its near-synchronous speed of delivery¹⁷. Although postcards had been used in the late Victorian

¹⁷ Post was delivered up to six times daily.

era, it was the introduction of the 'divided back'¹⁸ format in 1902 that led to a dramatic increase in postcard sending. By 1914, almost a billion cards a year were being delivered (Gillen, 2013:490). While the postcard was a convenient way for Edwardians to send quick, short messages, its prevalence was also in part due to increased travel and the desire to keep in touch with friends and family back home.

In the last twenty years, the scholarly community has begun to show particular interest in the Edwardian postcard. Initial research concerned the postcard as semiotic space (Ostman, 2004) or as ritual communication (Rogan, 2005). These studies laid the foundation for further investigations into the interplay between the image and message of postcards in specific contexts of use. Hook (2005) investigated how hospital postcards reflect early twentieth-century healthcare, Wall (2007) explored family relationships in comic postcards and Hall and Gillen (2007) researched complaint and reproach in Edwardian postcards. Most recently, Gilderdale (2013) has explored the use of symbolism in the 'Hands Across the Sea' genre of postcards that were popularised in Edwardian Britain.

Malcolm and Becker (2008) were the first scholars to note the benefits of applying a multimodal framework to the analysis of postcards in order to highlight links between Edwardian communicative practices and modern-day digital communication. They used a corpus of 350 Edwardian postcards to compare how the visual message on the front related to the verbal message on the back. This idea was developed by Gillen (2013) in her ethnohistorical study of multimodality in a corpus of 3,000 miscellaneous postcards. Gillen used Lillis's (2013) *Sociolinguistics of Writing* to draw attention to the materiality of such texts, and the semiotic practices of sending and receiving them. Like Malcolm and Becker (2008) and Gillen (2013), the current study will also adopt a multimodal approach to investigate Edwardian book inscriptions. By applying social semiotics to a new context of use, this study will demonstrate the complexity of visual grammar and highlight the differences between each inscription sub-category in terms of its structure and design.

3.4.2 The Visitors' Book

During their travels, Edwardians often encountered the visitors' book. This book occupied a central place in hotels and inns and offered travellers an opportunity to leave comments

¹⁸ The 'divided back' format allowed both address and message to be written on one side of the postcard, freeing up the whole of the other for the picture. Previously, the Post Office had insisted that the whole of one side had to be used for the address, leaving the sender only a very small space to write their message.

about the establishment. Like postcards, the visitors' book was first established in Victorian Britain, but it was only in the early twentieth century that its usage became commonplace. Both Victorian and Edwardian visitors' books have been explored from numerous angles by researchers. These studies can be typically classified under three themes: mapping the geographic scope of hotel clientele (Bulkley, 1980; Lundgren, 1983; Weaver *et al.*, 2006, 2007; Fyfe, Holdsworth and Weaver, 2009); exploring nineteenth- and early twentieth-century British hostelries (Dewar, 1983; Fyfe and Holdsworth, 2009); and gauging the extent of middle-class integration and nation-making (Sterngass, 2001; Chambers, 2002).

The best-known study was carried out by James (2012), who tracked the evolution of the visitor's book throughout the nineteenth and early twentieth century in Britain as a means of exploring travel identities, the liminality of hotel and inn spaces, and the guests' performativity of status and taste. He argued that, in Victorian and Edwardian Britain, the book was "a core part of the dramaturgy of the hotel lobby" (44), as it constituted a multimodal record that was central to the performance of travel identities and spaces. James notes how comments, poems, advice, anecdotes and jokes were important elements in such performances. The performative function of the visitors' books bears parallels with Edwardian book inscriptions: both involve forms of aesthetic practice and active performance that do not merely record, but actually produce particular identities within a specific historical context, and both are sites of specific, yet sometimes liminal, practices. By viewing both visitors' books and book inscriptions in this manner, it becomes clear how each played a role in the creation of a distinctive culture during the Edwardian era.

3.4.3 The Autographic Gift Book

Another popular Edwardian scribal practice that grew out of the Victorian era was the autographic gift book. This type of book blended a scrapbook with interactivity and autograph and was primarily used by young women. In their 1989 study, Green and Devaney explored the use of language play and identity construction in nineteenth-century autograph book inscriptions. This research was followed up by Ricker (2008), who investigated the role of autograph books as "semi-public spaces in which identity of the self is negotiated between individual and community" (113). However, both studies took place in the USA – a non-Edwardian context – and thus one must be cautious when drawing conclusions about the practice in Britain based on their findings.

Matthews (2007) was the first to explore autographic gift books within a British Victorian and Edwardian setting. She outlines the key communicative functions of several sub-categories of autograph book: the birthday book¹⁹, the confession book²⁰ and the daily scripture book²¹. Matthews argues that, although these books encouraged a rhetoric of personalisation and intimacy, they were also bound up with moral education and self-improvement. Publishers achieved this goal by combining blank spaces for personalisation and signatures with printed content based on advice manuals and instructional articles. This ensured that the two types of buyers targeted were young women and their older guardians or mentors. By addressing two distinctive constituencies, publishers could blend the lightweight autographic format with culturally legitimating moral messages in the form of quotations from sacred or canonical authorities. This is similar to the function of prize books, which used religious stories to transmit Christian values to children (see 7.4.1).

Matthews states that authors of birthday books often appropriated them to document deaths, marriages and world events, while the confession book acted as a platform for performativity, as inscribers often used wit, humour and irony to avoid expressing their true feelings. In this particular aspect, a resemblance can be noted between the types of inscriptions in the confession book and the performativity that some inscribers carried out when creating book inscriptions. Finally, Matthews notes active engagement by participants with the daily scripture book. She observes that users often circled or highlighted particularly relevant quotes and wrote comments next to them. Again, this bears similarities with the ways in which Edwardian readers engaged with books in their own collections.

3.5 Edwardian Book Inscriptions

An inscription can be broadly defined as “words that are written, carved or engraved upon a surface” (OED Online, 2018b). Existing studies concerned with writing as inscription tend to focus on inscription as a representation of language instead of considering its material dimension (Lillis, 2013:25). If the material dimension of an inscription is neglected, it is reduced to a system or text, rather than a social practice. This means that both the tools used for writing and the significance of the inscription as an expression of identity are lost. By

¹⁹ Keepsake journals commonly used throughout the nineteenth and early twentieth century to record birthdays.

²⁰ Secular albums that encouraged readers to write their own responses to questions, sharing emotions, secrets and fantasies.

²¹ A creation of religious publishers that fused the popularity of the autographic book with a textbook that provided one Bible quote a day.

adopting a multimodal ethnohistorical framework, both these elements can be addressed. Although some studies of the materiality of writing have emerged over the past twelve years (e.g. Pahl and Rowsell, 2006; Stein, 2008; Wilson, 2010), as well as visual ethnography (e.g. Pink, 2007; Rose, 2012), none has yet addressed the topic of book inscriptions.

As outlined in Chapter 1, book inscriptions are ownership marks that can be found on the front endpapers or title pages of a book. Jackson argues that writing in books is a recognised privilege of ownership (2005:58), and, consequently, the impulse of most book owners is to mark possession (2001:19). This was particularly important in Edwardian Britain, as increasing literacy and the dramatic decrease in book prices enabled all strata of Edwardian society to own books for the first time. No longer bound by the rules of libraries from which books were borrowed, owners used book inscriptions extensively to declare ownership. Drawing upon the knowledge of books they had read in the past, as well as cultural and social understanding, owners used inscriptions to create embellished, idealised versions of themselves. These inscriptions acted as mirrors through which owners could observe their own life and recompose it to reflect their own desires (Chartier, 2002:178).

In recent years, much work has been carried out on marginalia (e.g. Jackson, 2001; 2005), defined as “notes written in the margin of a book” (OED Online, 2018c). However, book ownership inscriptions have not yet been duly recognised as a topic of scholarly interest. Sherman’s (2008) work on hand-written ownership inscriptions is an exception, but his focus is on readers in Renaissance England, a context that predates the Edwardian era by almost three hundred years. Moreover, most other studies on book inscriptions tend to focus on specific private book collections (e.g. Riddy, 2000; Coates, 2005) or social groups (e.g. Snook, 2005; Grenby, 2011; Eckerle, 2016) rather than inscription types within a particular time period. Thus, there is an urgent need to investigate the range of inscriptions in use between 1901 and 1914 and to establish their role in the book ownership, cultural practices and sociocultural dispositions of British Edwardians.

While people have been making marks in books for many centuries (declarations of ownership have been noted in Ancient Egyptian and Roman texts [e.g. Manning, 1995; Cooley, 2012]), the Edwardian era is, perhaps, the most interesting period in which to explore this practice, as the vast changes in the book trade that were taking place at this time made books a fundamental aspect of social life. The inscriptions inside attest to their multifunctionality as gifts, prizes, status symbols and *objets d’art*. Edwardians typically used

seven types of book inscription: ownership inscriptions, author inscriptions, association copies, gift inscriptions, prize inscriptions and prize stickers, and bookplates. The section below will explain these inscriptions in more detail.

3.5.1 Ownership Inscriptions

An ownership inscription is the most basic and common form of book inscription. It generally comprises a hand-written example of the owner's name, signature or initials, and may also be accompanied by a date or location. With the exception of provenance researchers, who are interested particularly in the ownership inscriptions of wealthy or famous historical figures (e.g. Stimpson, 2007), this type of inscription has been widely overlooked by scholars. As a consequence, its vast potential for creativity has yet to be explored in depth. In fact, many early twentieth-century scholars scoffed at the idea of studying ownership inscriptions. The author Temple Scott (1902), for instance, stated that "the man who could so disfigure a book deserves to have it taken from him, and his name obliterated. He who could find it in his heart to write on title pages could surely commit a murder" (20).

When inscribing in a book, individual owners have freedom and discretion over what they may decide to write, draw, print or stamp alongside their name. However, there is also a certain element of convention involved. Indeed, it is questionable whether anyone would have felt compelled to inscribe in the first place had they not seen previous marks of inscription in books. Nonetheless, the fact that some inscribers did choose to go against norms by omitting their name completely or writing it in a cryptic cipher highlights the important aspect of performativity that inscriptions can involve. Thus, this study will argue the case for acknowledging ownership inscriptions as a valid example of linguistic creativity. Ownership inscriptions are also unique in the fact that they are a resource available to all owners, rich or poor, as all that is needed is a pen or pencil to create a mark. However, it is possible that they were favoured by the lower classes, given that they did not have the economic means to commission bookplates or make more embellished markings. Therefore, this study will also explore how widespread the practice of ownership inscriptions was across classes, and whether it was, indeed, favoured by a particular social group.

3.5.2 Author Inscriptions

An author inscription can be defined as an annotation which is left by the author of the book, but which is not used to express ownership. Instead, it functions as a type of gift inscription,

often the result of a book signing, and it is typically accompanied by the name of the recipient, date and location. However, unlike a gift inscription, the recipient is usually unknown to the author. This is reflected in the cordial yet formal greetings that will generally accompany this inscription type (e.g. *best wishes, salutations, kindest regards*).

Author inscriptions are another sub-category that has thus far received little attention from the academic community. A book with an author's signature is likely to remain within a family due to both its sentimental worth and perceived market value. Therefore, much of the current information on this inscription type tends to be limited to blogs, photo-sharing websites and web retailers. This study aims to bring an academic perspective to author inscriptions by exploring the typical gender, age and class of the recipients of this inscription type. It will be particularly interesting to note whether attending book signings was an activity limited to middle- and upper-class Edwardians, or whether they were attended by working-class Edwardians as well.

3.5.3 Association Copies

An association copy is a term used to describe a copy of a book inscribed by the author for a personal friend, acquaintance or person of historical significance, rather than for a customer at a book signing. Given their potential historical importance and monetary value, association copies are the inscription type that is least likely to be found in second-hand bookshops. Instead, they tend to belong to the collections of museums, libraries and stately homes. This means that most association copies are well-documented and easily accessible to researchers, which may explain why several investigations have been carried out on them. However, these studies tend to be limited to case studies of a specific person's library (e.g. *The Charlecote House Library* by Gordon, 1981) or a particular association copy (e.g. Bliss, 1968; Tanselle, 1982; Tuck, 1985). Exploring the gender, age and class of the recipients of association copies will be particularly informative, as there is a general belief that they predominantly belonged to wealthy upper-class owners.

3.5.4 Gift Inscriptions

A gift inscription is an annotation that proclaims a relationship between two (or more) people. It almost always includes the giver's name and receiver's name, but may also feature the date, location and occasion. Considered part of the private domain, the gift inscription is perhaps the category of book inscription that has been studied the least. This may be due to difficulties

in gaining access to something that contains potentially confidential messages. Books with gift inscriptions often remain within the family as a sentimental heirloom, rather than being sold on or donated to charities. Currently, the topic of gift inscriptions is confined to internet blogs and social media, where they are discussed as objects of human interest. While many websites can be found on which members of the public upload gift inscriptions that they have encountered in books at car boot sales, charity shops or in their attics, it is not a subject that has yet caught the attention of scholars. Therefore, this study is the first to deal with gift inscriptions from an academic perspective. It will consider the most common reasons for giving books in Edwardian Britain, as well as class-based differences in terms of gift-giving practices.

3.5.5 Prize Stickers and Prize Inscriptions

A prize sticker is the name given to any small print pasted inside the cover of a book to indicate the awarding of a prize, whereas a prize inscription is the hand-written equivalent. The first known prize stickers were used in the early eighteenth century at Hibernian College in Dublin, Ireland, before being adopted by schools in Scotland roughly fifty years later (North-Lee, 2001:3). Recognising their potential to promote appropriate models of behaviour, prize books started to become widely distributed by Sunday schools in the late Victorian era, while the 1870 Education Act firmly embedded the practice into English and Welsh schooling systems. Their increasing popularity led to the initiation of formal book presentation ceremonies in most schools, Sunday schools and clubs across Britain. Each book contained a hand-written inscription or pre-printed sticker, which featured information about the awarding institution, recipient, reason for the prize and date. The large amount of information contained in these stickers/inscriptions makes them an ideal resource for understanding the lives of ordinary Edwardians and their mentalities, as well as offering a window into schooling, religion and leisure in the early twentieth century.

Prize stickers have been explored in considerably more detail than any of the previously outlined inscription types. However, there are still many gaps in the available literature. This is because scholars have given preference to the prize book itself over the act of inscription. Bodmer (1999) briefly mentions the practice in his article on the gift of a child's book, whereas McKitterick (2009a) refers generally to the prize book when outlining chief developments in the history of book in Britain between 1830 and 1914, and Rose (2010) provides some information on receiving books as prizes drawn from workers' memoirs.

Reynolds (2008) and Price (2013) describe the resistance amongst some working-class recipients of prize books. They particularly focus on acts of vandalism or symbolic purging of any association with the awarding institution. Perhaps the best-known study is by Entwistle (1990), who collected a dataset of 1,248 prize books from second-hand bookshops to examine trends in the types of books given as prizes, the main themes of these books and their portrayal of men and women. While this study offers a valuable resource from a book history perspective, it does not focus on the actual act of inscription and how it varied cross-institutionally. Furthermore, during her data collection, Entwistle did not note the gender of recipients – something that she retrospectively acknowledged would have been beneficial in identifying gender differences in book ownership. North-Lee (2001) is the only work to focus specifically on prize stickers. He produced a chronological pictorial guide to what he called “premium or prize ex-libris”. However, his study did not explore the range of stickers in use and their cross-institutional variation, nor the reasons why some institutions favoured handwritten prize inscriptions over stickers. This study aims to fill these gaps by categorising prize stickers/inscriptions by awarding institutions and exploring how prize-giving may have differed according to gender, age and class.

3.5.6 Bookplates

A bookplate can be defined as “a label usually affixed in the front cover of a book, identifying the person or institution to which it belongs” (OED Online, 2018d). Bookplates emerged from a stage of practical utility to become an object of intrinsic value, which “embodied something individual, something special and particular” (Scott, 1902:20). For this reason, bookplates generally have great historical importance as records of past book collectors, specific preferences for artistic styles, and the individuality of owners. Although the first bookplate recorded in Great Britain was in 1574, it was not until the mid-seventeenth century that bookplates were used frequently to mark ownership (Pearson, 1998:56). At this time, the vast majority were armorial in design, reflecting the importance that seventeenth-century society gave to lineage. Anybody desiring a bookplate had to approach an artist or agent and could request something attuned to his or her unique taste. For this reason, bookplates became closely associated with the upper classes.

Over the next 250 years, armorial bookplates remained the favoured style. However, in the late-nineteenth century, the idea of commissioning personal bookplates to reflect the owners’ personal interests grew in popularity. Soon, stationers began to act as agents for

bookplate commissions, employing a range of artists to design bookplates for clients. In addition, they began to offer mass-produced 'universal' bookplates for the first time. This dramatically decreased the price of bookplates and opened up the market to middle-class book owners. While some of these bookplates were typographical, most were pictorial in nature. By the beginning of the twentieth century, the demand for pictorials grew to such an extent that armorials rapidly decreased in popularity and never again regained their position as the leading bookplate style.

Like prize stickers, bookplates have been explored frequently by scholars. However, the vast majority of literature dates from the late nineteenth century. The first scholarly investigation into bookplates was carried out by Warren in 1880. Works by Griggs (1884), Castle (1892) and Hamilton (1895) shortly followed. Hamilton provides a chronological catalogue of all bookplates up until 1895. However, although he gives a comprehensive overview of armorials, only four lines are dedicated to pictorials, which he describes as "useless" (1895:54) and predicts that they will not be accepted by the general public.

When the Ex Libris Society, a society dedicated to the promotion of bookplate study, folded in 1908, many of the further publications on the topic of bookplates over the next sixty years were limited to the niche collectors' market and became focused on specific private collections (e.g. Mullins, 1930; Mort, 1943; Lane, 1944). It was not until the establishment of the Bookplate Society in 1972 that mainstream interest in bookplates was rekindled. However, like many of the nineteenth-century texts, the Bookplate Society chose to focus chiefly on armorials, and pictorial forms remained neglected. Although North-Lee published a short book on pictorials in 1982, his focus was solely on seventeenth- and eighteenth-century designs. The rest of the book provided an outline of the leading bookplate designers and illustrators. Sixteen years later, Pearson's (1998) *Provenance Research in Book History* was published. Again, it supplied a comprehensive guide to armorials but left pictorials unmentioned, considering this "a line of pursuit which is outside the scope of the present book" (1998:69). Pictorials are also only briefly accounted for in the Bookplate Society's (2008) *Overview of Principal Styles of Bookplates in Britain 1600-2000*. In 2011, Hopkinson published a book solely on the art of pictorial bookplates. However, despite providing useful information on key bookplate artists of the Edwardian period and on how to identify specific printing techniques, it still failed to provide details on common features pertaining to the pictorial category, nor did it establish sub-categories within the genre.

As demonstrated above, most publications on bookplates are written by provenance researchers with a particular focus on armorial designs. This is because provenance studies are concerned with the chronology of the ownership of historical objects, and armorials provide information on upper-class figures of society. However, this study will demonstrate that, by combining tools from multimodality, ethnography and book history studies, other bookplate categories can also reveal significant information about their owners, be they working-class, middle-class or upper-class. Furthermore, by establishing new sub-categories of bookplates, this project will also fill a void in the extant literature, particularly regarding pictorials.

3.6 Summary

In this chapter, one key theme has emerged repeatedly: the importance of reading and writing across all class groups in Edwardian society. The chapter has outlined the various theoretical perspectives on mass culture throughout the twentieth century, as well as the ways in which writing can be explored from a social perspective. It has also highlighted the most common types of Edwardian scribal practices with a particular emphasis on book inscriptions. It has demonstrated that, from both a theoretical and empirical perspective, book inscriptions have been under-researched. Although there is a general idea of the types of book inscriptions in use in Edwardian Britain, there has been no previous attempt to establish a topology of these inscriptions, nor to consider their semiotic features and communicative functions and what this can reveal about class in Edwardian society. Similarly, there are very few examples of previous research that have blended multimodal and ethnographic methodologies to explore writing. Thus, this thesis represents an attempt to contribute findings in all of these areas through a distinctive dataset gathered primarily from second-hand bookshops and the use of historical records, such as censuses, street directories and military lists.

The next chapter will outline this methodological approach in more detail, discussing both the data collection process and the framework of analysis established to answer the three research questions outlined in Chapter 1.

Chapter 4: Methodology

4.1 Introduction

The first three chapters have established that the Edwardian era was a period of vast social, political and cultural change. Essential to these changes was the increase in literacy and the dramatic decrease in book prices, which made it possible for all class groups to own books for the first time in history. As owners became aware of the significance of personal property, they began to customise their books with individual signs of ownership. These inscriptions and the ways in which their forms and functions were influenced by social class is the predominant concern of this thesis.

As a focus for the enquiry, three questions were suggested:

1. What types of inscriptions were present in books bought and exchanged in Edwardian Britain, and how did they vary according to the geographical location, gender, age, class and occupation of book owners?
2. What material and semiotic features characterise prototypical inscriptions from each of the different inscription categories, and to what extent were these features influenced by social class?
3. What communicative and performative purposes did book inscriptions have for book owners and reading subjects of all classes?

To answer these questions, 2,998 Edwardian book inscriptions were collected from three sources: the charitable organisation Oxfam, the second-hand bookseller Bookbarn International (BBI) and Cardiff University's Special Collections and Archives (SCOLAR).

This chapter explains the data collection process and the rationale for the methodology adopted. It begins by providing an overview of Oxfam, BBI and SCOLAR, and the reasons for collecting data from these sources. It then describes the procedure of data collection, and the issues that were encountered and how they were overcome. Next, the framework for data analysis is set out, with particular attention given to the interdisciplinarity of the study. Each research question is presented with full details of the models and theories that were used to answer them. Finally, a sample inscription from the dataset is used to demonstrate the overall effectiveness of the framework.

4.2 Data Collection

My dataset consists of 2,998 Edwardian book inscriptions collected over a period of nine months (October 2015 to June 2016) from Oxfam, BBI and SCOLAR. Oxfam is a non-governmental organisation focused on the alleviation of global poverty. In the United Kingdom, Oxfam has almost 700 charity shops, of which more than half trade online. The book inscriptions for this study were collected from Oxfam's online shop in Cotham Hill, Bristol. My second data source, BBI, is located in Hallatrow, Somerset and is the largest second-hand bookseller in Britain and the world's largest stocker of antiquarian, rare and collectable books. SCOLAR is based within the Arts and Social Sciences Library at Cardiff University and holds rare books and archives dating back to the fifteenth century.

I decided to gather data from three different sources to ensure that the inscriptions were as representative as possible of the whole of the United Kingdom, rather than from just one geographical area. Although the Oxfam shop is located near BBI, the donated books are redistributed weekly between different areas of the country. This means that, although the shop is based in Bristol, a vast majority of its stock comes from Wales, Scotland and the North of England. Furthermore, gathering data from three different institutions – a charity shop, a second-hand bookshop and a library – ensured that a wide variety of book genres and formats were collected.

Given the nine months allocated for data collection, I decided to collect around 3,000 book inscriptions. Although I could have obtained a much larger dataset, I chose this figure, as this was considered a suitable quantity that could be thoroughly categorised and analysed within this timescale. 3,000 is also the number suggested by Gillen in her 2013 postcard study, as it is arguably a large enough sample to allow general statements to be made on patterns and trends in the dataset. In order to further consolidate and strengthen the main arguments of the thesis, four private library collections representative of a working-, lower-middle-, upper-middle- and upper-class British Edwardian were also consulted (see 4.4.1).

I decided to collect data primarily from second-hand bookshops as opposed to large collections held in museums or libraries because one of the chief aims of the study is to examine how inscriptive practices varied amongst British Edwardians according to class. As the collections held at such institutions as the British Library or the Victoria and Albert Museum are typically limited to wealthy upper-class individuals, they fail to account for other cross-sections of Edwardian society. This view is shared by Gillen and Hall (2010:170), who

argue that writing in archives and libraries tends to focus almost exclusively on elite writers and distinctive educated individuals, with a stark absence of ‘everyday’ people.

Oxfam and BBI contain a relatively random assortment of books donated or sold by a range of people of all ages and backgrounds from across Britain, which makes them more appropriate sources of data for my study. Nonetheless, as Oxfam and BBI choose books based on their commercial value, it is possible that the dataset was slightly skewed by the fact that books in poor condition, or those with an ‘unsellable’ topic, may have been discarded. Thus, some inscribed Edwardian books may have been given to the shops but subsequently rejected. Furthermore, as Pearson (2008:94) states, some books may have originally contained inscriptions, but evidence may have been lost through repair and rebinding. While these caveats do not undermine the usefulness of the data, they indicate that caution must be exercised when drawing conclusions.

Although I decided not to limit my data to libraries for the reasons outlined above, the dataset that I consulted at SCOLAR was slightly different. The books belonged to the Janet Powney collection, a recent acquisition of some 500 Victorian/Edwardian children’s books. All the books came from a private collector, who accumulated them over the years from charity shops. As the books were not part of a typical ex-library collection, the original owners’ inscriptions are preserved in all copies.

The procedure for collecting data varied between institutions (Appendix 1). In Oxfam and BBI, data was collected manually. Although I could have used each shop’s online database system to identify books containing Edwardian inscriptions, I decided to collect them by sifting through the shelves in each shop. Despite this data collection process taking a great deal of time (BBI has over 17,000ft² of shelves) and requiring various procedures in place to ensure my safety (e.g. use of hard hat, head torch, ladder, etc.), it avoided the possibility of collecting an unrepresentative sample of inscriptions with a bias towards upper-class Edwardians. This is because BBI and Oxfam only record information on noteworthy inscriptions (i.e., bookplates as opposed to simple ownership or gift inscriptions), or inscriptions by famous figures in their databases. Furthermore, my procedure ensured that the sample was not distorted by preconceived ideas about the types of books that were owned by Edwardians. Although I was able to identify Edwardian books fairly easily due to my previous experience as an antiquarian bookseller, I put a number of checks in place to ensure that the collected inscriptions were authentic. In particular, I was guided by the following five questions:

- (1) Is there a date next to the inscription?
- (2) Is there a date of publication in the book?²²
- (3) Are the printing features, colours and hand-written elements of the inscription in keeping with early twentieth-century resources?
- (4) If the name of the bookplate artist, original bookseller or prize sticker publisher is present, were they active between 1901 and 1914?²³
- (5) Do census records indicate that the owner was alive between 1901 and 1914?

As I started to collect data, several other issues arose. First, it became clear that a book from an earlier era than 1901 may still contain an Edwardian book inscription, and an inscription inside a book published in Edwardian Britain may not necessarily be Edwardian. I decided that books published before 1901 would be accepted, providing that the inscription was authentically Edwardian. I made this decision as the appearance of an Edwardian inscription in a Victorian book, for example, may highlight the importance of the second-hand book trade in Edwardian Britain. Furthermore, St Clair (2004:3) argues that readers never read texts in the chronological order in which they were first published, nor have they ever confined their reading to contemporary texts only. Thus, any study into the reading practices of a community must consider books written before that period as well.

When collecting data from Oxfam and BBI, there were also ethical considerations that had to be addressed. The main concern was that, due to my book knowledge, I might be able to identify under-priced books and purchase them myself to either keep or sell on at a profit. This matter was discussed with the Ethics Officer at Cardiff University, who advised that I should agree a procedure in writing with the managers of Oxfam and BBI about what to do if I did find a book that I wished to buy, so that both parties were clear about what we had agreed (Appendix 2). It was also debated whether it would be an ethical issue to write about the private matters pertaining to the lives of individual Edwardians who created the book inscriptions. However, as these historical documents have now passed the one-hundred-year closure period and entered into the public domain (National Archives, 2015:7), they can be openly accessed by researchers without concern for the violation of their right to privacy.

²² If not, www.bookfinder.com was used to confirm the date of publication.

²³ Information can be found primarily in North-Lee (1982) and Hopkinson (2011).

As the aims of SCOLAR are conservation, rather than profit, my data collection methods had to be adapted to ensure that all books were being appropriately cared for. Instead of physically searching the shelves myself, I worked closely with archivist Alison Harvey, who selected fifty books at a time and presented them to me on a trolley. While I was inspecting the books, they were placed on a foam support with lead weights to ensure their preservation.

Despite the different data collection methods, once an Edwardian inscription had been identified, the following process was applied in all three institutions: first, I used a Nikon Coolpix L26 camera to photograph the book inscription and the book in which it was found. I also took photos of any other interesting features within the book that might help provide information about book ownership, such as booksellers' labels, later marks of inscription and advertisements. As well as taking photographs, I also made notes regarding the publisher, date of publication and book series.

I ended up collecting more than the target 3,000 inscriptions, given the assumption that, when subjected to further analysis, some would turn out either not to be Edwardian or to be duplicates. The specific quantity of inscriptions collected from each source is presented in Table 1. It shows that more than 80% of inscriptions were obtained from BBI, while Oxfam and SCOLAR each accounted for roughly 10% of all inscriptions.

Institution	Number of Book Inscriptions Collected
Oxfam Cotham Hill	269
Bookbarn International	2636
SCOLAR	259
TOTAL	3164

Table 1 - Number of Book Inscriptions Collected from each Source


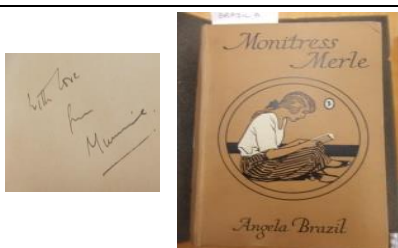
Once this data was collected, photographs of all inscriptions, as well as the books in which they were found, were stored on a computer and coded with an easy identifying label made up of a number and book title (e.g. 224 – Knights of the Road). A database created with Microsoft Access was then used to record relevant information on the inscription and the book's internal and external properties, as well as the book owner and any other agents involved in the inscription process. This not only helped determine which book inscriptions were not Edwardian, thus prompting their exclusion from the dataset, but it also provided necessary background information that would enrich the data analysis. Figure 3 shows a

sample analysis, while the enclosed memory stick (Appendices 3 and 4) contains images of all the collected inscriptions and the database.

ID:	224	Bookseller Label:	No bookseller label present
Book Category:	Children's Fiction	Type of Book Inscription:	Prize sticker
Book Title:	Knights of the Road	Inscription Sub-Category/Description:	Gloucester Education Committee, Wellington St School, Presented to Charles Coombe for Efficiency and Regular Attendance during the School Year Ending Nov 30th 1912
Author:	Evelyn Everett-Green	Additional Observations:	Simple printed red sticker with information written in black ink
Year of Publication:	1911	Owner name:	Charles Coombe
Publishing House:	Thomas Nelson & Sons (Still active today - began in West Bow, Edinburgh, in 1798 as the namesake of founder)	Source:	Oxfam (Cotham Hill)
Binding Type:	Red cloth boards with gilt lettering to cover and spine; full colour pictorial to cover	Valid?:	YES
Additional Features:	Classic Edwardian children's cover, 1st edition		

Figure 3 - Sample Access Database Entry of Collected Book Inscription

Following this process, 166 inscriptions were rejected. Table 2 documents the reasons for these exclusions, while Table 3 shows the breakdown of the sources from which the rejected inscriptions came and the revised number of inscriptions per data source²⁴. This meant that 2,998 inscriptions from 2,998 different Edwardians were taken forward for further categorisation.

Reason for Exclusion	Quantity	Example
Duplicate entry	107	 <p>(no. 107)</p>
Non-Edwardian book	16	 <p>(no. 587)</p>

²⁴ Further details are provided in Appendix 5.


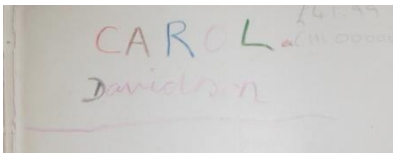
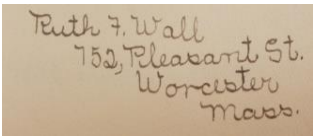
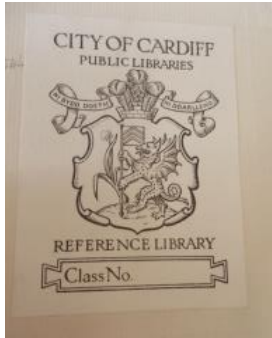

Non-Edwardian owner	16	 (no. 1223)
Non-Edwardian writing implement	10	 (no. 3)
Non-British owner	9	 (no. 591)
Library sticker	5	 (no. 211)
Non-Edwardian paper/modern printing technique	3	 (no. 7)

Table 2 - Book Inscriptions Excluded from Categorisation and Reasons for Rejection

Institution	Rejected Inscriptions	Revised Number Collected
Oxfam Cotham Hill	20	249
Bookbarn International	129	2507
SCOLAR	17	242
TOTAL	166	2998

Table 3 - Revised Number of Book Inscriptions Collected from each Source

4.3 Towards an Ethnohistorical Approach to Multimodality

The collected data was explored chiefly through qualitative research. Some quantitative methods, however, were drawn upon to highlight key trends and patterns within the dataset. Adopting a primarily qualitative methodology ensured a detailed focus and thorough examination of the dataset. Many previous studies on Edwardian scribal and literacy practices (e.g. Malcolm and Becker, 2008; Gillen, 2013; Atkins, 2013) have also favoured a qualitative approach because of the opportunities it provides to explore people's individual experiences through contextual factors, and to classify data according to the researcher's own categories of meaning.

Darnton (1982:81) argues that, when treated as objects of study, books cannot be contained within the confines of a single discipline, as by their very nature they consist of historical, literary, sociological and economical elements. Therefore, the methodology for this study is interdisciplinary in nature, drawing chiefly upon three disciplines: multimodality, ethnography and book history studies.

Multimodality is a theory within social semiotics that assumes that representation and communication draw on a multiplicity of semiotic modes (Bezemer, 2012: para. 4). The term 'social semiotics' was first introduced by Michael Halliday in his 1978 book *Language as Social Semiotic* to describe the investigation of human signifying practices in specific social and cultural circumstances. It aims to explain meaning-making as a social practice that varies according to individual creativity, changing historical circumstances and new social identities. Over the past twenty-five years, the theory of multimodality has developed within social semiotics to address changes in society in relation to new media and technologies. Multimodality argues that 'modes' (i.e., image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects) have equal significance as ways of conveying meaning (Kress, 2010:79). Each mode shapes and carries the ontological, historical and social orientations of a society and its cultures into every sign. Each mode also has different affordances, described by van Leeuwen (2005) as "the potential uses of a given object" (273),

which are realised and become available through the mediums themselves (e.g. video, text, audio).

The most important and influential work on multimodality was carried out in 1996 by Kress and van Leeuwen, who established the first social semiotic framework for analysing images in their seminal work *Reading Images: The Grammar of Visual Design*. Within this framework, Kress and van Leeuwen (2006:40-41) recognise that an image simultaneously performs three functions: the representational; the interpersonal; and the compositional, each of which roughly corresponds to the three metafunctions (ideational, interpersonal, textual) of Hallidayan Systemic Functional Linguistics (SFL).

The representational metafunction is concerned with the people, places and objects within an image. Representational images may be narrative or conceptual in structure. Narrative images allow viewers to create a story about the represented participants (RPs), as they include vectors of motion – lines that visually extend from the actor (the most prominent RP) towards the other participant(s) or goal(s). According to Kress and van Leeuwen (2006), “when participants are connected by a vector, they are represented as doing something to or for each other... these vectors are formed by depicted elements that form an oblique line” (56-57). Such narrative structures may contain action or reactional processes. In an action process, the narrative is created by vectors formed by bodies or objects, whereas in a reactional process, the narrative is created by eyelines between RPs or from RP to an object. Conceptual structures, on the other hand, contain no vectors, and may be classificatory (RPs/objects are a ‘kind of’ something), analytical (RPs are displayed in terms of a part-whole structure) or symbolic (RPs are important for what they mean).

The interpersonal metafunction considers the relationships between the visual, the producer and the viewer. Among the visual techniques that contribute to interpersonal meaning are the absence or presence of gaze towards the viewer (indicated by the eyeline of RPs), and gestures which make demands (when the RP is looking directly at the viewer) and offers (when the RP is looking outside the picture or at someone/something within it) of information or goods and services. The viewer’s level of involvement, power relations between viewer and RPs, and degrees of social distance and intimacy are also included (Kress and van Leeuwen, 2006:41). Social intimacy is determined by how close RPs in an image appear to a viewer, thereby resulting in feelings of intimacy or distance. The horizontal angle represents the relationship between the position of the RP and the viewer. If the RP is

presented frontally, a stronger sense of involvement is created, whereas if it is presented obliquely, greater detachment is generated. The vertical angle comprises power from two perspectives: the relationship between the RP(s) and the viewer, and the relationship between RPs within an image. Both are expressed by the choice of a high, medium or low angle.

The compositional metafunction relates to the layout of the page and the degree of coherence between visual and verbal elements within the entire unit. Harrison (2003:55) sees composition in imagery as the equivalent of syntax in language: it comprises a set of rules that enable individual signs to be arranged grammatically. Its first component is information value, which involves the placement of RPs and the different information roles this placement implies. According to Kress and van Leeuwen (2006:183), left and right positioning indicates 'given' and 'new' information respectively in Western culture; top and bottom suggest the value of being 'ideal' and 'real'; and RPs in the centre of a page provide the nucleus of information to which the surrounding elements are subservient. The second element is salience, which refers to the ability of an RP to capture the viewer's attention. This can be achieved through size, sharpness of focus, tonal contrast, colour contrast and foregrounding/backgrounding (201). The third component concerns framing, specifically whether RPs are seen as connected or separate. This is assessed by examining framelines or pictorial framing devices that divide or hold RPs together (203).

Since Kress and van Leeuwen's (1996) seminal work on social semiotics, much work in this field has been concerned with the exploration of digital media. Research topics have included the moving image (Burn and Parker, 2003; Rowsell, 2014), interactive CD-ROMS (Adam and Wild, 1997; Jewitt, 2002) and advertising (Gregorio-Godeo, 2009; Sørensen, 2011; Carvalho, 2013). Recently, there has also been an increase in research on the impact of multimodality on language pedagogy (Walsh, 2010; Lotherington and Jenson, 2011; Kitson, 2011) and the visual design of children's picturebooks (Watson and Styles, 1996; Bradford, 2001; Arizpe and Styles, 2003; Moya and Pinar, 2008). Visual grammar has also been further developed in relation to a particular semiotic mode (e.g. van Leeuwen (1999) on music, Kress and van Leeuwen (2002) and van Leeuwen (2011) on colour, Stenglin (2004) on space, Stöckl (2005) and van Leeuwen (2006) on typography, Djonov and van Leeuwen (2011) on texture and van Leeuwen and Djonov (2015) on kinetic typography).

While Kress and van Leeuwen's (1996) visual grammar is a useful tool for examining the ways in which images communicate meaning, it has received some criticism for its reliance on small datasets that offer limited empirical evidence (Bezemer and Jewitt, 2010:194) and its neglect of external reasons for design choices, such as genre conventions (Bateman, 2008:46) and sociocultural context (Durie, 1997:92). Furthermore, the Hallidayan concepts that it uses can often conceal external reasons for particular semiotic choices based on canons of use. When exploring historical artefacts, such as book inscriptions, these issues are particularly relevant, as they risk obscuring the people involved in their production and downplaying the complexities of the Edwardian sociopolitical landscape.

Adopting an ethnohistorical approach, through which choices of image, colour, typography and materiality are grounded in archival research, can vastly improve multimodal analysis. Ethnohistory is a well-established methodology within the field of anthropology that uses archival material and historical records to explore communities and practices that have long since disappeared. The term distinguishes the practice from strict ethnography, which typically involves living with a community and observing their habits and customs (Naidoo, 2012:1). Typically, ethnohistory focuses on groups of people whose perspectives are underrepresented in official narratives of history backed by national institutions of power (Faudree and Pharaoh Hansen, 2013:240). By focusing on the typically underrepresented in history and the idea that each group must be understood in its own terms, ethnohistory strives to ensure that analyses are no longer biased judgements made by privileged white people over fragile or primitive cultures (Sheehan, 1969:269). Instead, judgements are built on primary evidence that anchors a group's social practices in the systems and the institutions of the social world. Ethnohistory also has the advantage of being able to move both forwards and backwards in time (Axtell, 1979:5). This means that, not only can cultural patterns be explored in their original historical context of use, but they can also be used to inform current and future practices. In the case of social class, the focus of this study, this is especially helpful, given the continued disparities between certain economic and social groups in British society.

Ethnohistorical methodologies were first used in the 1930s by Fritz Röck to explore African culture through historical artefacts, but they became widely employed in the United States in the 1950s as a result of the Indian Claims Act of 1946, which sought to give voice to the claims of Native American tribes over land. In the field of linguistics, ethnohistorical approaches were largely pioneered by Dell Hymes (1962) under the umbrella term of

“linguistic anthropology” through which he proposed an “ethnography of communication” (EC) as an approach towards analysing patterns of language use within speech communities. Hymes (1962:31) argued that linguistic form must not be divorced from its function. In other words, the analysis of a community’s communication must occur with respect to the sociocultural context of use and the functions of the meanings conveyed. As Hymes (1974) notes:

One cannot take linguistic form, a given code, or even speech itself, as a limiting frame of reference. One must take as context a community, or network of persons, investigating its communicative activities as a whole, so that any use of channel and code takes its place as part of the resources upon which the members draw (4).

For Hymes, ways of speaking and ways of life are entwined. Thus, social life must be studied with reference to culturally inflected “speech events” (1974:52) around which social communication is organised. A “speech event” is a term used to describe and analyse communicative exchanges as both sequentially and contextually patterned. Heath (1983) developed the notion of a “literacy event”, the written equivalent of a “speech event”, defined as “any occasion in which a written text is involved in a social interaction” (93). In order to specify the various components of speech events, Hymes (1974) created a model with sixteen elements, grouped into eight divisions under the mnemonic SPEAKING (Setting, Participants, Ends, Acts, Key, Instrumentalities, Norms and Genres). It is worth briefly mentioning that this model has some overlap with Halliday’s (1985:29) model of register, which is made up of field (the activities and processes that are happening at the time of speech), tenor (the people that take part in an event, as well as their relationships and statuses) and mode (the channel and genre of the text). Hymes’s model has since been further elaborated, theorised and expanded by a range of scholars (Fishman, 1970; Duranti, 1985; Philipsen, 1992, Tusón, 1997). Of the resulting work, Saville-Troike’s (1982) “components of communication” framework is perhaps the best known. It enhances the original Hymesian categories and provides a clear eleven-point guide to their meaning (Table 4).

Component	Explanation
1. Genre	Type of event
2. Topic	Referential focus
3. Purpose or Function	Both of the event in general and in terms of the interaction goals of individual participants
4. Setting	Location, time of day, season of year and physical aspects of the situation
5. Key	Emotional tone of the event
6. Participants	Age, sex, ethnicity, social status, or other relevant categories, and their relationship to one another
7. Message Form	Vocal and non-vocal channels, and the nature of the code which is used
8. Message Content	Surface level denotative references; what is communicated about
9. Act Sequence	Ordering of communicative/speech acts, including turn-taking and overlap phenomena
10. Rules for Interaction	What proprieties should be observed
11. Norms of Interpretation	Common knowledge, the relevant cultural presuppositions, or shared understandings, which allow particular inferences to be drawn about what is to be taken literally, what discounted.

Table 4 - Saville-Troike's Components of Communication (1982:110-111)

Although Edwardian book inscriptions are centred around the practice of writing over speaking, the SPEAKING components arguably fit into a scribal context as well. Ideas from this model have already been incorporated and adapted into New Literacy Studies and the anthropology of writing (e.g. Street, 1984; Barton and Hamilton, 1998) to describe literacy practices. Applying ethnography to a written context challenges the autonomous approach to literacy in favour of an ideological model which is built on ethnographic accounts and which foregrounds literacy as a social practice (Lillis, 2013:15). Adapting and extending the scope of Hymes's SPEAKING framework to a scribal context will also bring a new dimension to the use of ethnography within linguistics and enrich the reading and interpretation of Edwardian book inscriptions.

Despite the fact that many of Hymes's research methods are ethnohistorical in nature, the term has not gained widespread usage amongst linguists. Instead, the method is generally referred to as an "ethnography of documents" (Laurier and White, 2001:4), the "anthropology of writing" (Barton and Papen, 2010:3), or simply, a "historical approach to ethnography" (Gillen, 2013:491). It is also known by some historians (e.g. Thompson, 1966) as "history from below" (279). Here, I reinstate the anthropological term "ethnohistory", as its definition by Faudree and Phraao Hansen (2013) seems to best encompass the aim of this study:

Ethnohistory – understood as the histories of indigenous people, ethnic minorities and marginalised genders or classes – is a field where attention to language has been employed successfully to construct complex pictures of past sociality. The field differentially integrates methods and theories from a diverse set of disciplines, including social history, historical linguistics, linguistic anthropology and critical theory (240).

In recent years, linguistic anthropologists have begun to show a growing interest in semiotic perspectives on ethnography. Katriel (2015:458), for example, has suggested that, in the light of new technology, ethnographic methodologies must begin to encompass interconnections between modes in terms of performativity and materiality. However, the most fervent supporters of the co-application of multimodal and ethnographic methodologies remain those working in New Literacy Studies, such as Pahl and Rowsell (2006). They have argued that, despite often being considered two separate research domains, multimodality and ethnography should be viewed as complementary frameworks for investigating the social practices of reading and writing, as both share a view of texts as material and situated, and as tracers of social practices and contexts. Ethnography can provide multimodality with concrete evidence to support analysis and explore texts within the context of wider social and political forces, while multimodality can offer ethnography an analytic tool to understand texts (Rowsell and Chen, 2011:466). Given their commonalities, it seems extraordinary that ethnographic approaches have not been widely adopted in multimodal research (one notable exception is the collaborative paper by Rowsell, Kress and Street (2013) on tattoo art).

As this study will demonstrate, the co-application of multimodal and ethnohistorical approaches brings further advantages. First, ethnohistory enables the identities of people to be investigated within a particular time period, which may carry important meanings on a local, national and global level. This means that arguments are rooted in historical concreteness, thus ensuring that generalisations are not made until sufficiently detailed groundwork has been laid (Axtell, 1979:4). In other words, hypotheses concerning the function and form of artefacts are derived and explored from concrete historical documents. Furthermore, ethnohistory incorporates an abundance of theory from sociology, philosophy and cultural studies related to power, ideology and cultural distinction, which can provide

multimodality with working hypotheses, avenues of approach and problem areas that can be refined and tested. Introducing an ethnohistorical perspective to multimodality also ensures more flexibility in interpretation, as it acknowledges that meanings in texts are not necessarily fixed and do not always adhere to specific configurations. Considering social norms, cultural expectations and the broader social and cognitive motivations that may affect the way in which a text is created and interpreted may help expand Kress and van Leeuwen's (1996) proposed criteria for recognising configurations, thus enabling researchers to analyse texts in ways that are empirically motivated and predictive. Finally, the introduction of multimodal analysis to ethnohistory resolves the long-standing issue within anthropology of how to blend synchronic analysis with diachronic narratives. Using specific examples, it can facilitate the reconstruction of general cultural patterns, therefore demonstrating that signs do not exist in vacuity, but instead are "shaped by the histories and values of societies and their cultures" (Kress and van Leeuwen, 2006:34).

It is also necessary to highlight how adding theory from book history studies brings an additional dimension to the project. Book history studies is a rapidly growing subject that uses a range of tools and theories from sociology, philosophy, history and cultural studies to analyse books as cultural artefacts (Finkelstein and McCleery, 2006:1). It also provides a way of exploring reading, writing and books within the practices and the institutions of the social world in which they are embedded (Chartier, 1994:20:21), thus enabling a better understanding of the broader sociocultural factors that govern their production, dissemination and reception in a particular social context (Street, 2000:22).

Several broad sociocultural themes reoccur throughout the research, which can be explored using theories that have been incorporated into book history studies. Notions of power and ideology, as well as Gramsci's (1971) concepts of "hegemony" and "class struggle", are particularly relevant because linguistic signs and performances of social control, thought-shaping and access to knowledge are often embedded in inscriptions. Bourdieu's (1990:54) "habitus", which describes the system of embodied dispositions that organise the ways in which individuals perceive and react to the world around them, is another key overarching theme guiding the project. "Habitus" can reveal the cultural and symbolic power underlying an individual's choice of inscription, as well as the common knowledge and relevant cultural presuppositions that a reader brings to its interpretation. Finally, Hammond's (2006) notion of "social posturing" (13) – the practice of readers attempting to reach beyond their social

station by accessing a book that was considered to be more suitable for a higher class – is an important theme. In inscriptions involving more than one participant, posturing can be explored from the giver’s perspective (i.e., mothers giving religious fiction to daughters). In Edwardian Britain, it is possible that the opposite effect, which I name ‘deposturing’, also took place; that is, cases of upper-class persons reading lowbrow books.

Using theory from these three disciplines, Tables 5 and 6 indicate the two main stages of data analysis that were undertaken: the first focuses on the inscriptions, while the second concentrates on the role of people and institutions in their creation. As Lillis (2008:374) notes, reading and writing cannot and should not be viewed as separate from their context of use or their users. Thus, the idea of an interdisciplinary approach that blends multimodal, ethnohistorical and book history theory can be beneficial for semioticians, ethnographers, historians, sociologists and literature scholars. This view is supported by Heath and Street (2008:118), who argue that studies of writing must move beyond monomodal framings and make interconnections with other disciplines, thereby providing more explicit methodologies and addressing issues of research methods common to all social sciences.

The Inscription			
Book	Inscription Type	Contextual Information	Semiotic Features
1. Peritext Author Title Genre Format Series Paper type Typefaces Cover Spine 2. Epitext Booksellers’ labels Posters Advertisements Press Releases	- Ownership inscription - Gift inscription - Author inscription - Association copy - Prize inscription * Religious * Secular - Prize sticker * Religious * Secular - Bookplate * Armorial * Typographical * Pictorial - Miscellaneous	- Participant(s) - Topic - Linguistic form - Time of inscription - Process of inscription	1. Image Representational Interpersonal Compositional 2. Materiality Writing implement Printing technique Paper Location Texture 3. Typeface Style Cultural connotations 4. Colour Value Modulation

Table 5 - Data Analysis of the Inscription

Personal Information	Institutional Demographics	Ethnohistorical Resources
<ul style="list-style-type: none"> - Age - Class - Gender - Address - Religion - Profession - Marital Status - Siblings - Children - Place of Birth - Nationality - Infirmities 	<ul style="list-style-type: none"> - Religious/Secular - Function - Year Founded - Members - Scope 	<ul style="list-style-type: none"> - Charles Booth's Poverty Maps - S.W. Partridge Catalogue of Popular Books - 1881 Census (for all of UK) - 1891 Census (for all of UK) - 1901 Census (for all of UK) - 1911 Census (for all of UK) - British Army WWI Service Records - British Army WWI Pension Records - UK Soldiers Died in the Great War - England, Select Births and Christenings - English and Wales Civil Registration Marriage Index - UK Incoming Passenger Lists - UK Outward Passenger Lists - UK Navy Lists 1880-1970 - Street Directories - <i>The Girl's Own Paper</i> - <i>The Boy's Own Paper</i> - <i>The Illustrated London News</i> - <i>The Times</i>

Table 6 - Data Analysis of the People and Institutions

4.4 Data Analysis

4.4.1 Analysing Patterns of Edwardian Book Ownership and Inscriptive Practices

The first research question asked *what types of inscriptions were present in books bought and exchanged in Edwardian Britain, and how did they vary according to the geographical location, gender, age, class and occupation of book owners?*

First, inscriptions were organised into categories. After considering the advantages and disadvantages of various methods of categorisation (e.g. taxonomies, typologies, topologies), I chose to blend typological and topological approaches. This is because both approaches fit with the notions of genre as a social semiotic and as a social action, which correspond with the multimodal and ethnohistorical perspectives adopted in this study. This approach is grounded in Rosch's (1975) prototype theory, which asserts that each category has its own internal structure, in which items are grouped according to features that they tend to, rather than must, possess. When one item carries features that meet the high probability expectations of a category, it is identified as one of its members. Prototype theory also enables items within a category to be graded according to their prototypicality, which was particularly useful when establishing categories for book inscriptions that featured "fuzzy

boundaries” (Wittgenstein, 1953:66). Table 7 offers an example of how prototype theory was used. While previous bookplate and prize sticker categories presented in Hamilton (1895), Pearson (1998) and Entwistle (1990) were also useful in the categorisation process, the absence of information available on other inscription categories meant that a certain level of introspection had to be relied upon as well.

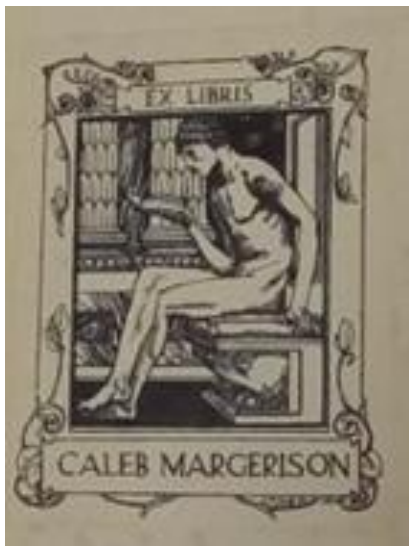
		<p>INSCRIPTION CATEGORY: BOOKPLATE</p> <p>INSCRIPTION SUB-CATEGORY 1: PICTORIAL BOOKPLATE</p> <p>INSCRIPTION SUB-CATEGORY 2: LIBRARY INTERIOR PICTORIAL BOOKPLATE</p>			
	Central Features	✓ or X	Peripheral Features	✓ or X	
INSCRIPTION TYPE					
Bookplate	<ul style="list-style-type: none">- Printed on a separate piece of paper- Affixed onto the front endpapers- Uses images or writing to mark personal ownership	✓ ✓ ✓	<ul style="list-style-type: none">- Owner's name is written in a cipher or rebus form- Expresses joint or collective ownership- Black and white	X X ✓	
BOOKPLATE TYPE					
Pictorial	<ul style="list-style-type: none">- Large image, often reflecting owner's personal interests	✓	<ul style="list-style-type: none">- Printed owner's name- Printed 'Ex Libris'	✓ ✓	
PICTORIAL BOOKPLATE TYPE					
Allegorical	<ul style="list-style-type: none">- Often used to convey emotions such as love or peace	✓	Typically fantasy imagery of gods, muses and cherubs	X	
Classical	<ul style="list-style-type: none">- Features mythological figures from Ancient Rome or Greece	X	<ul style="list-style-type: none">- Figures do not represent an emotion or feeling	✓	
Portrait	<ul style="list-style-type: none">- Self-portrait of owner	X	<ul style="list-style-type: none">- Typically etched engraving on front endpaper of book	X	
Library Interior	<ul style="list-style-type: none">- Interior view of library or section of room with bookcases- Furnishings often reflect actual library of owner	✓ ✓	<ul style="list-style-type: none">- Person sitting in scene is the owner. If not, Ancient Greek or Roman	✓	
LIBRARY INTERIOR PICTORIAL BOOKPLATE					

Table 7- The Categorisation Process for Caleb Margerison's Bookplate (no. 114)

Once inscriptions had been categorised according to prototypicality, a typology was created using the genealogical software Family Echo. The typology clearly illustrated the overarching book inscription categories, as well as their various sub-categories. Figure 4 shows part of the typology using the previous library interior example. Alongside the typology, various continua of prototypicality were presented, as well as graphs that illustrated the frequency of occurrence of each inscription category and sub-category within the current dataset (Chapter 6).

Next, the study turned to how book ownership and inscriptive practices may have varied according to geographical location, age, gender, class and occupation (Chapter 7). Grenby's (2011) study was a useful resource, as he used similar social categories to explore the child reader between 1700 and 1840. First, historical documents, such as the 1911 census, First World War service records, birth, death and marriage certificates, passenger lists and street directories, were used to explore the inscribers. These were all accessed on www.ancestry.com. This website was also used to obtain photographs of the inscribers/inscribees. Of these resources, the 1911 census was particularly useful, as it contains details of every British citizen's full name, age, address, marital status, relationship to head of family, number of years married, number of children (living and dead), personal occupation, industry, employment status, birthplace, nationality and infirmity. For those living in London, Booth's Poor Study (1903) was also helpful in exploring wealth and social status. Although it was not possible to investigate all 2,998 owners, almost a fifth of owners were investigated fully. This information was recorded in a Microsoft Access database, which enabled patterns of frequency to be established in terms of which regions, age groups, gender, classes and occupations were most likely to own and inscribe in books, and how inscription types varied amongst them. Data was also gathered on the most frequently occurring book genres, titles, authors, publishers, formats, bindings, paper types and purchasing habits per social group. Figure 5 shows a sample analysis, while the enclosed memory stick (Appendix 6) contains the database²⁵.

²⁵ The full details of the ethnohistorical resources that were consulted can be found in Appendix 7.

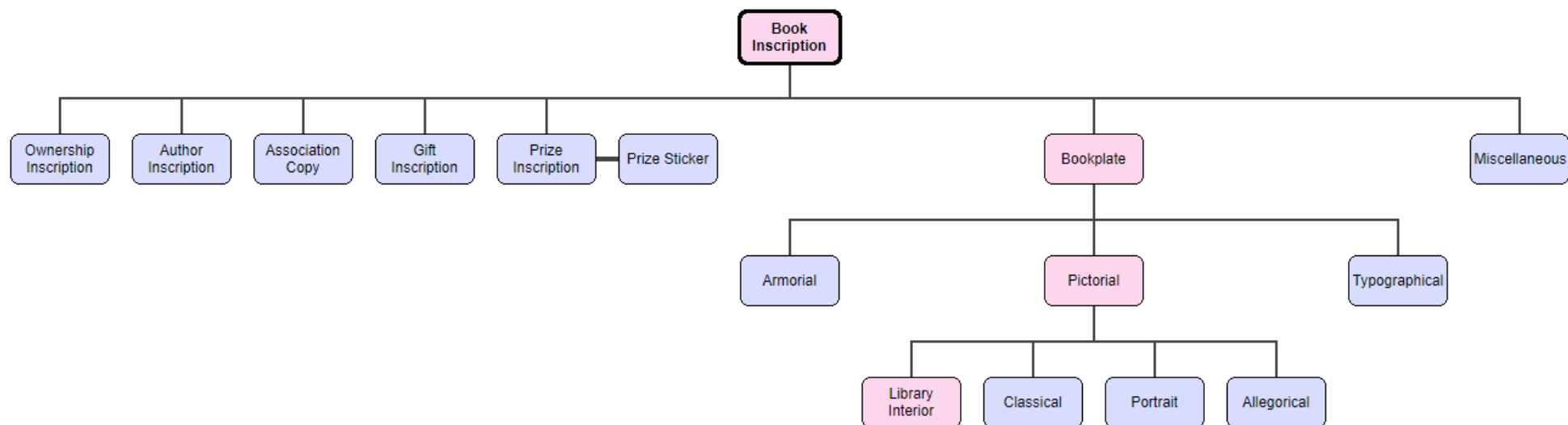


Figure 4 - Example of Taxonomy for Library Interior Bookplate (in pink) (<https://goo.gl/yPnWSu>)

Number in Dataset:	1534	Education:	Oxford University
Edwardian's Name:	Oscar Boulton	Military:	N/A
Date of Birth:	1866	Married?:	Yes - 1895 - Barbara Marion (?)
Location of Birth:	Charlton	Children?:	1 daughter
Date of Death:	1942	Additional Observations:	Visited Quebec in 1925, New York in 1928, Gibraltar and Brisbane in 1929 and Sydney in 1930
Location of Death:	Maidstone	Book:	Paris in December 1851 (History)
Address:	Lyenells, Totteridge Green, Totteridge, Herts (4 servants)	Date and/or Location?:	1906, Yalding
Occupation:	Major, Yeoman, Merchant and Manufacturer	Age when inscription was made:	42
Father's Occupation:	Merchant, Landowner and Manufacturer	Social Class:	UPPER CLASS
Siblings:	2 siblings		

Figure 5 – Sample Access Database Entry of Inscriber

While the collected data provided useful evidence of the book ownership practices of Edwardian men and women, caution had to be exercised when interpreting the findings, as the inscriptions could have been “a randomly surviving, and perhaps highly unrepresentative, sample of the far larger total of acts of reception” (St Clair, 2004:5). This concern with the typicality of surviving inscriptions was addressed by comparing the data collected with four private library collections representative of the four main class groups of Edwardian society. These included the working-class George Daggar collection at the South Wales Miners’ Library in Swansea; the lower-middle-class Mr Straw’s House in Worksop, Nottinghamshire; the upper-middle-class Keown Collection at Leeds University; and the upper-class Clake collection at Bristol Central Library. George Daggar was from a mining family in Abertillery and went on to become a Labour MP; Mr Straw ran a lucrative grocery store in Worksop; the Keown Collection belonged to the physician Dr. Philip Gosse and his wife, Anna Gordon Keown; and Henry Robert Clake lived in Bristol and worked as a merchant.

I visited the George Daggar collection on 7th October 2016. As the collection does not belong to Swansea University’s Special Collections, I was able to access the books without assistance from staff. Like in Oxfam and BBI, I manually searched the shelves and photographed all examples of Edwardian book inscriptions. Although I collected 322 inscriptions, it became apparent that many were purchased by Daggar later in life or were written in niche books that reflected his political affiliation. Therefore, I decided to narrow down my sample to 150 inscriptions that were inscribed between 1901 and 1914 in more mainstream books.

My visit to the Keown collection took place on 3rd April 2017. Prior to my visit, I downloaded a list of the collection from Leeds University's website and highlighted the books that I wanted to look at (i.e., those with an inscription from between 1901 and 1914). This meant that all of the books were prepared for me on a trolley when I arrived at the library. As these books were located in the Special Collections, I had to follow the same procedures as in SCOLAR (see 4.2) to ensure the preservation of the books. I collected 87 inscriptions in total.

I accessed the Mr Straw collection on 4th April 2017. As the collection is based in a small house that is run by volunteers and visited by members of the public, I had to arrange in advance for the area manager to be present on the day to assist. Like with the Keown collection, I was able to download a list of the collection from the National Trust's website. This meant that I could give prior notice to the volunteers regarding the books that I wished to access. All of the books were examined in the office of Mr Straw's House, using professional photography (i.e., lightbox, side lights, boom arms) and preservation equipment (i.e., book pillows, snake weights) that the area manager provided. Due to difficulties in accessing some of the books as a result of guided tours and building work taking place, 107 of a potential 166 book inscriptions were collected.

I visited the Clake collection on two occasions – 24th April 2017 and 5th June 2017 – as the data collection procedure was relatively challenging: not only does Bristol Library no longer store the Clake collection in a single location, but also information on the collection is non-digitised. This meant that I had to search manually through Bristol Library's index card system (all library books obtained between 1899 and 1985) until I came across the name 'Henry Clake' in the 'additional information' field. As this was a very time-consuming process, I collected a sample of 100 inscriptions only.

In all four institutions, I followed the same guidelines used for my own dataset to ensure that the collected inscriptions were Edwardian (see 4.2). Once collected, I also followed the same process of labelling photographs and creating a database to record information on each inscription and the book in which it was located. Comparing my own dataset with the books and inscriptions in these four private collections addressed the concern that my findings may be coincidental or merely anecdotal²⁶. Figure 6 shows an image of each person, their house and a sample of their book collection.

²⁶ The full details of these collections can be found in Appendices 8-11.

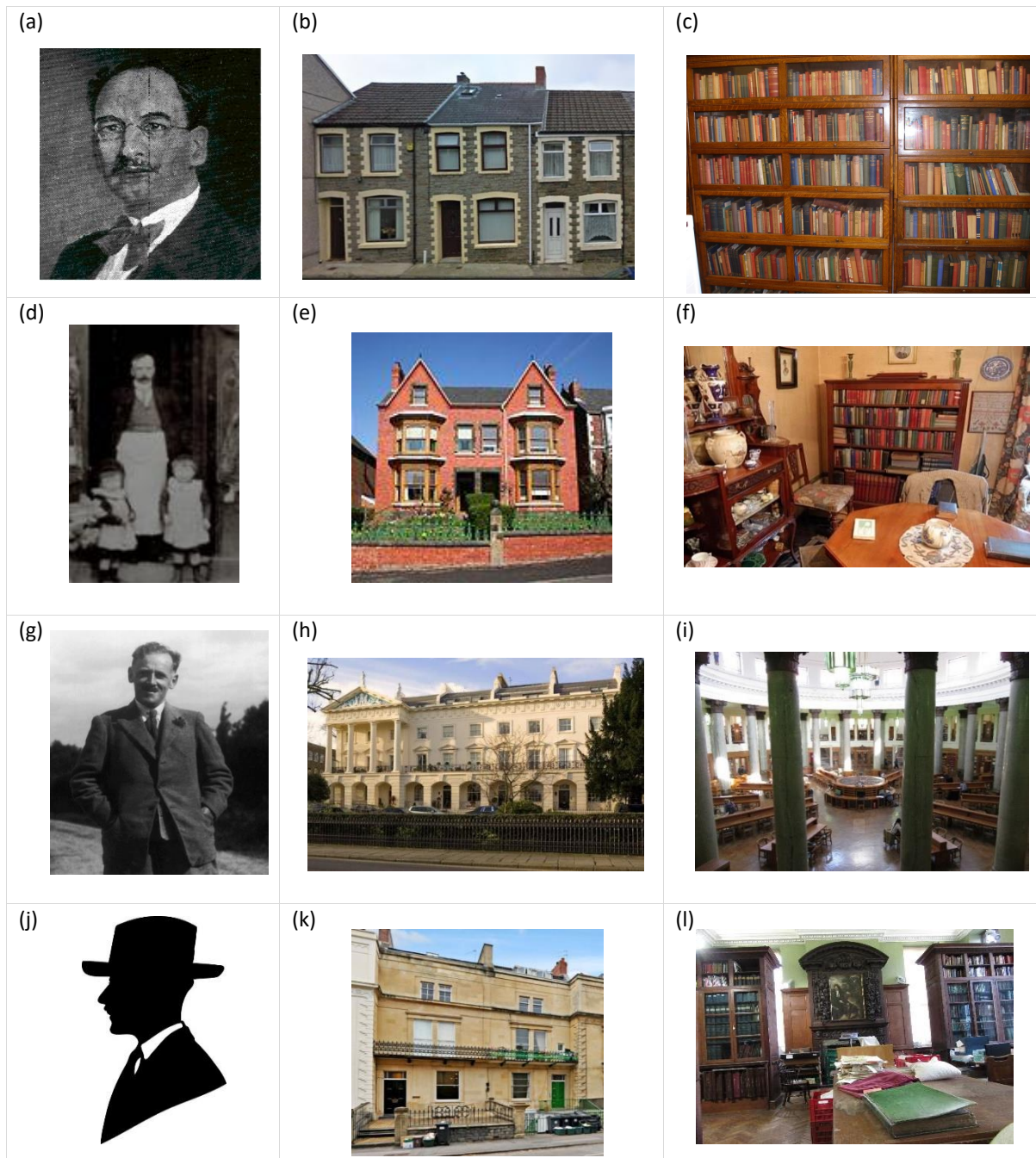


Figure 6 - The Four Private Library Collections

(a-c) George Daggar, George Daggar's House, George Daggar's Book Collection; (d-f) Mr Straw, Mr Straw's House, Mr Straw's Book Collection; (g-i) Philip Gosse, Philip Gosse's House, Philip Gosse's Book Collection; (j-l) Henry Clay, Henry Clay's House, Henry Clay's Book Collection (Images of Daggar, Straw and Gosse from www.ancestry.com; Images of Houses and Book Collections by O'Hagan, 2017)

4.4.2 Exploring the Material and Semiotic Features of Book Inscriptions

The second research question asked *what material and semiotic features characterise prototypical inscriptions from each of the different inscription categories, and to what extent were these features influenced by social class?*

In order to answer this question, book inscriptions were explored in terms of their material and semiotic features (Chapter 8). First, general trends on the writing implement, printing technique, paper type and site of location for all collected book inscriptions were investigated to determine whether differences were based on practicality, social convention or class. I was able to draw upon the knowledge that I acquired during my work as an antiquarian bookseller and records assistant to recognise differences in ink, surface materials and methods of production.

Next, twelve book inscriptions were selected for detailed multimodal ethnohistorical analysis. These inscriptions were chosen based on the typology of book inscriptions that was established, the class-based findings on inscriptive practices and the information on materiality. Each inscription was considered in terms of its materiality, use of images, typeface and colour, as well as various contextual factors (participant(s), topic, linguistic form, time of inscription and process of inscription). The analysis was also supported by an examination of Genette's (1997) epitextual (framing elements within a book) and peritextual (framing elements outside of the book) features of the book which contained the inscription, as well as historical documents that provided demographic information about the inscribers. Obtaining information on the author, title, genre, format, series, paper type, typeface, cover and spine, as well as the booksellers' labels, posters, advertisements and press releases, offered valuable clues as to the social status and wealth of book owners which, when coupled with the information gathered from the ethnohistorical research, further supported the multimodal analysis with concrete facts.

The analysis of 'image' focused on the three metafunctions – representational, interpersonal and compositional – identified by Kress and van Leeuwen (2006:40-41) and explained in 4.3. It was drawn upon for any inscriptions that contained a pictorial element. The use of RPs, salience, modality, visual framing and distribution of information value were all explored for clues as to the owner's identity, as well as any signs of power and social distance.

The inscriptions were also investigated in reference to the four previously mentioned features of materiality (i.e., writing implement, printing technique, paper type, site of location). The semiotics of materiality was developed in my MA dissertation on Edwardian bookplates (O'Hagan, 2015). In the present study, it also encompasses Djonov and van Leeuwen's (2011) separate category of texture. 'Texture' was assessed across all book

inscription categories. While printed inscriptions, such as bookplates and prize stickers, have a physical texture due to the various materials that were used for their printing, implied texture can also be observed through shading and tones.

In book inscriptions, two main aspects of 'typeface' were explored: cultural connotation and style. Many inscribers draw upon the distinctive physical qualities of typeface and the inherent associations and cultural references that go with them (Garfield, 2007:31-34; Dawson and Coles, 2013:11-12) to reflect particular aspects of their own personal identity. However, style is not limited to printed inscriptions: hand-written inscriptions also have their own visual identity that connote particular sociocultural meanings. When conducting multimodal analysis, I used the personal knowledge that I acquired through my undergraduate study of the orthographies of English and my work as a records assistant to identify handwriting styles taught in Victorian and Edwardian schools. This provided sociohistorical evidence for the particular graphical choice of an owner.

In this study, the analytical category of 'colour' comprised two features identified in Kress and van Leeuwen's (2002) *Colour as a Semiotic Mode*: value and modulation. According to Kandinsky (1977:44), colour has two main values: a direct value (its physical effect on viewers) and an associative value (its symbolic and emotive meaning). While many book inscriptions used colour, value is particularly relevant to pictorial bookplates, as the dichotomy between black and white is often used to display culturally symbolic meanings, such as good versus evil. Modulation, defined as a scale that runs from richly textured to flat colours (Kress and van Leeuwen, 2002:356), was also relevant to the study of book inscriptions, especially in armorial bookplates, where tints and shades have specific symbolic meanings related to the codes of heraldry.

As each inscription sub-category has considerable semiotic differences, I decided to analyse only the features that were relevant to each individual inscription. Table 8 highlights a sample checklist for a multimodal analysis of the previous library interior example, where only the relevant features are ticked.

Feature	Employed?	Feature	Employed?
Representational		Materiality	
Narrative (process of reading)	✓	Writing Implement	X
Conceptual	X	Printing Technique (chromolithography)	✓
Interpersonal		Paper (copperplate)	✓
Image Act/Gaze (reader/book)	✓	Location (centre of front free endpaper)	✓
Social Distance (close)	✓	Texture (smooth/plain)	✓
Horizontal Angle (oblique)	✓	Typeface	
Vertical Angle (medium)	✓	Style (Art Nouveau)	✓
Compositional		Cultural Connotation (fashionable/rich)	✓
Information Value		Colour	
Salience (figure)	X	Value	X
Framing (Art Nouveau border)	✓	Modulation (shading)	✓
Modality (low – black & white)	X		

Table 8 - Sample Checklist for Multimodal Analysis of Caleb Margerison's Bookplate

When carrying out a multimodal ethnohistorical analysis, an exploration of the book owners was fundamental. Thus, demographic information (i.e., gender, age, social status) about all inscribers – or, in the case of institutions, their function and religiosity/secularity – was collected for all inscriptions. This information was obtained primarily from census records and birth, death and marriage certificates. Accessing historical records provided background information on the role relationships between those involved in the inscription process, which was essential in understanding how participants were actively involved in the performance of inscribing and the hierarchy of authority.

'Topic' concerned the referential focus of the literacy event. Within this context, the book can be seen to serve as a conventionalised orienting framework for the production and reception of the inscription, while the inscription consists of extra-personal elements that provide contextual information on the act. The most frequently selected topics indicated cultural traditions and social values that were deemed important in Edwardian Britain, such as Christmas, birthdays or Saints' Days.

'Linguistic form' referred to the type of language, spelling and register that were used by the inscriber when producing an inscription. This provided vital clues to the inscriber's age, social status and education. For example, the use of dialectical features or incorrect orthography usually indicated that the inscriber was either a child or a lower-class adult. Alternatively, the use of highly formal language or foreign terms often suggested that the

owner was upper class, highly educated or upwardly mobile. These assumptions were confirmed (or rejected) based on ethnohistorical research into the owner. When exploring linguistic form, selection rules (the rules that govern the use of particular message forms when a choice is made between possible alternatives) were also considered. As Saville-Troike (1982:119) states, an ethnographer may collect a single set of static reference terms, for example, for people in a particular genealogical relationship, but in actual use, speakers may select from a great number of alternative terms that vary according to other components of the event. In inscriptions, selection rules may determine how participants referred to one another in an interaction (e.g. Dad, Daddy, Pa, Papa, Pater, Father, etc.). Thus, in my data, the choices made frequently revealed information about the social status of the inscriber and their level of intimacy with the inscribee.

‘Time of inscription’ described the immediate setting in which the event took place. In the case of the book inscription under consideration, this was marked by the written information provided by the inscriber, which often consisted of a date or period of the year. Writing also has an additional advantage in that historical records can prove extremely useful in determining the date of inscription. For example, if a message stated ‘happy 50th birthday’ and the recipient’s entire name was written, their birth certificate could then be consulted in order to establish the date of inscription. Time also affected the choice of language form used in an inscription. For instance, routines such as ‘Merry Christmas’ or ‘Happy Easter’ could be tracked to specific temporal settings. When interpreting temporal setting in book inscriptions, it was also important to note the broader sociocultural context of the period. This included knowledge of key events that were happening in the world at the time that the inscription was being produced, as well as understandings, beliefs and values that existed in Edwardian society. This affected the inscriber’s original intention when writing, as well as how the inscription was interpreted.

‘Process of inscription’ detailed the order in which the inscriptive practices were carried out. It accounted for the multiple agents involved in the chain of inscription from printers to booksellers and was often gauged from the inscription itself. Chapter 5 deals with this particular aspect in more detail.

Table 9 shows an ethnohistorical analysis of the features of the book inscription using the previous library interior example.

Feature	Explanation
Participant	<ul style="list-style-type: none"> - Caleb Margerison - Born in 1862 in Bristol; died in 1922 - Soap boiler and manufacturer - Had 3 servants - Upper-middle class - Bookplate designed by Robert Anning Bell (leader of Arts and Crafts Movement)
Topic	<ul style="list-style-type: none"> - Declaration of ownership - Declaration of love of reading - Showcasing private library
Linguistic Form	<ul style="list-style-type: none"> - Use of Latin <i>ex libris</i> - Owner's full name
Time of Inscription	- Bookplate created in 1901 but used in 1909 (at this time, Caleb was living on Isle of Man on farm of 21 acres)
Process of Inscription	<ul style="list-style-type: none"> - Designed and printed by Robert Anning Bell (cost roughly £50²⁷) – set of several hundred - Book bought in 1909 and bookplate stuck inside
Peritext	<ul style="list-style-type: none"> - Book on astronomy - <i>The Evolution of Worlds</i> by Percival Lovell - 1st edition, 1909 - Macmillan & Co. - Octavo burgundy cloth boards
Epitext	N/A

Table 9 - Sample Checklist for Ethnohistorical Analysis of Caleb Margerison's Bookplate

4.4.3 Investigating the Communicative and Performative Functions of Book Inscriptions

The third research question asked *what communicative and performative purposes did book inscriptions have for book owners and reading subjects of all classes?*

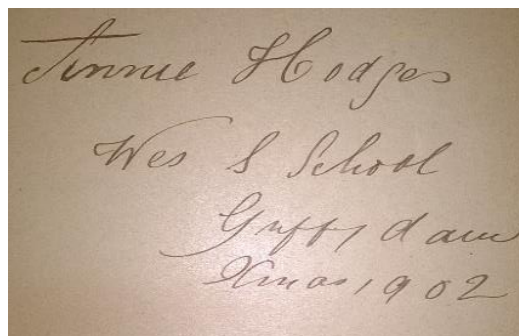
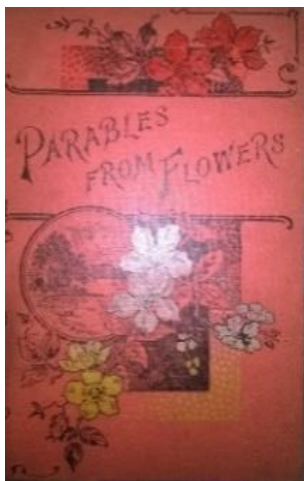
This question focused on what the general dataset revealed about the communicative and performative functions of inscriptions in terms of the interaction goals of the participants, as well as the event in general and how it was interpreted by external entities (Chapter 9). When interpreting the communicative function of an event, Saville-Troike (1982:11) warns that the potential for multiple levels of meaning must be taken into account. Thus, when investigating inscriptions, it is important for the analysis to move beyond considering them as simple expressions of ownership. In the present study, their multiple simultaneous meanings were determined from both the perspective of the original inscriber, the 'implied' reader and the 'real' reader. Potential class-based differences in terms of the communicative functions of book inscriptions (i.e., as an identity marker, speech act, etc.) were also considered.

²⁷ Roughly £5,600 in today's money.

The work of Erving Goffman (1959) was particularly relevant to this analysis, especially his use of theatre metaphors to understand and examine human social interaction. Although Goffman's work has traditionally focused on spoken interaction, his theories of performativity and presentation of self can also be applied to the context of inscriptions. As Lillis states (2013:124), if we stop considering writing as an autonomous sign, the potential significance of identity comes to the fore. When inscribing, book owners were likely to have given considerable attention to "face needs", defined by Brown and Levinson (1987) as "the positive consistent self-image or 'personality' claimed by interactants" (61), because these inscriptions frequently oscillated between the private and public sphere. Through their semiotic choices, inscribers also "gave off" (Goffman, 1959:16) information about their lives without openly stating it. Ethnohistorical resources helped to situate and verify these non-verbal cues.

4.5 An Example of the Framework of Analysis in Use

The sections above have demonstrated how a framework of analysis that incorporates theory from multimodality, ethnography and book history studies can be employed to investigate Edwardian book inscriptions. While sections of the framework have been drawn upon throughout to illustrate the process of data analysis, the chapter will end by demonstrating the overall effectiveness of this framework through the analysis of a sample inscription from the dataset. Table 10 shows an abbreviated analysis of the book *Parables from Flowers*, using the same two tables introduced at the end of 4.3.



Annie Hodges
Wes S. School, Griffydau
Xmas 1902



Inscription Type – Prize Inscription			
Book		Contextual Information	
1. Peritext <ul style="list-style-type: none"> - <i>Parables from Flowers</i> - Gertrude Dyer - Religious fiction - Octavo - Prize book - Red cloth pictorial boards - Wood pulp paper - Art Nouveau lettering (cover) - Garamond lettering (inside) - Book title and picture (front cover) 	<ul style="list-style-type: none"> - Blank (back cover) - Floral decoration (front and back endpapers) - Book title and picture (spine) 2. Epitext <ul style="list-style-type: none"> - Marketed as a new shilling reward book in W.P. Nimmo Catalogue, Selected List 1901 	1. Participants <ul style="list-style-type: none"> - Annie Hodges (pupil) - Griffydau Wesleyan Sunday School 2. Topic <ul style="list-style-type: none"> - Awarding a prize for good behaviour 3. Linguistic Form <ul style="list-style-type: none"> - Abbreviated form – Wes S School, Xmas 	4. Time of Inscription <ul style="list-style-type: none"> - Xmas 1902 5. Process of Inscription <ul style="list-style-type: none"> - Book bought directly from W.P Nimmo - Inscribed by Sunday School Superintendent - Presented to Annie Hodge at annual award ceremony - Sold to BBI in 2013

Semiotic Features		Personal Information	
1. Image N/A	3. Typeface - Copperplate - Serif - Mild slope	Annie Hodges 10-year-old (born in 1892) Working-class Female 111 Princess Rd, Griffydam Wesleyan Methodist Nurse and Housemaid (at 14)	Coal Miner (Father) Spinster 3 brothers No children Born in Griffydam English No infirmity
2. Materiality - Black ink fountain pen - Centre of front free endpaper	4. Colour Monochrome black		
Institutional Information		Ethnohistorical Resources	
Wesleyan Methodist Sunday School Chapel built in 1778 Sunday School built in 1853 at cost of £850 Attended by 200 children Provides religious education to working-class and lower-middle-class children		1901 and 1911 census England, Select Births and Christenings Leicestershire Victoria County History Trust Leicester Street Directory 1902	
Broad Project Themes			
Power: - Unequal power relation - Deliberate choice of religious fiction to support particular moral values/beliefs Ideology: - Religious - Easy to influence working-class children as they lack a coherent world view relating to their own place in society		Habitus: - Aimed at shaping the child’s position through moral education to make them a better person - Implicit pedagogy Social Posturing: - Encouragement from Wesleyan Methodists to better oneself while also stressing the importance of ‘knowing your place’	

Table 10 - Sample Analysis of a Book Inscription

(*Parables from Flowers* and Book Inscription (no. 1751), Annie Hodge (www.ancestry.com) and Griffydam Wesleyan Sunday School (<https://goo.gl/iV6StC>))

4.6 Summary

This chapter has described the data collection method for the 2,998 book inscriptions used in this study. It has also outlined the interdisciplinary approach adopted for this research that blends multimodal and ethnographic methodologies together with book history. This chapter has also explained the data analysis process in the order in which it was carried out. An example from the dataset has been provided to demonstrate how the multimodal ethnohistorical framework of analysis can reveal important information about the inscription, its owner and awarding institution (when relevant), while also allowing the analysis to address the broad themes of power, ideology, habitus and social posturing.

The next chapter will explore the book inscription within its social context. It will consider the importance of ownership and marking possession to human beings in general, and more specifically, the ways in which book inscriptions could be used as power markers by different class groups in Edwardian society. It will also use Darnton (1982) and Adams and Barker's (1993) models of textual transmission as a foundation for developing my own inscription process model that encompasses the various internal/external agents and forces involved in the production of each inscription type.

Chapter 5: Possession, Power and the Process of Inscription

5.1 Introduction

For a modern-day reader encountering an Edwardian book inscription, it is difficult to remember that the act of inscribing did not occur within a social vacuum. Instead, its creation depended on a range of sociocultural factors. While the acquisition of a book often acted as the occasion for inscription, one must ask what it was that compelled some Edwardians to inscribe within its pages, while others chose to keep them blank. At times, inscribing was dictated by social conventions and arbitrary norms that were appropriated unconsciously by book owners. Some were influenced by a particular purpose or intention, such as giving the book as a gift or prize, whereas for others, inscribing took place out of habit, following a tendency that the owner had always witnessed being carried out by those in his or her social circle. It is also important to consider the broader social context and the possible influences that this had on an owner's choice to inscribe. Working-class Edwardians may have been influenced by the novelty of having a book in their possession for the first time, while at the other end of the spectrum, upper-class Edwardians may have been continuing a long tradition of using inscriptions to denote personal property. Alternatively, inscriptions may have been used by book owners to provide visual or verbal markers of their tastes, intellectual abilities or financial means.

This chapter places the book inscription within the context of possession and power. It begins by outlining the concept of ownership, making specific reference to the book, as well as the ways in which book inscriptions were used to establish power. Next, it outlines two important models that can be used to investigate a book's journey from author to reader – Darnton's Communication Circuit (1982) and Adams and Barker's 'New Model' (1993) – and how they can be drawn upon to establish my own original inscription process model. Finally, my inscription process model is used to outline the distinctive agents, both internal (e.g. owner, artist, engraver, etc.) and external (e.g. author, publisher, bookseller, etc.), involved in the production of various inscription types, as well as the forces that influenced their creation.

5.2 The Meaning of Ownership

At its most basic level, ownership can be described as “the fact or state of being an owner or having legal right of possession” (OED Online, 2018e). Rose (1994:16) develops this meaning further by asserting that ownership is a culturally and historically specific system of communication through which people act and negotiate social, economic and political relations. According to Wynne (2010:15), ownership of an item fosters a sense of identity and rootedness in the world and allows a person to construct a relationship between themselves, others and the finite world of time and space. However, in order for ownership to be justified, there must be a shared symbolic system and an audience that understands statements of possession. Rose (1994:18) argues that it is not enough for a property claimant to say simply, ‘it’s mine’, through some act or gesture; the statement will only have any force if a relevant community understands the claim and takes it seriously. One of the ways in which individuals seek to convince others of ownership of a particular item is by inscribing their name. The name and identity work as a symbolic contract between society and the individual, both confirming the individual’s right to ownership and acknowledging the responsibilities of society in recognising this right (Deluzain, 1996: para. 9).

Declarations of possession have a long history that dates back to 350BC when monograms first appeared on coins to mark the names of the Greek cities that issued them (Humphreys, 2008:371). The monogram has also been long employed by artists and craftsmen as a symbol of authenticity on paintings, sculptures and pieces of furniture (Cresk, 2012: para. 38). During the Medieval period, special monograms known as *signum manus* were used to sign documents or charters with a royal cypher (Garipzanov, 2008:161), while in the farmer and burgher cultures of Germany and Scandinavia, house marks were incised on the façade of buildings or animals to denote possession (Cappelen, 2005: para. 5).

In the mid-nineteenth century, the concept of “portable property”, defined by Plotz (2008) as “everyday culture-bearing objects” (2), grew in importance in Great Britain. The ownership of items, such as jewellery, crockery and handkerchiefs, suggested stability and credit-worthiness, and generated a sense of power within social and familial networks. Recognising the importance of their portable property, upper-class families began to use the monogram to mark possession. Monograms were printed on stationary and luggage tags, engraved on jewellery, cutlery, trinket boxes and cigar cases, and embroidered on clothing and table linen (Helmer, 1909:721). However, the ownership of portable property was not

confined to one particular class group. Stallybrass (1998:202) states that the working classes stored the little wealth they had as things in the house rather than as money in banks. In a bid to foster their own feeling of self and belonging, they used simple personalised stamps to replicate the upper-class monogram.

In Edwardian Britain, the book became an example of portable property that occupied a chief position in the households of all classes of society. Building a private library collection became an important aspect of Edwardian book culture, and many advice manuals were published for adults and children on how to do this. The author Mark Pattison advised that “he who desires the name of a book lover must spend 5% of his income on books” (1909, cited in Bennett, 1909:97), while Bennett (1909:125-126) outlined how an Edwardian could acquire a library of 337 volumes for just sixpence a day for three years. By the end of the Edwardian era, “hardly a family (...) was without its little shelf of books and its sheaf of current periodicals” (Altick, 1957:5). Books acted as social signifiers loaded with symbolic capital, as the type of book that a person owned determined the amount of prestige that they held (or wished to hold) within Edwardian society (Hammond, 2006:194). As the book became the “companion of choice in a new kind of intimacy” (Chartier, 2002:129), the power to inscribe became a privilege that went hand in hand with book ownership.

Crain (2016:143) claims that declarations of possession transform the book from a commercial object into a primer for modern property relations. However, unlike other ownership marks, book inscriptions should not be confined to the status of a primary impulse or proprietary instinct of claiming an object as one’s own; instead, they should be viewed as the life soul of families, registers of the cultural and social situation in which the owner and the book meet. Book inscriptions can also be seen as a type of “disembodied language” (Clark, 1999:43), as past events are now transformed into artefacts, former presences make themselves known, yet remain unknown, and speech acts become misdirected or inscrutable traces that invite readerly projection (Crain, 2016:111). When examined in detail, the power dynamics involved in the creation of book inscriptions also come to the fore, both from the perspective of the owner and of the ideological constructs that shaped the Edwardian world view and system of ideas.

5.3 Power and the Inscription

When viewing Edwardian book inscriptions within their broader sociocultural context, it becomes clear that there were three types of ownership – voluntary, constrained and imposed – that illustrate the different power dynamics in British society in the early twentieth century.

Ownership inscriptions, bookplates and author inscriptions (Figure 7) can be described as examples of what I term ‘voluntary ownership’ because the decision to own the book was determined solely by the owner. In all three inscription types, the owner had the power to decide which elements of personal identity he or she wished to present. Nonetheless, although they are all examples of ‘voluntary ownership’, vast differences exist between the range of options available to them based on three power differentials: gender, age and class.



Figure 7 - Voluntary Ownership

(a) Ownership Inscription (no. 2332); (b) Author Inscription (no. 3048); (c) Bookplate (no. 326)

As stated in 3.5.1, ownership inscriptions were the most basic declaration of book possession. As they only required a writing implement to create, they tended to be favoured by groups in Edwardian Britain that were located at the bottom of the social hierarchy: working-class adults, women and children. Despite their humble appearance, the mere fact that these groups were able to inscribe marked a symbolic change in the rigid structures of British society. These marginalised groups were empowered by three important acts – the 1870 Education Act, the 1882 Married Women’s Property Act and the 1908 Children’s Act – which respectively increased levels of literacy, ensured women’s legal right to possession and protected young people.

Prior to these acts, many working-class adults lacked the knowledge to read, let alone own, books, while women and children were totally excluded from material ownership and instead relied on speech acts or rhetoric to ‘perform’ ownership in their minds (Wynne, 2010:25). With possession being a new concept for these groups, the ownership inscription was seen as an important means of imbuing their books with personal meanings, rather than capitulating to the meanings assigned to them by their market value or mass production. The fact that a large number of books owned by these three groups are still in existence today (despite their low monetary value and poor production quality) attests to their importance in the lives of these inscribers.

Although they are also examples of voluntary ownership, author inscriptions and bookplates were typically used by the top end of the Edwardian social hierarchy, and were particularly favoured by upper-class, middle-aged men. In the case of bookplates, this was partially due to the high cost of commissioning such artefacts, as well as the fact that the coats of arms that figured so prominently on them were restricted to male usage (College of Arms, 2016: para. 1). However, by the beginning of the Edwardian era, the surge in consumerism and the desire for cheaper products led to the emergence of the mass-produced bookplate. As these bookplates were sold at a substantially lower price than their privately commissioned counterparts, they granted some working-class and lower-middle-class Edwardians access to bookplates for the first time.

In contrast, gift inscriptions and association copies are examples of what I call ‘constrained ownership’, as the recipient had no role in choosing the book (Figure 8); instead, ownership was granted to him or her by the giver. In most cases, the giver’s choice of book was guided by what they felt was appropriate for the recipient. Thus, the gift inscription

allowed an opportunity for the giver to assert his or her particular ideology and, in doing so, instil a type of “informal social control” (Althusser, 1971:116). This was particularly common in unequal power relations, such as those between certain family members (e.g. parents and children) or social groupings (e.g. employer/employee; teacher/pupil, etc.).

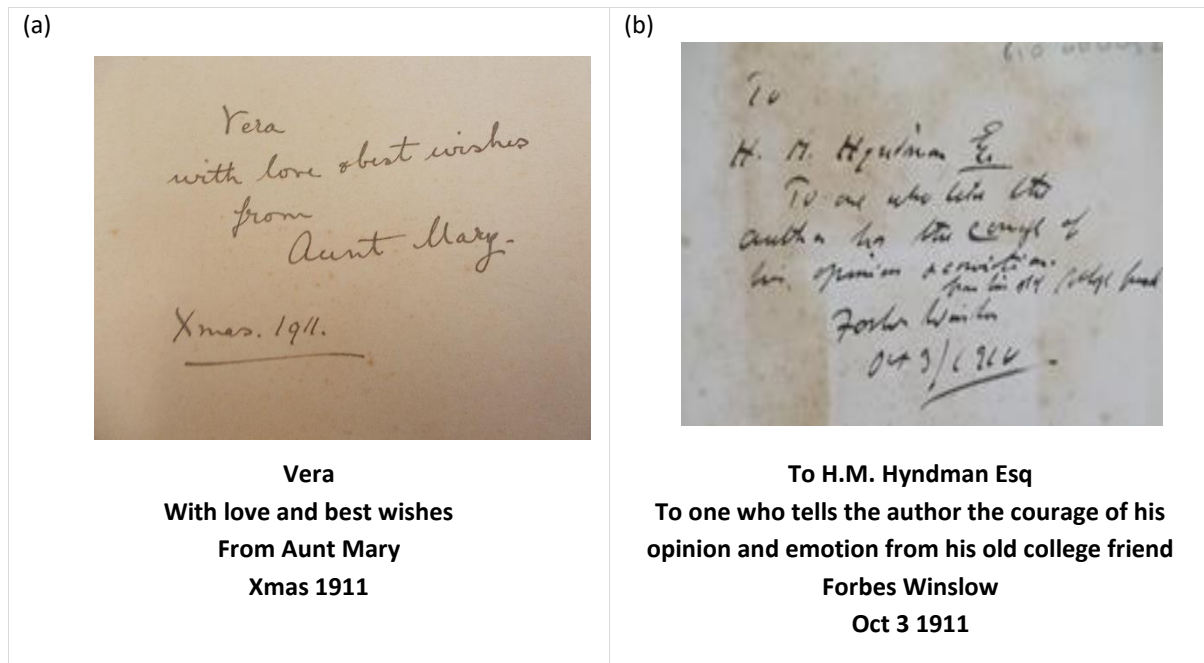


Figure 8 - Constrained Ownership
(a) Gift Inscription (no. 607); (b) Association Copy (no. 113)

Carrier (1990:581) notes that the object of any exchange is not neutral; rather, it is deeply embedded in cultural meaning. In a gift economy, this cultural meaning implies that objects are “loaned rather than sold and ceded” (Mauss, 2011[1925]:42). In the case of gift inscriptions and association copies, the fact that the identity of the giver was invariably bound up with the book given created a gift-debt that had to be repaid. Thus, the gift exchange forged a mutual interdependence between giver and receiver. When books are inscribed with gift inscriptions, their status as commodities becomes ambiguous, as they become infused with social meaning based on the occasion for purchase and the buyer’s desires. Kopytoff (1986:83) argues that this endows them with a fetishlike social power that is unrelated to their true worth.

Prize stickers and prize inscriptions entailed the most detached relationship with the book owner and, as such, I consider them to be a form of ‘imposed ownership’ (Figure 9). Not only was ownership forced upon the recipient by an external agent, but this agent did not share the same level of intimacy with the recipient as the giver of a gift inscription did.

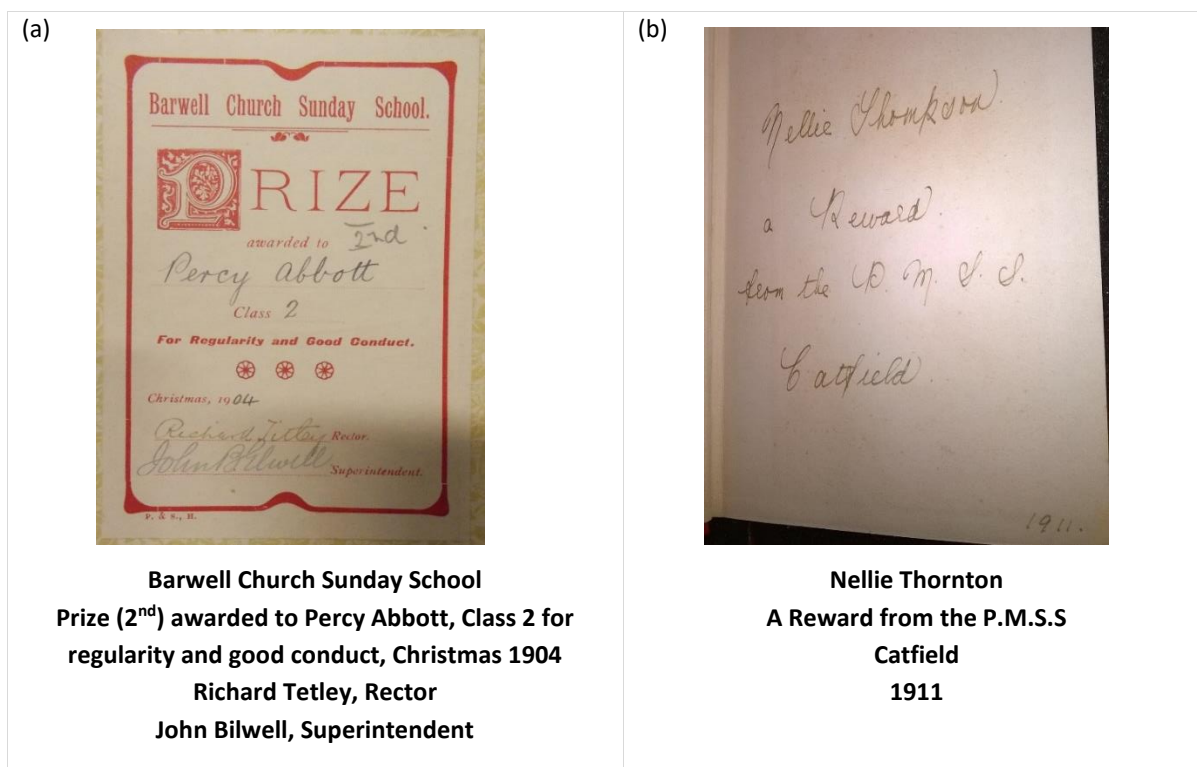
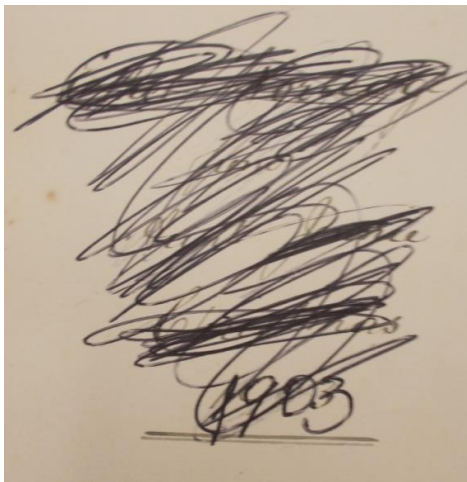


Figure 9 - Imposed Ownership
(a) Prize Sticker (no. 338); (b) Prize Inscription (no. 717)

Awarding books as prizes was a type of ritual communication, which had a strong control function that was enforced by authority figures and accomplished through the use of rewards and sanctions (Crossman, 2016: para. 9). Bodmer (1999:137) claims that the prize book reinforced unequal power structures between the old and young, while Grenby (2011:174) argues that it perpetuated the idea that books were to be bestowed on recipients as something that had to be earned. In Edwardian Britain, prize books were awarded predominantly to working-class children in two settings: the Sunday school and the school, two of the most powerful social institutions of the time. Brandt (1998) refers to these institutions as “sponsors” (166), who acted as supporters or facilitators of specific views. Prize books were often biased treatises that were laden with religious ideology or that served as forms of “explicit pedagogy” (Bourdieu and Passeron, 2000:47) intended to inculcate their working-class recipients with middle-class beliefs. While publishers marketed prize books as offering an alternative life view to children (O’Hagan, forthcoming:78-80), their content was controlled to ensure it did not risk upsetting the status quo. Thus, awarding institutions had to strike a balance between the eradication of working-class culture and the reinforcement of class divisions and social inequality. Reynolds (2008) calls this “part of the divine plan” (206).

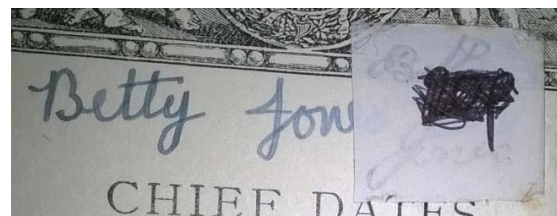
Working-class children were particularly targeted in a bid to thwart any growing awareness of social inequality and turn them against the solutions that their adult counterparts were posing in the form of socialism, trade unionism and political activism. Although Altick (1957:87) and Hoggart (1957:21) have argued that the working classes had their own traditions and allegiances that may have made them resistant to dominant upper-class discourses, the fact that children as young as three were targeted was surely key. This is because these children lacked the ability to develop their own coherent world view or “spontaneous philosophy” (Gramsci, 1971:431-432). Nonetheless, there is evidence to suggest that some working-class children carried out acts of resistance against the prize book, as they felt cheated out of previous items that would have been awarded as prizes, such as clothing, sweets and oranges (Reynolds, 2008:204). This impingement led them to symbolically purge the prize book of any associations with the awarding institution by defacing or tearing out the inscription (Figure 10).

(a)



(?) 1903

(b)



Betty Jon(es) (?)

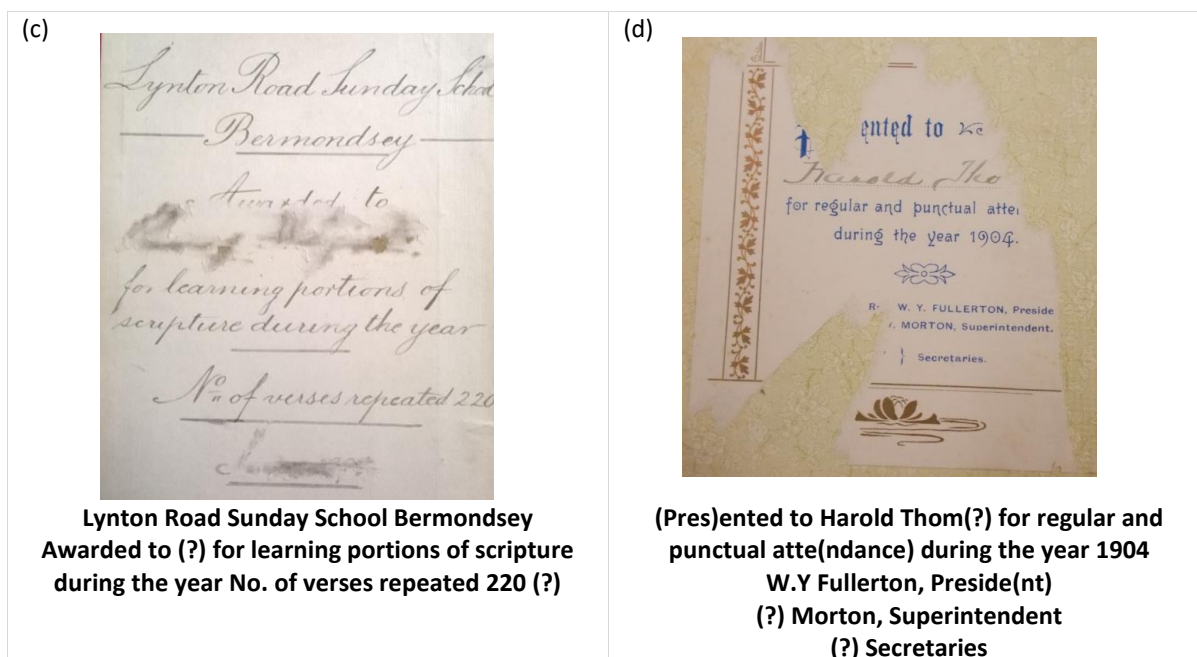


Figure 10 - Defaced Prize Stickers/Inscriptions

(a) Scribbled over (no. 682); (b) Stuck over (no. 1967); (c) Scratched out (no. 2525); (d) Torn out (no. 694)

These examples demonstrate how the awarding of prize books can be regarded as a deeply ideological practice, which gave recipients little room to negotiate identities. The prize book was imposed on end-users to improve them and bind them to the organisation that awarded the prize (Reynolds, 2008:198), thus turning book ownership from a privilege into a sign of powerlessness. However, the fact that some working-class children rejected or defaced the prize book indicates that even the youngest and most impoverished members of Edwardian society possessed enough knowledge to attempt to regain control of the powerlessness bestowed upon them by the prize book movement. These tensions between different classes in Edwardian society is a major theme that runs throughout this thesis and will be further explored through the inscriptions of book owners in the subsequent chapters.

5.4 The Journey of Textual Transmission

According to Powell (1971, cited in Myers, Harris and Mandelbrote, 2007), once a book is acquired, “the copies of the edition begin a dance to the music of time” (vii). No one ‘dance’ is the same: each copy undertakes its own individual journey, which is characterised by the environments in which it moves, the acts and habits of book owners and the social and cultural space it inhabits (Pearson, 2008:93). Marking a book with an inscription is merely one fixed point in a long chain of events. Before the book reaches its owner, it passes through various stages of transmission. This makes it clear not only that the inscription must be seen as a dynamic process that involves a range of people in its creation, but also that its full

meaning potential can only be gauged by oscillating between the book and its ownership mark.

5.4.1 Darnton's Communication Circuit

In order to explain the book's journey from author to reader, Robert Darnton (1982) created a communication circuit (Figure 11) which documents the role of each individual agent in the chain. He argued that "printed books generally pass through roughly the same life cycle" (1982:67), which runs from author to publisher, printer, shipper, bookseller and reader. The circuit runs full cycle as it transmits messages, transforming them *en route* as they pass from thought to writing to printed characters and back to thought again. At each stage, the group is affected by the social, economic, political and intellectual conditions of the time.

However, when using Darnton's model, caution must be exercised, as it was created to describe books in eighteenth-century France. Not only is this a different time period and country to that of the current research project, but it was also a time before trade bindings were used. This means that there are elements in the chain that may not be relevant when applying the circuit to a later period. Moreover, the circuit assumes an abstract concept, which can clearly explain and compensate for all aspects of textual transmission. As Adams and Barker (2006) warn, the Darnton model ignores "the sheer randomness, the speculative uncertainty of the book trade" (51).

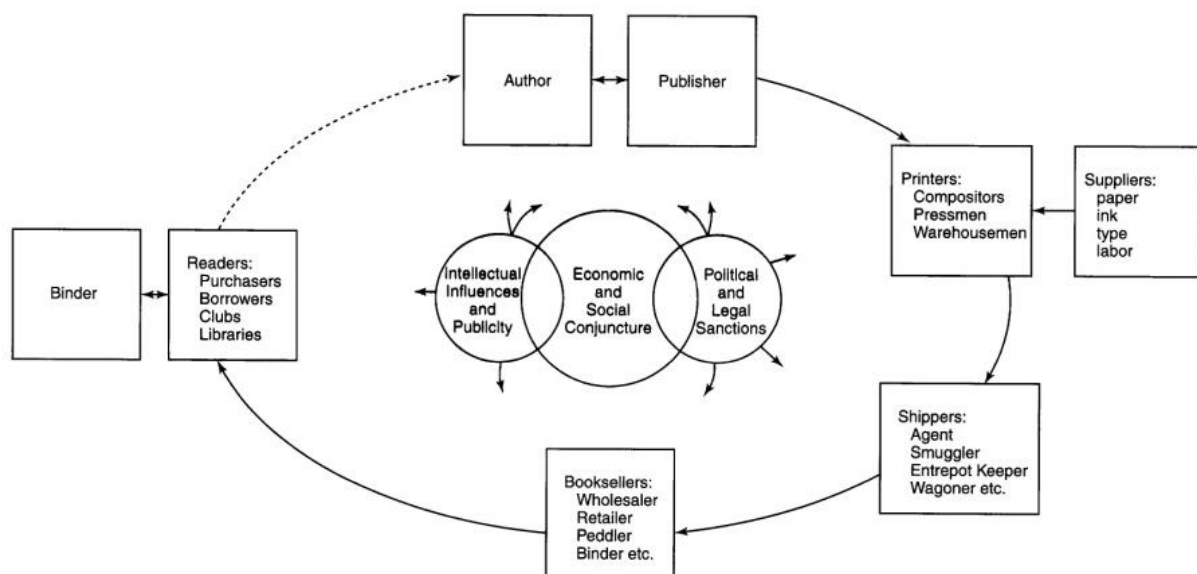


Figure 11 - Darnton's Communication Circuit (1982)

5.4.2 Adams and Barker's 'New Model'

In a bid to improve Darnton's (1982) model, Thomas Adams and Nicholas Barker (1993) established what they called the 'New Model' to illustrate the cycle of textual transmission (Figure 12). They argued that Darnton's model was better suited to social history than to book history, as it dealt with people rather than books (2006:51). While Darnton's model does have several evident weaknesses, this particular criticism is not one that I share. This is because people are integral to the movement of a book throughout a chain and, in relation to inscriptions, they are the chief element. It is also surprising that Adams and Barker choose to downplay the role of the author, omitting his/her presence entirely from the process. This omission is rather unexpected, given that, in a modern context, the author has some influence over decisions made on book publication and production.

Adams and Barker's (1993) model is made up of five stages: publication, manufacture, distribution, reception and survival. Similarly to Darnton's model, Adams and Barker also include the external forces (political, legal, religious etc.) that may affect each stage of the chain. The addition of 'Social Behaviour and Taste' is a welcome new category, as this accounts for such sub-genres as prize books, which were heavily influenced by the views of awarding institutions. Within the context of this project, the overall advantage of Adams and Barker's (1993) circuit over Darnton's lies in the fact that it is more adaptable to the conditions that prevailed in the Edwardian era – something which Darnton (2007:502) himself acknowledges.

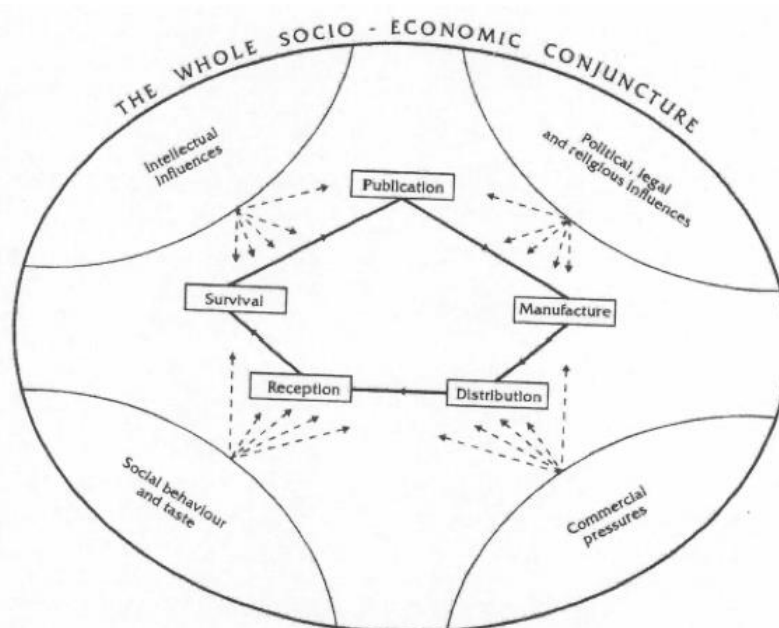


Figure 12 - Adams and Barker's 'New Model' (1993)

5.4.3 The Inscription Process

Drawing upon ideas from both Darnton (1982) and Adams and Barker (1993), I have created a new model of textual transmission that places an emphasis on the inscription process and the various agents and forces involved (Figure 13). Like Darnton's (1982), my model puts social history at its centre. Although Adams and Barker (2006:51) argue that models of textual transmission should be grounded in bibliography with the book at their centre, I would argue that books are defined by the people who create, distribute and use them. Furthermore, book ownership is a dynamic process that involves a range of human agents. Thus, to dehumanise the process is to lose sight of how the various individuals work together to ensure the production, acquisition and survival of the book. This is supported by McDonald (1997), who states that "writing is always entangled in social history" (12). In my model, the role of each entity and their position *vis-à-vis* those who come before and after them in the chain is distinctly defined.

My model consists of four layers. The central layer in green shows the inscription, while the surrounding orange elements outline the various internal agents that can be involved in the process of inscription: inscriber(s), inscribee(s), designer, engraver, printer and bookseller. Their lack of interconnectedness shows that not all agents have to be present in every inscription. It is also necessary to state that the terms 'inscriber(s)' and 'inscribee(s)' are not static as, depending on the inscription type, the purchaser and owner may or may not be the same person.

As well as these 'animate' dependents, the model also includes a series of inanimate dependents (i.e., writing implement, paper, print method), which accounts for the importance of material and aesthetic choices in inscriptive practices in the early twentieth century.

The red arrows show the cyclical process of book production and the various external agents involved – author, publisher, printer, supplier, shipper and bookseller – all of which are adapted from Darnton (1982). As the reader is typically also the inscriber or inscribee, the 'reader' element of Darnton's model has been omitted from my own. His category of 'binder' has also been excluded, given that by the Edwardian era books were bound in-house, rather than bound upon purchase. Unlike Darnton's (1982) and Adams and Barker's (1993) models, the model also features a number of inanimate dependents that are important indicators of the book's production (i.e., format, paper, typeface).

The final blue arrows represent the external forces that influence and impact the creation and interpretation of the inscription: political, legal, religious, intellectual, educational and economic. These forces have been adapted from both Darnton (1982) and Adams and Barker (1993). I have also chosen to add two categories: 'institutional' and 'sociocultural'. The former encompasses the various institutions that were involved in prize inscriptions/stickers, while the latter incorporates the various posters, advertisements, press releases and promotional dossiers that may indicate how a book was marketed and who its intended audience was.

In order to demonstrate the strength of my model, the next section will use examples from each of the seven broad inscription categories outlined in 3.5 – ownership inscriptions, gift inscriptions, author inscriptions, association copies, prize inscriptions, prize stickers and bookplates – to describe the key internal and external agents and forces involved in the inscription process.

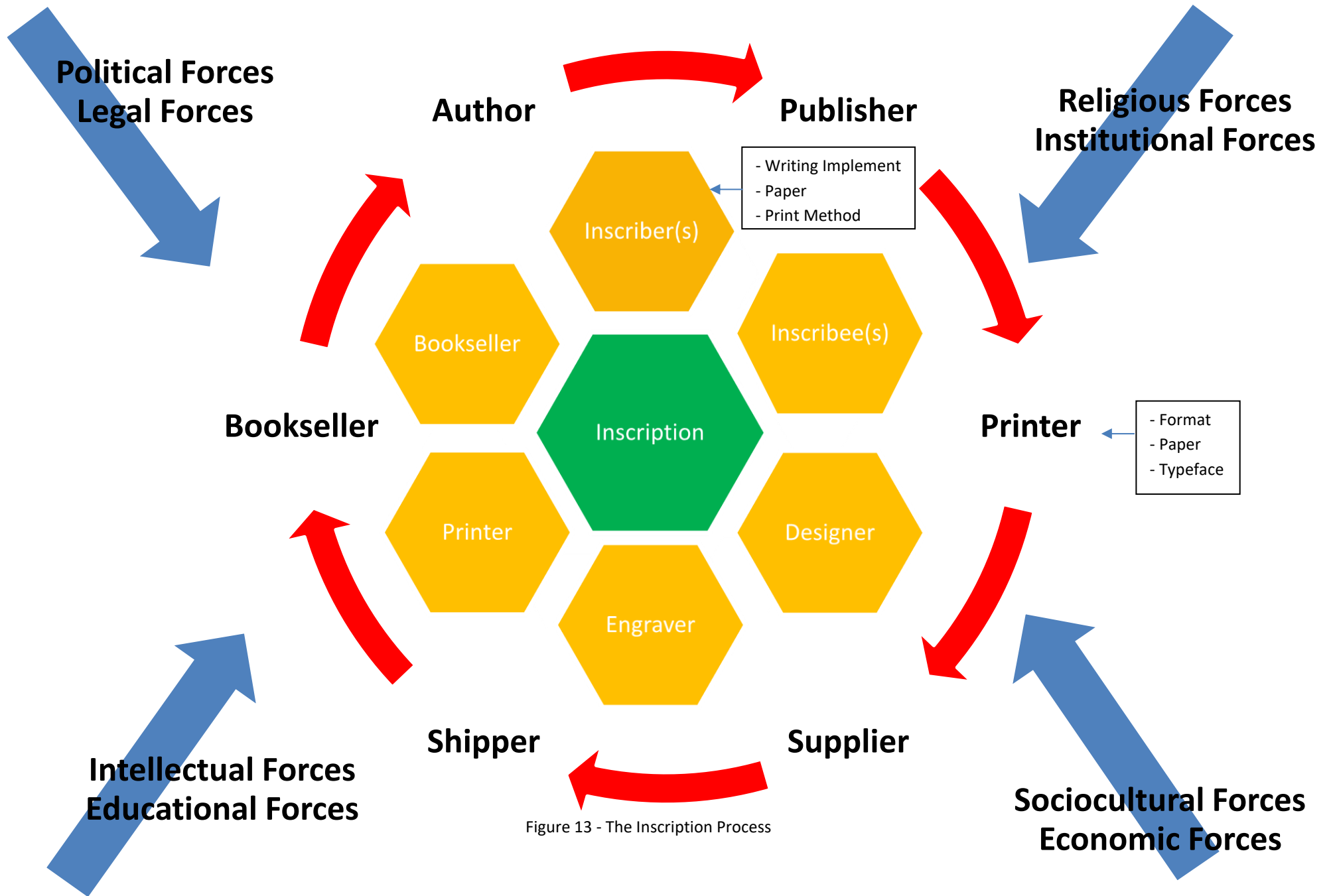


Figure 13 - The Inscription Process

The Ownership Inscription Process

The ownership inscription involved just one internal agent: the book owner. Book owners were not dependent on any other animate internal agent; they chose and purchased the book for themselves and only required a writing implement to carry out the act of inscribing.

The key agents involved in the construction of an ownership inscription from my dataset (Figure 14) are outlined in Figure 15. It shows that the *Handbook of Diseases of the Ear* was written in 1904 by Richard Lake, but this particular copy was a third edition, published, printed and bound by Balliere, Tindall & Cox (a London-based company) in 1910. It was shipped to R. Waugh in Newcastle-on-Tyne, where it was purchased and inscribed by T.A. Hindmarsh on 3rd September 1911. Hindmarsh was a surgeon at the Royal Victoria Infirmary [1911 census]. Thus, his purchase was influenced by his professional career and intellectual interests.

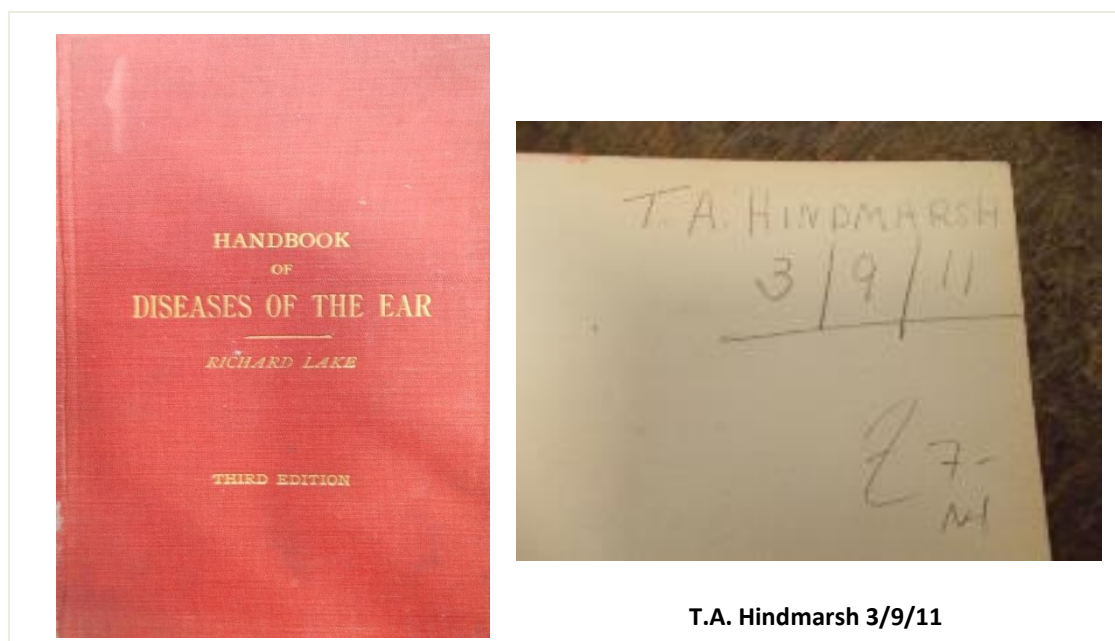


Figure 14 - *Handbook of Diseases of the Ear* (no. 813)

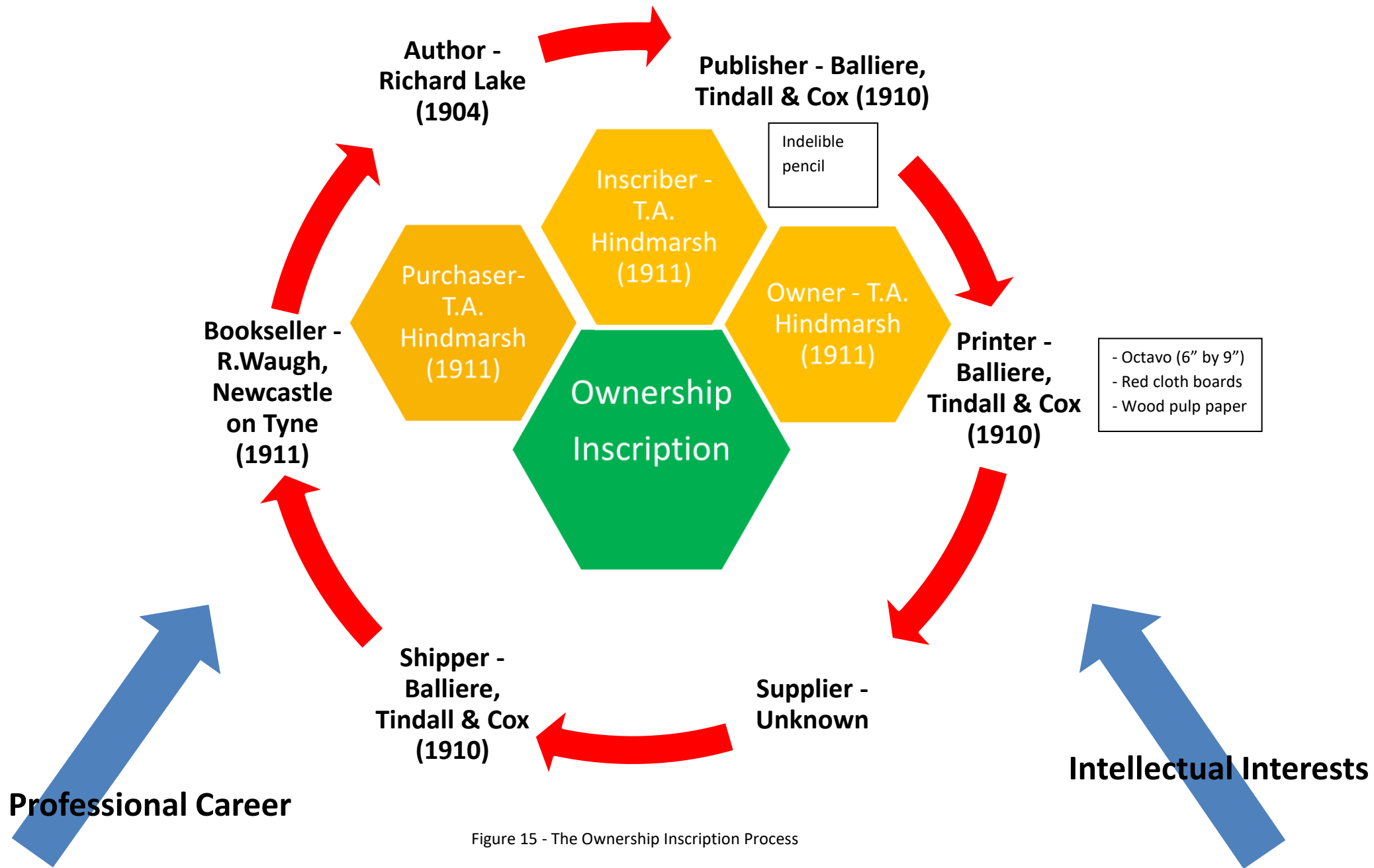


Figure 15 - The Ownership Inscription Process

The Author Inscription Process

An author inscription bears some similarities to an ownership inscription in that the book in which the inscription is located has been chosen and purchased by the owner. However, the main difference lies in the fact that its inscription is written by another person who is not the owner (i.e., the author). Additionally, in most author inscriptions there is no personal relationship between the inscriber and the book owner. Instead, the book is typically purchased by the owner and subsequently given to the author (e.g. at a book signing) to sign. An author inscription from my dataset (Figure 16) is used in Figure 17 to illustrate the key agents involved in its construction.

The book containing the author inscription is entitled *Vancouver to the Coronation*. It is a first edition written in 1912 by John J. Miller and published, printed and bound by Watts & Co. (a London-based company) in the same year. The book was shipped to Gilbert & Field in London, and purchased by A.H. Ogilvie (no date), a curator at Torquay Museum [1911 census]. The book was subsequently signed by the author, John J. Miller. In his role as author and inscriber, Miller acts as both an internal and external agent of the inscription. Given that Ogilvie lived in Torquay, yet purchased the book in London, it is possible that he travelled to London especially for Miller's book-signing. As the topic of this book is the four-month journey of a Canadian to attend the coronation of King George V, one assumption that can be made is that Ogilvie was a royalist who had an interest in travel.

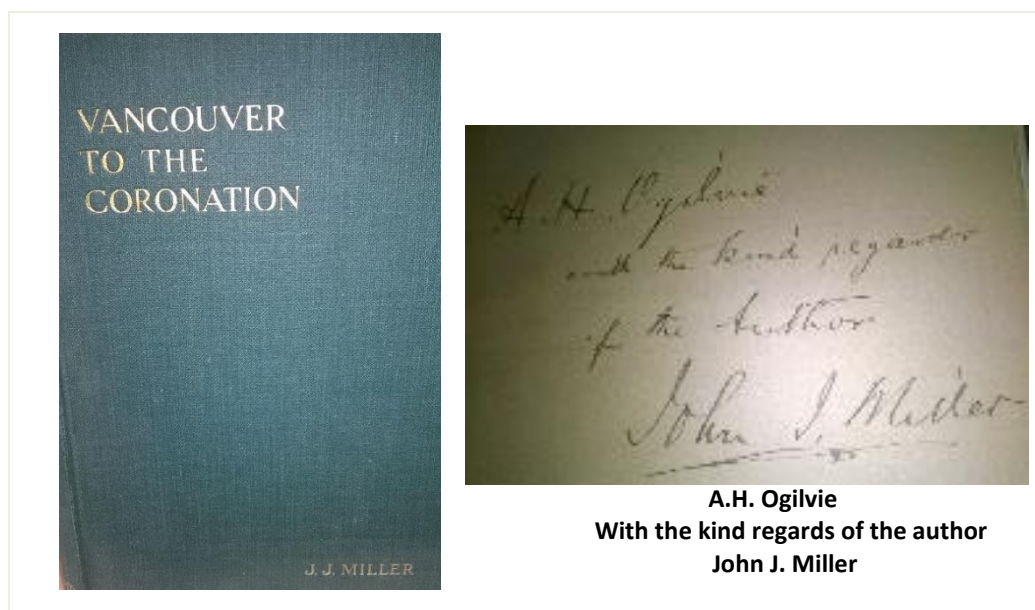


Figure 16 - *Vancouver to the Coronation* (no. 1458)

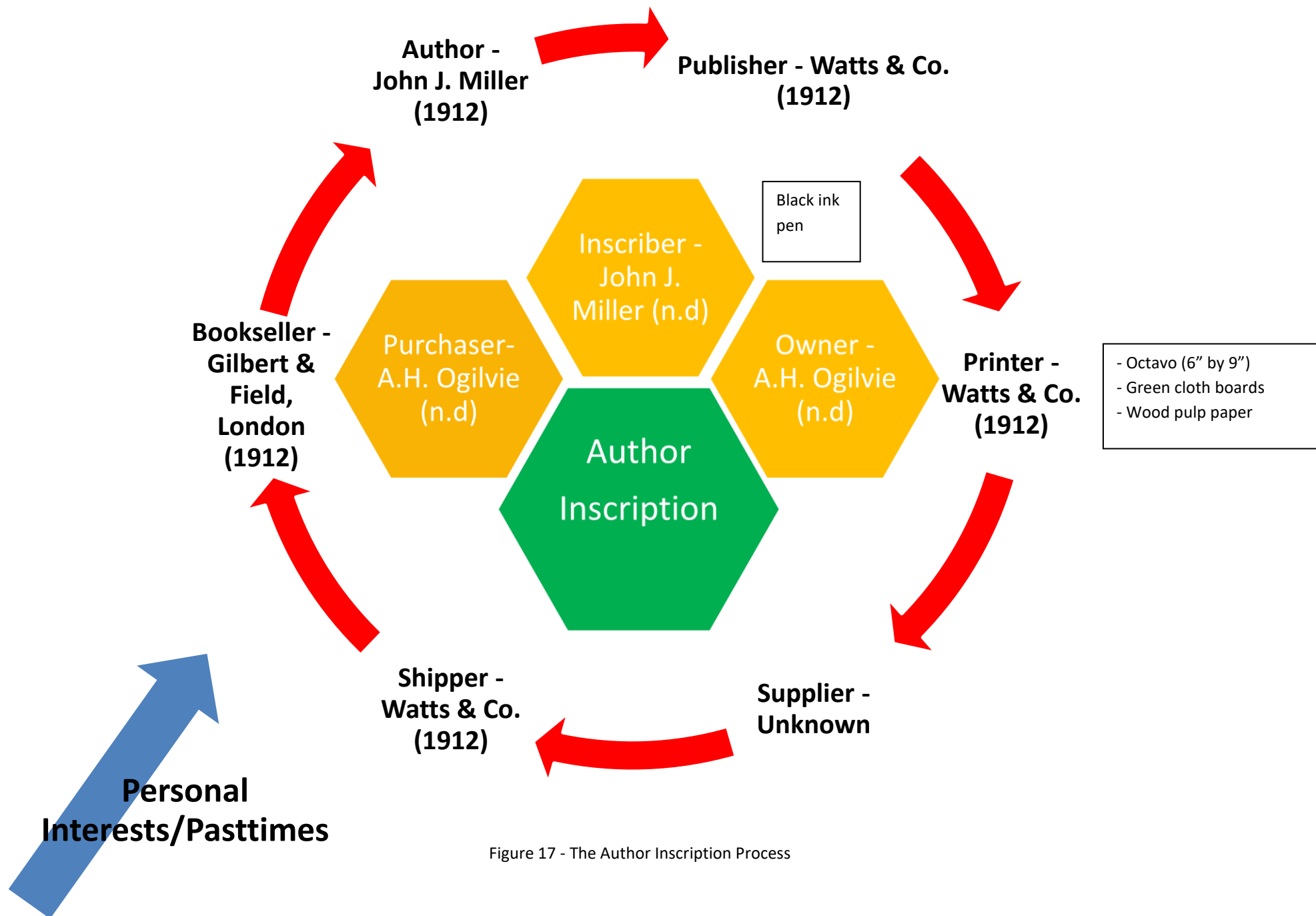


Figure 17 - The Author Inscription Process

The Association Copy Process

An association copy follows the same internal format as an author inscription: it also involves two participants (an inscriber and an inscribee), who are connected by a written inscription. However, in this case, it is the author who chooses the book and inscribes it for the recipient. Additionally, unlike author inscriptions, association copies involve some form of social connection between the two participants. Finally, they differ in the fact that the association copy is not shipped or purchased; it is given directly to the recipient by the author. An example of an association copy from my dataset (Figure 18) is used in Figure 19 to outline the key agents involved in its creation.

The association copy is entitled *Recollections of Forty Years*, and is the autobiography of Lyttelton Forbes Winslow, an eminent psychiatrist during the late Victorian era. The book was written in 1910, and published, printed and bound by John Ouseley Ltd (a London-based company) in the same year. Unlike other inscribed books, this book was not shipped to a bookseller. Instead, it was kept by its author, Forbes Winslow, and inscribed and presented to his friend H.M. Hyndman on October 3rd 1910. As in the case of the author inscription, Forbes Winslow has the external role of author and the internal role of inscriber, but he has the additional role of purchaser, as he is the sole person responsible for the choosing and giving of the book. Here, the key reason for the exchange is the social force of friendship, as well as an intellectual bond between participants.

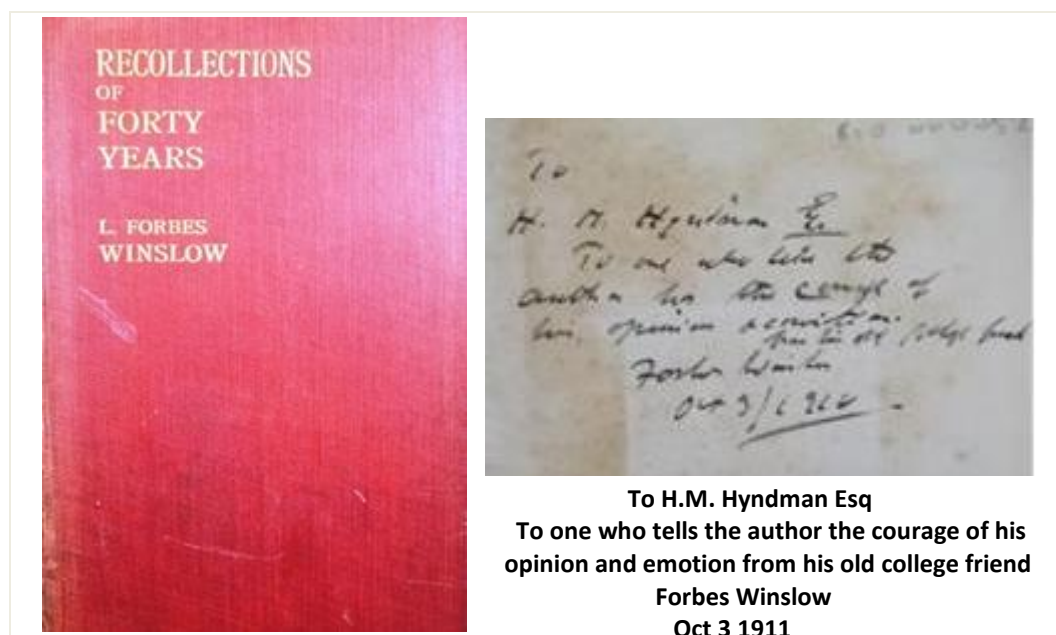


Figure 18 - *Recollections of Forty Years* (no. 112)

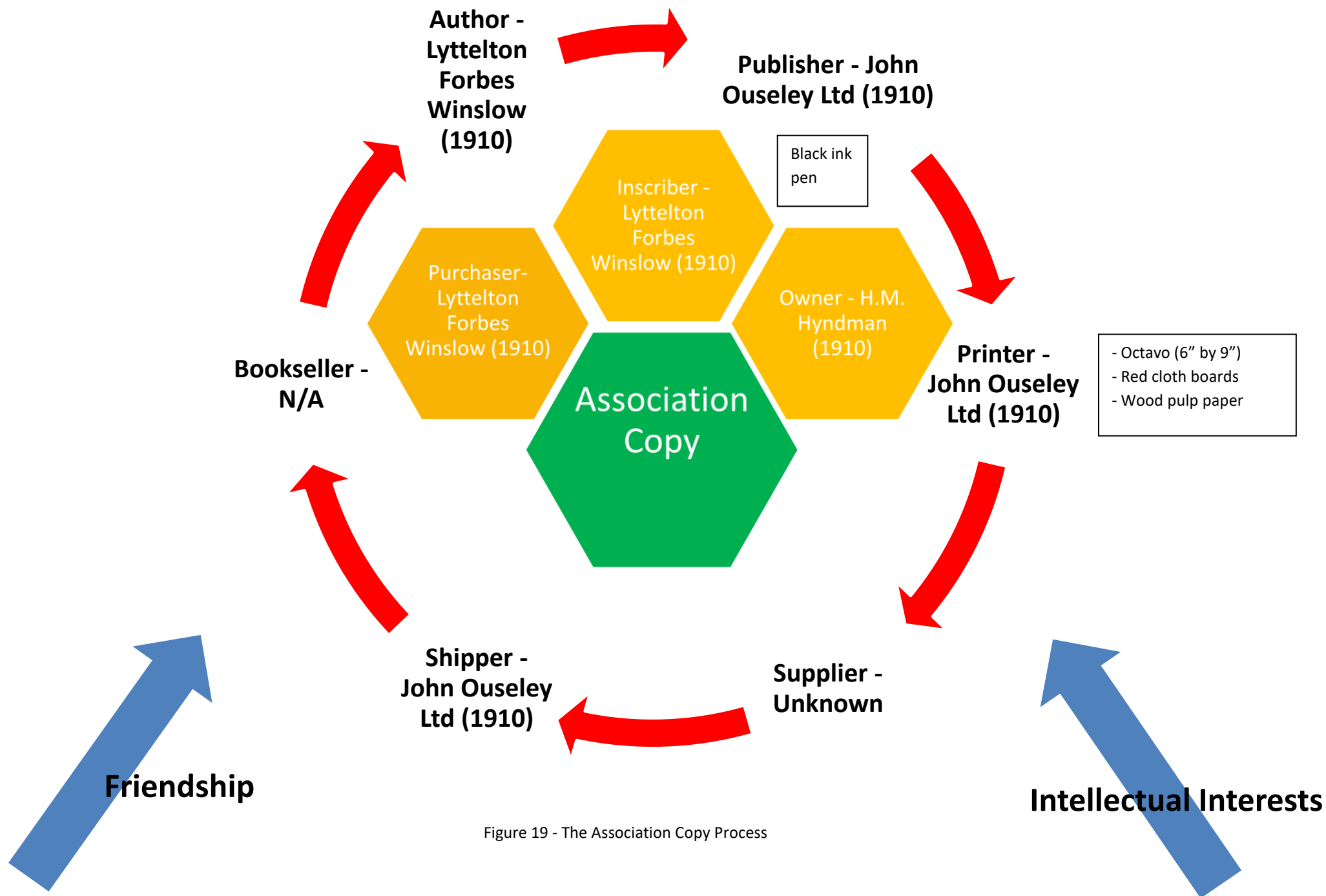


Figure 19 - The Association Copy Process

The Gift Inscription Process

Like author inscriptions and association copies, a gift inscription also involves an inscriber and an inscribtee. However, they are more complex, as numerous inscribers and inscribees can be present in the same inscription. This is because gifts are usually made by familial groupings, such as parents, grandparents and siblings, which testifies to the positioning of books within a family-centred culture of amity and politeness (Grenby, 2011:172). Furthermore, by giving a book as a present, the gift inscription mediates between being a commercial object and forging a personal relationship (Jaffe, 1999:138). As Carrier (1990) noted in his study on shopping and giving presents, “the combination of shopping and giving asserts the distinction between the personal, gift relations at home and the interpersonal commodity relations outside the home, and it marks our ability to maintain familial relations in the face of the outside world” (585). This implies that our understanding of the world is based on the opposition between intimacy and impersonality, yet at the same time both are engaged in the symbolic manipulation of value and identity.

Talking about greeting cards, Jaffe (1999:139) argues that card buyers are not passive recipients of the words they buy, as they can adapt cards to express multiple and simultaneous messages. Gift inscriptions share this function: the book is used as a medium to express social relationships, but the inscriber has the ability to shape the medium to their own purposes. An example of a gift inscription from my dataset (Figure 20) is used in Figure 21 to illustrate the key agents involved in its construction.

The gift inscription was found inside a copy of *The Swiss Family Robinson*. The book was first published in 1812, but this edition is a 1905 abridged version by W.H.G. Kingston. It was published, printed and bound by Ernest Nister (a German company based in London). The book was purchased in W.H. Smith & Son, Bournemouth, seven years after publication in 1912. From the inscription, we learn that the book was given to Arthur Podger by five people – Lionel Bass, Arthur Bridgeham, Alfred Vinnecomb, Stanley Mountain and Gail Pound. Their different surnames suggest that they may be a group of friends, or possibly members of a club. Although there are five givers, the inscription has only been written in the hand of one person. It is likely that this inscriber was also responsible for the purchase of the book. Although the inscribers and inscribtee could not be found in census records, the fact that the book was given at Easter indicates particular social forces at work, as it was customary in the nineteenth and early twentieth century to give books at this time of year (Johnson, 2013: para. 2). When giving

a book as a gift, the choice was also bound up with the inscriber's own idea of what was deemed suitable for the inscribtee. *The Swiss Family Robinson* was a well-established children's classic by the beginning of the twentieth century. In *What Books to Lend and What Books to Give*, Yonge (1887:30) argues that *The Swiss Family Robinson* is an appropriate book to form good literary taste. The fact that this edition is edited by W.H.G Kingston also gives it additional respectability, as Kingston was recognised as "an acceptable compromise" (Entwistle, 2004:89) between approved religious fiction and sensational juvenile literature. All of these factors suggest that Arthur Podger was a child and that the inscribers were adults.

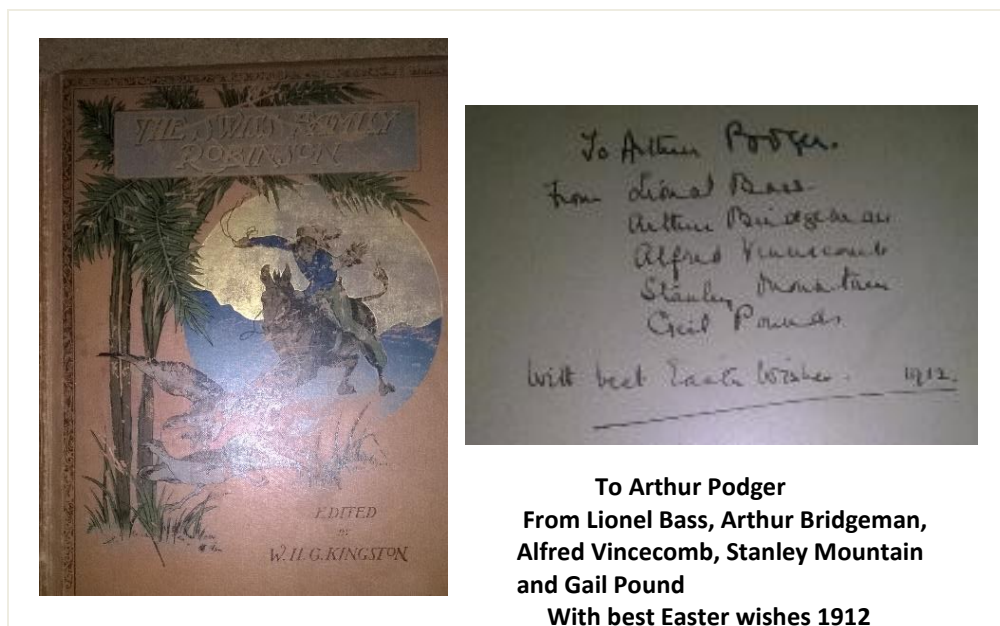


Figure 20 - *The Swiss Family Robinson* (no. 1452)

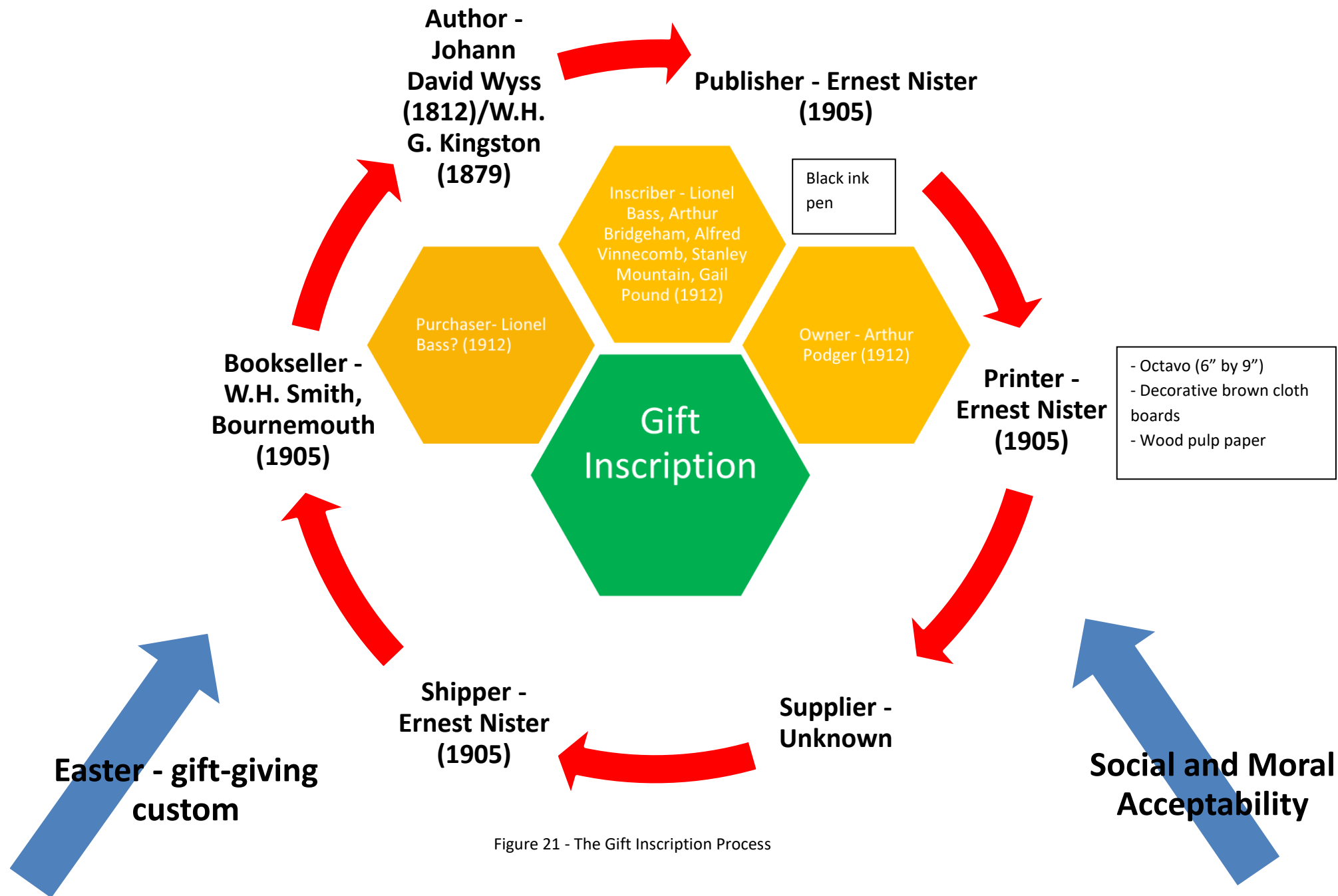


Figure 21 - The Gift Inscription Process

The Prize Inscription Process

A prize inscription shares many aspects with a gift inscription, particularly the fact that it consists of one inscribtee and one or more inscribers. However, it differs in that it transforms the book from a commodity into an institutionalised object that can be used by institutions to award 'acceptable' literature to recipients. In prize inscriptions, sometimes the names of the various inscribers and their roles were explicitly referenced (e.g. John Smith, vicar; Joe Bloggs, chairman); other times, a collective term was used by one inscriber to encompass all the various people involved in the awarding of the book (e.g. the managers of X Sunday school). The books containing prize inscriptions also tended to follow a more complex journey from publisher to purchaser than those with other inscription types. According to Entwistle (2017, Private Researcher, personal correspondence), awarding institutions received catalogues directly from publishers with a list of possible prize books. They would then hold annual committees made up of staff, superintendents, secretaries, librarians and ministers to determine which books would be purchased from the list. Next, they would either buy these books directly from publishers or through denominational bookrooms and local bookshops. The key agents involved in the creation of a prize inscription taken from my dataset (Figure 22) is outlined in Figure 23.

The figure indicates that the book chosen as a prize was *The Spanish Maiden* by Emma E. Hornibrook. The book was first published in 1895, but this particular edition was published, printed and bound in 1910 by S.W. Partridge & Co. (London-based publisher). The bookseller's label suggests that the Sunday school bought this book directly from Clark's Library in Penzance rather than from the publishing company. The superintendent was typically responsible for this purchase, and, in this case, he may have bought the prize books in bulk from Clark's Library to reduce costs. The inscriber groups multiple agents under the umbrella term 'Lamorna Church S. School', which includes the superintendent, secretary, teachers and vicar of the school. However, it is likely that it would have been the secretary's job to carry out the physical inscription on behalf of the other members of staff.

As was commonplace, the recipient is one person: Maud Giles. Maud came from a farm labouring working-class family in Castallack, Cornwall and was 16 years old when she received this book [1911 census]. Maud's background makes her a typical target for prize books. When determining which books to award as prizes, religion, respectability and the importance of upholding traditional gender roles played a big part. *The Spanish Maiden* was a story of evangelical romance, a genre which Entwistle (1990) argues was created to act as a "counter-

attraction" (148) to the possibly harmful moral influences of secular romances. The fact that this book appeared in S.W. Partridge & Co.'s prize catalogue from as early as 1900 suggests that it was a well-established prize book. The written recommendation that it received from the *School Guardian* (the mouthpiece for the National Society for Promoting Religious Education), *The Life of Faith* (a religious journal) and *The Publisher's Circular* (a trade journal for the publishing industry) also would have held considerable weight over the decision of whether to purchase the book or not.

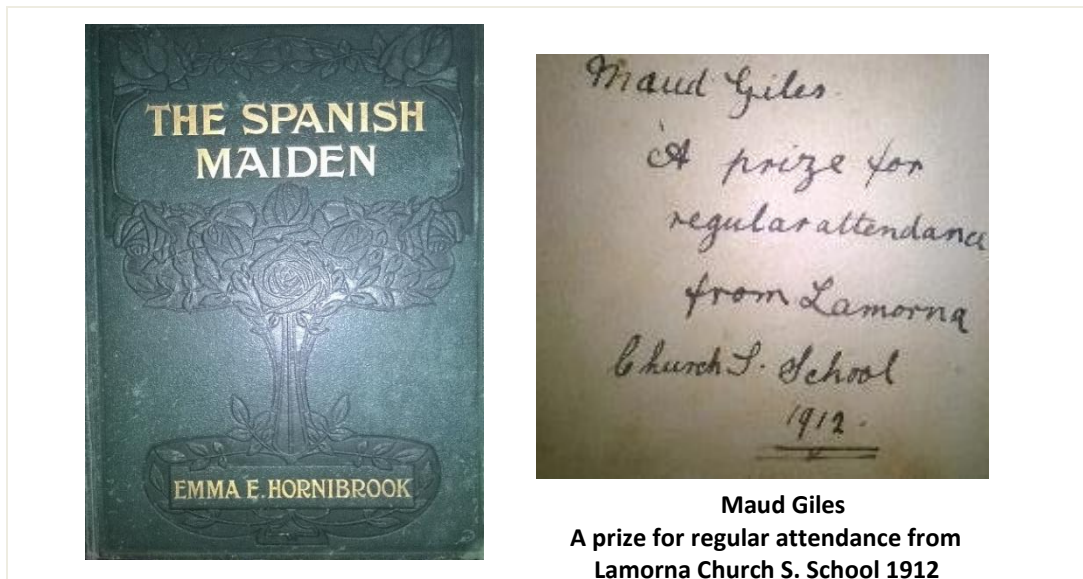


Figure 22 - *The Spanish Maiden* (no. 1051)



Figure 23 - The Prize Inscription Process

The Prize Sticker Process

The prize sticker is the first of the two main categories of inscription that uses adhesive gummed paper, rather than involving a hand-written mark on the book's endpaper. Prize stickers also differ from the previous inscription types in that they depended on a series of animate dependents for their production. Before the sticker itself was inscribed, it was involved in a complex communication circuit similar to that of the book. First, the prize sticker had to be designed. As North-Lee (2001:63) notes, by the turn of the twentieth century, 'universal' (i.e., mass-produced) stickers were used by most awarding institutions. While these stickers were often designed on the continent, particularly in Germany, in many cases the Sunday School Union or Society for Promoting Christian Knowledge were responsible for their design (*ibid*)²⁸. These stickers were then printed at a local level in British towns and cities. Next, there were two possible pathways. First, the prize sticker could be transported to booksellers or stationers for commercial sale. By this time, the prize book market was so lucrative that there were many bookshops set up specifically as reward booksellers. Alternatively, the printer employed a travelling salesman to sell prize stickers directly to awarding institutions. Often, the salesmen carried a catalogue with template designs, which the school or Sunday school could adapt to insert their own logo or custom information. Once purchased by the awarding institution, the prize sticker was inscribed with the names and titles of all key participants (e.g. vicar, chairman, superintendent, governor, etc.) and the name of the inscriber.

The use of a prize sticker complicates the role of the book further: while the book itself had become institutionalised, the purchase of the sticker commodified the process once more. This led to a conflicting blend of purposes, as the sticker offered the recipient a sense of belonging and allegiance, but also acted as a form of advertisement, which fused the importance of the institution with the success of the scholars (Reynolds, 2008:190). This practice also had the aim of presenting the institution as richer or more generous than the rival church or school next door. Awarding books as prizes created a relationship of mutual responsibility and keyed the recipient into the value system of the awarding institutions. In decoding the meaning of the prize, the recipient was also compelled to understand the culture and standards of the community in which they found themselves. An example of a prize sticker

²⁸ Appendix 12 contains a detailed list of the prize sticker producers and their frequencies of occurrence within the current dataset.

from my dataset (Figure 24) is used in Figure 25 to illustrate the key agents involved in its construction.

The book, *Cousin Mary*, was written by Mrs Oliphant and published, printed and bound by S.W. Partridge & Co. (London-based publisher) in 1901. The book was first published in 1888, again suggesting that awarding institutions liked to select well-established literature that consolidated traditional roles in society (Entwistle, 2004:88). As the book did not contain a bookseller's label, it is possible that it was purchased directly from S.W. Partridge & Co. by the Sunday school. The sticker itself was designed and printed in Bahr, Germany, and then transported to the Sunday School Union headquarters in London. The journey from London to St Paul's Sunday school in Cambridge is not documented, but it is likely that the sticker was purchased directly from a reward bookseller, or through a travelling salesman. The information on the sticker is inscribed by two participants: H.P. Stolin (vicar) and M. Barker (superintendent). The inscriber is Winifred Bell – a working-class 10-year-old child [1911 census]. Again, like with *The Spanish Maiden*, *Cousin Mary* would have been chosen for its moral messages. Mrs Oliphant was a reputable writer of religious fiction, whose works are recommended in lists of appropriate books for girls by Yonge (1887) and Bennett (1909).

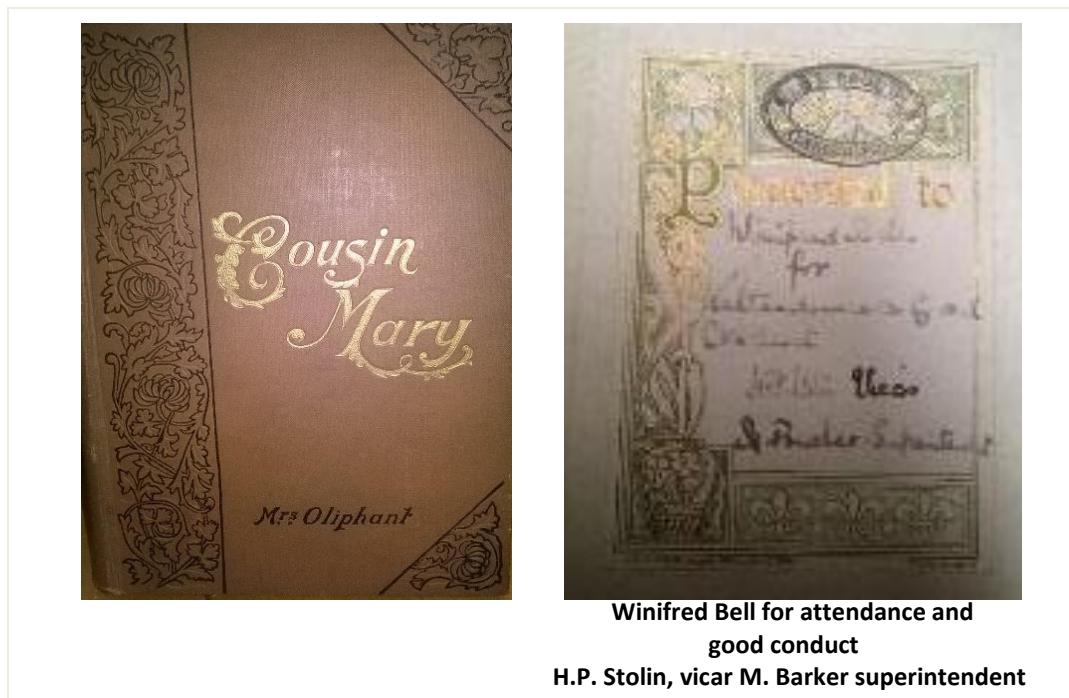


Figure 24 - *Cousin Mary* (no. 2099)

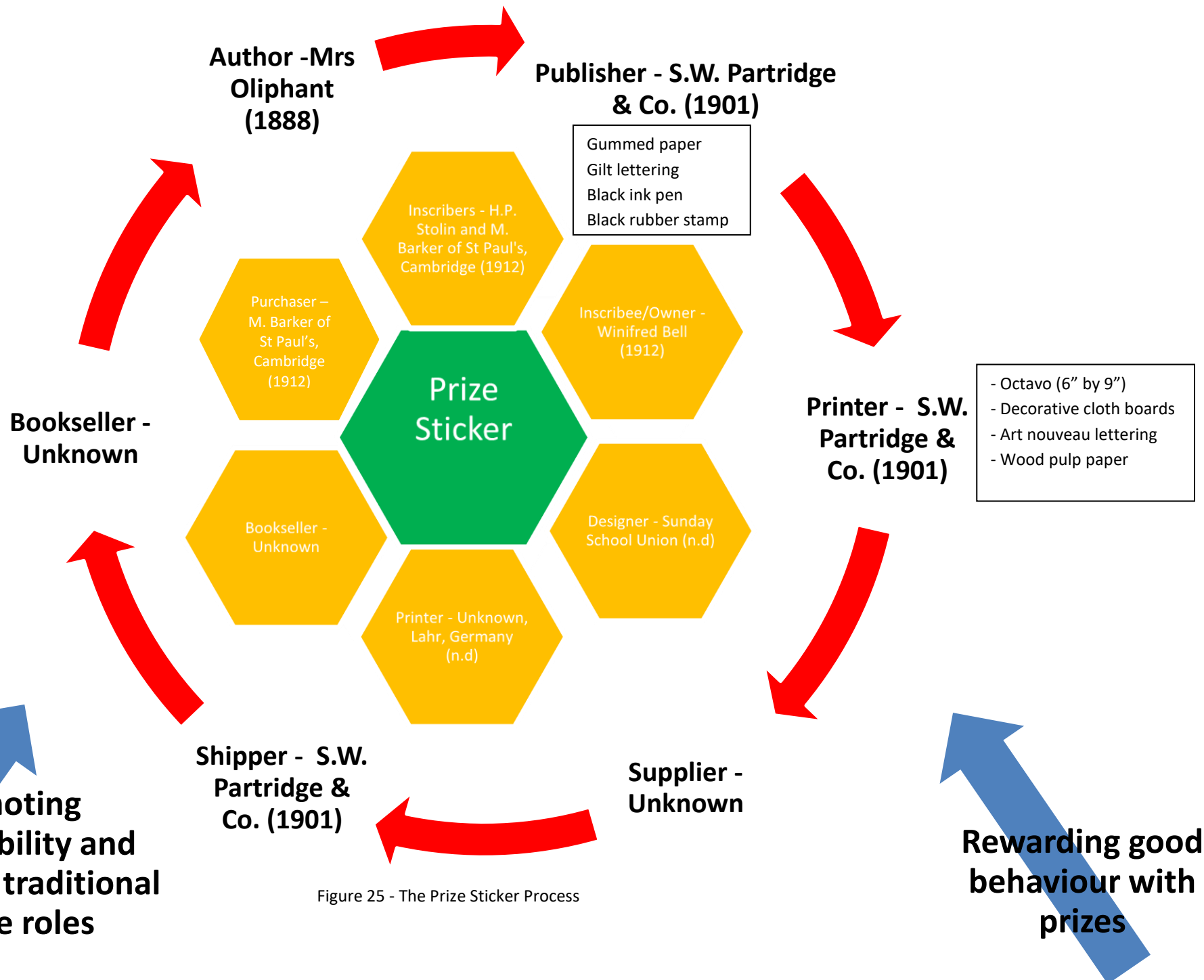


Figure 25 - The Prize Sticker Process

The Bookplate Process

Bookplates are the most complex of all book inscription categories, as they feature the greatest number of agents. When exploring the various people involved in the process of creating a bookplate, it is necessary to consider the differences between the two major ways in which they were created: mass production and custom design.

In mass-produced bookplates, the image or typography was designed by an anonymous artist, and then sent to stationers or booksellers, who would add it to their pattern catalogues. Then, customers seeking a bookplate visited the shop and browsed the pattern catalogues to find a design that they liked. The design was then engraved and printed with a blank space for the customer to fill in their own name. In some shops, the designs were mass-printed and displayed on the shop floor for customers to browse and purchase (Pincott, 2017, Treasurer of the Bookplate Society, personal correspondence). Varying in price between 2s 6d and 6s²⁹, mass-produced bookplates were more affordable to the general public. In fact, many booksellers sold batches of 100 for 17s 6d³⁰ (*ibid*). At the highest end of the scale, custom-designed bookplates involved the book owner commissioning an artist to design a bookplate for them. The design usually incorporated both the owner's and the artist's name, and it typically cost between £20 and £50³¹ (*ibid*). Given the high price, this method of bookplate design was limited to the upper classes. The favoured method of middle-class Edwardians was to bring a design to a stationer and consult with the staff to have an in-house artist turn it into a bookplate. Although this did not have the same prestige as privately commissioning an artist, it was a way of distinguishing themselves from the mass-produced bookplates of the working classes. The following figures (26-29) use examples from my dataset to indicate the two forms of bookplate design and how the key agents involved varied between them.

The mass-produced bookplate is from the *Textbook of British Butterflies and Moths*, written by L.W. Newman and H.A. Leeds Wells Gardner, and published, printed and bound by Gibbs & Bamforth (London-based publisher) in 1913. It was shipped to J.F. Hammond in Bristol and purchased by E.M. Pictor. It is possible that E.M. Pictor bought his bookplate from the same bookseller at the time of purchasing the book. As is generally the case with mass-produced designs, no information is present on the bookplate's designer, engraver or printer. Pictor may

²⁹ £14 to £33.60 in today's money.

³⁰ £98 in today's money.

³¹ £2,240-£5,600 in today's money.

have selected the bookplate from the shop's pattern book and have been provided with a copy (or copies) to take away. He then would have added his name in black fountain pen. Given the theme of the book and the method in which Pictor purchased the bookplate, he is likely to have been a lower-middle-class Edwardian.

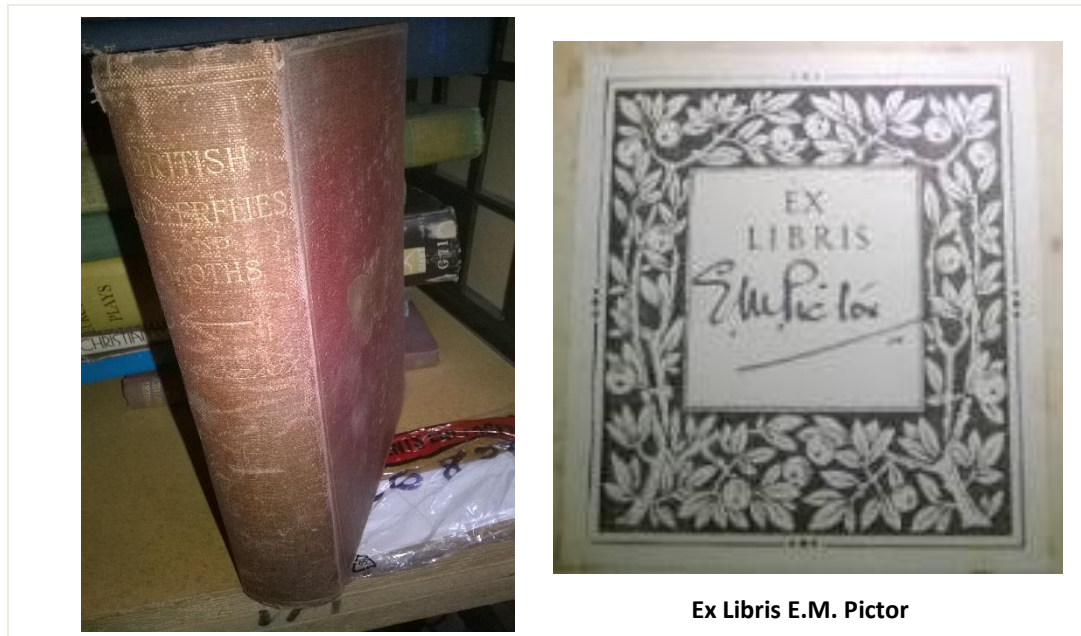


Figure 26 - *Textbook of British Butterflies and Moths* (no. 2320)



Figure 27 - The Mass-Produced Bookplate Process

The custom-designed bookplate was pasted into *Magner's Standard Horse and Stock Book*, written by Dennis Magner and first published in 1893. This particular copy was published, printed and bound in 1906 by James A. Alfield (London-based publisher). It was purchased from W.H. Smith in London by Sydney Waterlow – an English philanthropist and Liberal Party politician [1911 census]. The bookplate itself was designed and engraved by C.W Sherborn. Known as the “Victorian little master” (North-Lee, 1979:25), Sherborn was deemed to be the best bookplate artist of his day. A bookplate by Sherborn cost roughly £30³² (Pincott, 2017, personal correspondence) and it thus implied a great deal about the owner’s socioeconomic status. The fact that Waterlow’s bookplate is dated 1902 suggests that he had many copies of the same design printed to be used at later dates. The images used in the bookplate reflect Waterlow’s family history and career, whereas the choice of Sherborn as artist indicates Waterlow’s wealth.

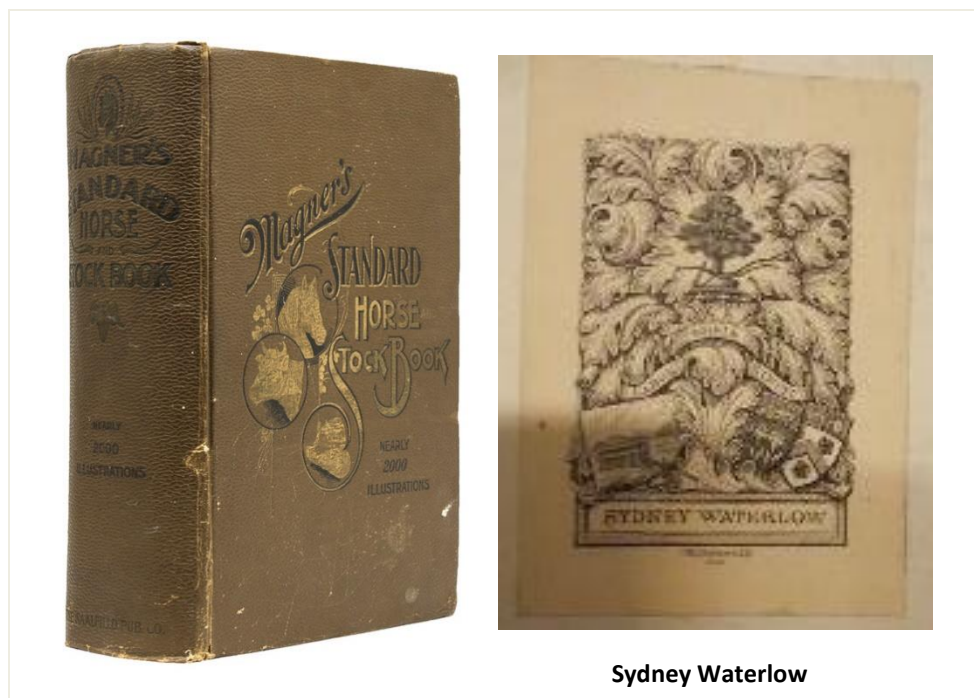
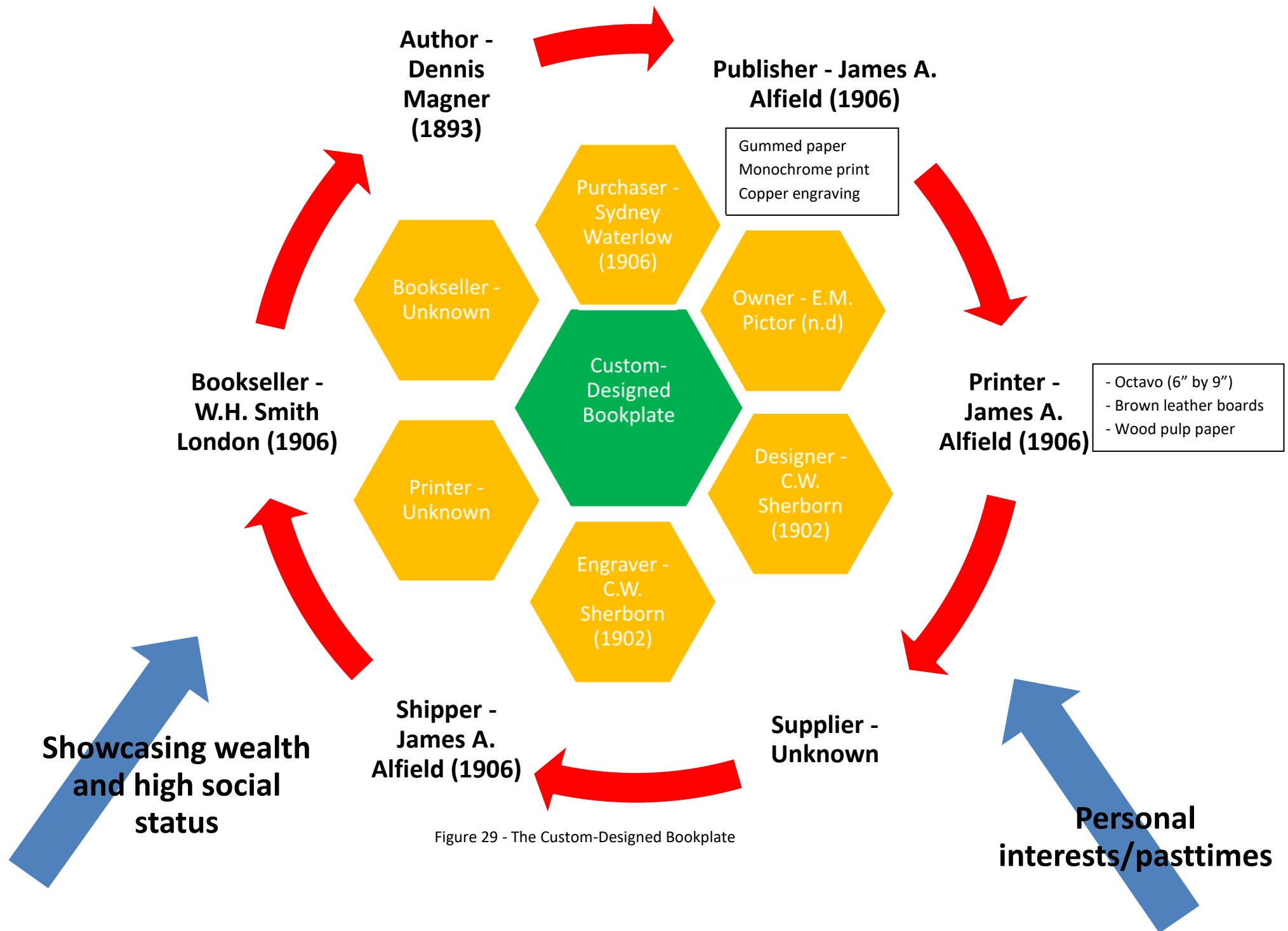


Figure 28 - *Magner's Standard Horse and Stock Book* (no. 539)

³² Roughly £3,360 today.



5.5 Summary

Throughout this chapter, the importance of exploring the book inscription within its sociohistorical context has been discussed. It began by documenting the growth of the book as an example of portable property in the late nineteenth century and the impact that this had on using inscriptions as markers of ownership. Most significantly, it has highlighted how, if an inscription is analysed independently of the book in which it was inscribed, we fail to account for its movement from initial publication to purchase. Drawing upon Darnton's (1982) Communication Circuit and Adams and Barker's (1993) New Model, an original model has been created that outlines the key internal and external agents involved in the creation of each inscription type, as well as the various forces that have an impact upon inscriptive choices. The model serves as a clear example of the position of the book in Edwardian Britain and, as illustrated in 5.4, can be used to map the lifecycle of any inscription and its corresponding book effectively.

The next chapter will outline the categorisation process for the 2,998 Edwardian book inscriptions in the dataset based on typological and topological perspectives. It will also provide data on the types of inscriptions that most frequently occurred in the general dataset, as well as indicating possible reasons for this.

Chapter 6 – A Topological Typology of Edwardian Book Inscriptions

6.1 Introduction

Genre categorisation has often been divided into two approaches: the typological, which represents genre as classification networks, and the topological, which characterises genre in terms of dimensions of variation. Combining both perspectives enables a relationship to be established between “meaning-by-category” and “meaning-by-degree” (Lemke, 1999a: para. 1). An essential component of categorisation is determining to which sets of texts an example belongs and the sets of texts with which it stands in contrast. According to Bateman (2008:177), it is only *because* of this network of relationships of similarity and difference that particular interpretations can be made rather than others.

This chapter considers such issues of categorisation in reference to Edwardian book inscriptions. It begins by describing genre from two perspectives – as a social semiotic and as a social action – and outlining traditional methods of categorisation. While I recognise that a typological approach is most useful for establishing the frequency of particular inscriptive practices, I also demonstrate why a topological perspective must be co-deployed to allow fluid boundaries between inscription categories that can change according to the purpose of analysis. Based on this information, a detailed topological typology of book inscriptions is presented. Throughout the chapter, each element is explained based on prior studies on the categorisation of book inscriptions and the central and peripheral features of each inscription type. Using the categories established within this topological typology, the most frequently occurring inscriptions in the current dataset are described, as well as possible reasons for this. Inscriptive patterns according to gender, age and class will be explored in the subsequent chapter.

6.2 Approaches to Genre

In its broadest terms, ‘genre’ is used to label categories of artistic, musical or literary compositions that are characterised by a particular style, form or content (e.g. Cubism, Rock, Science Fiction). Within the context of linguistics, genre has been typically considered from two perspectives: as a social semiotic and as a social action (Bateman, 2008:183-184), each of which roughly corresponds with multimodal and ethnographic perspectives. Although most studies have tended to treat these two notions of genre as distinct from one another,

there are some similarities and overlaps between them. In fact, the standard definition of genre given by Swales (1990) integrates these two approaches:

Genre is a class of communicative events that share a recognisable communicative purpose, that exhibit a schematic structure supporting the achievement of that purpose, and which show similarities in form, style, content, structure and intended audience (58).

The notion of genre as a semiotically constructed social entity has its origin in Systemic Functional Linguistics (SFL), while genre as a social action derives from the anthropological work of Garfinkel (1967) and Hymes (1974) and was developed into a full-fledged theory of genre by members of the New Rhetoric School. Within the SFL approach to genre, language is seen as a form of socialisation in which individuals perform meaningful actions within “contexts of situations” (Halliday, 1978:100). These contexts of situations often reoccur as “situation types”, such as “players instructing novice in a game” or “mother reading bedtime story to child”, and they are embedded within “contexts of culture”, which encompass the social purposes, beliefs, practices, relations and values of individuals (*ibid*:29).

The New Rhetoric approach to genre, on the other hand, argues that a discourse of a particular genre is not an objectively defined situation, but rather one of the ways in which an abstract social situation is signalled and maintained through repeated communicative acts (Miller, 1984:151). Genres are part of human activity systems, and they help people to navigate, understand, perform and realise these activities (Bazerman, 2012:226). Thus, it is the rhetorical action, rather than substance or form, that defines genre.

Martin (2005), who builds upon the work of Halliday, argues that “register contextualizes language and is in turn contextualized by genre” (7). This leads him to define genre as “staged, goal-oriented social processes through which social subjects in a given culture live their lives” (191). This formulation overlaps with the New Rhetoric notion of genre and highlights their common understanding of genre as being unified in a particular situation that connects texts through their similar social purposes, addressee(s) and context (Freedman and Medway, 1994:21). Thus, despite their differing goals, objectives, foci and ways of analysing genres, both approaches share the fundamental aim of describing and explaining “regularities of purpose, form and situated social action” (Hyland, 2002:115).

6.3 Approaches to Categorisation

The study of classification and concepts has its origins in Ancient Greek philosophy. Within classical theory, a concept, defined as “a universal whose particulars reside together in a category” (Fox, 2011:152), is believed to have a definitional structure made up of features that are both necessary and sufficient for membership in a particular category (Murphy, 2002:14). A feature is considered necessary if every member of the class has it, while it is deemed sufficient if something has all the parts required by the definition. Earl (2018: paras. 22-25) gives the example of a square, arguing that being four-sided and being a regular geometric figure are necessary conditions for being a square; however, being a square is a sufficient condition for being a geometric figure.

The classical theory approach can be linked to the tradition of taxonomies, which have long been employed within zoology and botany to group organisms into units with a taxonomic rank based on their general and specific characteristics. In taxonomies, items are classified on the basis of empirically observable and measurable characteristics (Bailey, 1994:6). At a cognitive level, placing items into taxonomies allows researchers to identify and group items in a standardised system, and to recognise similar items, thus shortening processing time. However, often the shortcuts that these concepts provide blur significant differences between items within a category.

While classical theory works well in the natural sciences, when it is applied to social sciences, it struggles to handle the shifting nature of complex and socially-influenced categories (Fox, 2011:151). Furthermore, its rigidity of conceptual boundaries and hierarchical structures means that it is bound by the rule of mutual exclusivity, which states that an item cannot be a partial member of a set, or a member of two sets simultaneously. Membership is all or nothing, and any item that does not possess all the required qualities has no value (Olson, 2007:511). This poses a particular problem when dealing with multimodal texts, such as book inscriptions, as its rigidity does not allow for the “fuzzy boundaries” (Wittgenstein, 1953:66) that can exist between inscription categories and sub-categories. Frye (2005:48-49) argues that we must instead think of concepts as unstable entities with shifting and porous boundaries that contain a variety of similar members.

Within the field of linguistics, Martin (2005) and Bateman (2008) have both identified two distinct ways of categorising items based on the relationship between genres as a system: the typological and the topological. Typological views typically fit with the notion of genre as

a social semiotic. Accordingly, genres are regarded as “networks of choices” (Fawcett, 2000:39) that represent the sets of options available in a language variety (i.e., its lexicogrammar). Topological perspectives, by contrast, represent genre as a social action: each genre is characterised as being either closer or more distant from other genres along a number of dimensions of comparison (Lemke, 1999b: para. 10). This approach is based on Eleanor Rosch’s (1975) prototype theory, which originated in cognitive psychology and uses Wittgenstein’s (1953) notion of “family resemblance” as a basis for regarding genres as cognitive categories with central and more peripheral instances.

Bateman (2008:219) asserts that the typological approach moves beyond taxonomies, as it is not the genres that are placed in hierarchical relationships to one another (e.g. one genre is a more specific subgenre of another), but classificatory features for genres. Networks of choices define the conditions under which collections of features may be selected, and each resulting collection describes a genre. While this approach is useful for genres that exhibit strong framing, it can present problems when dealing with multimodal texts. This is because the variations that multimodal texts exhibit in terms of colour, typography and image, as well as layout and design, mean that it is not always possible to establish concrete categories (Matthiessen, Lam and Teruya, 2010:230). Furthermore, while Swales (1990:49-52) sees communicative function as the main way to categorise genres, in multimodal texts it is the semiotic modes that are more likely to influence categorisation choices. In addition, the one-dimensional linearity of typologies does not allow items to change categories depending on context, nor does it recognise that items may fit into more than one group. Finally, typologies do not account for the broader social and cognitive reasons that affect the way in which an individual categorises texts.

For this reason, within a multimodal context, it is beneficial to use topological methods that are grounded in prototype theory to establish typologies (e.g. Olson, 2007; Fox, 2011). Prototype theory asserts that membership of a category is based on just enough common properties to hold the fabric of the genre together, rather than requiring all necessary and sufficient conditions. Furthermore, unlike classical theory, where genres are the same every time, genres are defined “only in actual situations in which they function as participating parts of the situation” (Rosch, 1999:61). This means that the qualities of a genre are incidental, rather than essential. Prototype theory also includes the concept of multiple prototypes that can be graded on a continuum in terms of their features. While these prototypes anchor the

ideational content of a genre, they do not exclude variants, nor do they regard difference as deviant. The ability of topologies to allow commonality without essentialism and difference without eliminating similarity makes them a valid system of categorisation that can strengthen typological classifications of multimodal texts.

Although the complementarity of typological and topological perspectives on categorisation is widely acknowledged (see Halliday and Matthiessen, 1999:69), most multimodal studies still tend to follow the SFL tradition of using typologies to categorise texts (Bateman, 2008:219). In this study, I argue that both approaches are required to categorise Edwardian book inscriptions. The need to co-apply both approaches was demonstrated through the pictorial bookplate example in 4.4.1: this inscription is *not* a pictorial bookplate because it contains a person's name and an image; rather, it is a pictorial bookplate because there is an established body of inscriptions in which this particular collection of semiotic features is regularly deployed with the intention of marking possession. As the bookplate also featured the owner's name, it could arguably have been categorised as a typographical bookplate instead. By using prototype theory to establish its central and peripheral features, the bookplate was classified accordingly.

The notion of sub-categories brings an additional level of complexity to this categorisation. Once the bookplate was labelled functionally as 'pictorial' or 'typographical', its sub-category had to be determined. Again, prototype theory offered a helpful solution, as inscriptions could be positioned on a cline from most prototypical to least prototypical, with the possibility of overlap. Indeed, as Wittgenstein (1953) states, most categories consist of "a complicated network of similarities overlapping and criss-crossing" (66). The features of the bookplate in 4.4.1 suggested that it could be sub-categorised in four different ways: 'library interior', 'allegorical', 'classical' or 'portrait'. It was finally classified as a 'library interior' due to the fact that its most central and peripheral features pertained to this category (i.e., interior view of library, owner's furnishings, Greek imagery).

Furthermore, using topological methods to establish typologies also enables inscriptions to be grouped in different ways depending on the purpose of analysis. For example, while it is practical to group inscriptions according to their communication purpose (e.g. ownership inscription, bookplate) when establishing frequencies of use, when conducting multimodal analysis, it may be more beneficial to group some inscription types based on their semiotic features (see Chapter 8). Thus, viewing genres as "points" (Bateman,

2008:70) in an overall space of genre possibilities that are organised around situated actions provides an improved way to approach genre growth and development compared to models based on strict classifications of categories and sub-categories. Table 11 summarises the differences between taxonomic, typological and topological approaches to categorisation.

Classification System	Theoretical Basis	Principles of Categorisation	Main Applications
Taxonomy	- Classical theory (Ancient Greek philosophy)	- Items are organised into units with a taxonomic rank based on their necessary and specific features - Empirically observable and measurable characteristics - Rigid conceptual boundaries and hierarchical structures	- Science: Biology, Zoology, Botany
Typology	- Linguistics (Halliday's (1978) Systemic Functional Linguistics)	- Items are organised into system networks that define the conditions under which collections of features may be selected - Each resulting collection creates a genre	- Systemic Functional Linguistics - Visual Social Semiotics
Topology	- Mathematics - Cognitive Psychology (Wittgenstein's (1953) "family resemblance"; Rosch's (1975) "prototype theory")	- Items have central and peripheral features - Items are organised on a continuous, rather than discrete, cline - Qualities of a category are incidental rather than essential - Items can overlap or change categories based on purpose of analysis	- Psychology - Cognitive Linguistics

Table 11 - Taxonomy, Typology and Topology

Based on the above information, I created a topological typology of Edwardian book inscriptions using Family Echo genealogical software. As the full typology is too large to fit on one sheet of paper, it can be accessed at the following URL: <https://goo.gl/yPnWSu>. An abbreviated version is presented below in Figure 30. The rest of this chapter will outline the various steps taken to create this typology, using my data to highlight the major book inscription categories and sub-categories, and the central and peripheral features that define a prototypical inscription within each category.

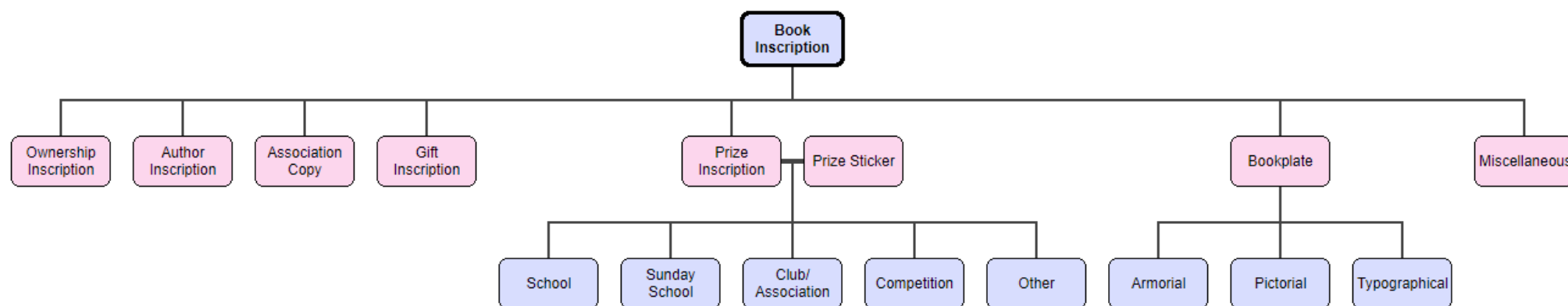


Figure 30 - A Typology of Edwardian Book Inscriptions (<https://goo.gl/yPnWSu>)

6.4 Towards a Topological Typology of Book Inscriptions

As established in 3.5 and 5.4.3, book inscriptions are typically classified into seven main categories: ownership inscription, author inscription, association copy, gift inscription, prize inscription, prize sticker and bookplate. When categorising my dataset of 2,998 Edwardian book inscriptions, it became clear that it was necessary to create an eighth category – miscellaneous – to encompass inscriptions that did not fit into any of the seven pre-established categories. Figure 31 shows the general typology of book inscriptions that I have created, while Table 12 outlines the central and peripheral features that led me to characterise each inscription as belonging to a particular group.

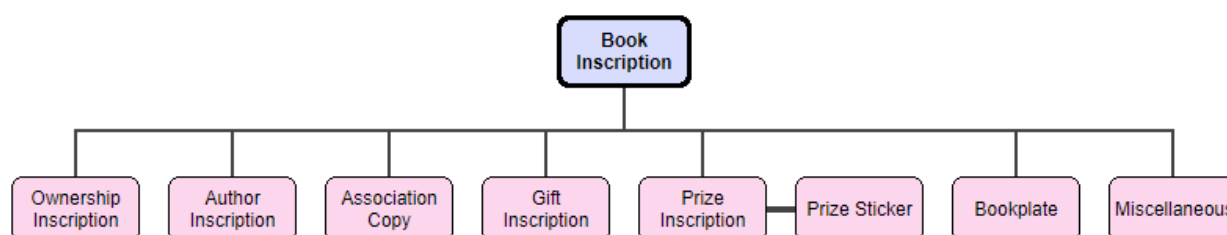


Figure 31 - New Typology of Book Inscriptions (<https://goo.gl/yPnWSu>)

	Central Features	Peripheral Features
Ownership Inscription	<ul style="list-style-type: none"> - Hand-written - Owner's name 	<ul style="list-style-type: none"> - Additional information (e.g. date, address, location)
Author Inscription	<ul style="list-style-type: none"> - Hand-written - Contains name of author and/or recipient (unknown to author) 	<ul style="list-style-type: none"> - Additional information (e.g. occasion, date) - Message of greetings/regards
Association Copy	<ul style="list-style-type: none"> - Hand-written - Contains name of author and/or recipient (known to author) 	<ul style="list-style-type: none"> - Additional information (e.g. occasion, date) - Message of greetings/regards
Gift Inscription	<ul style="list-style-type: none"> - Hand-written - Contains name of giver and/or recipient 	<ul style="list-style-type: none"> - Additional information (e.g. occasion, date)
Prize Inscription	<ul style="list-style-type: none"> - Hand-written on front endpapers - Name of institution - Recipient 	<ul style="list-style-type: none"> - Reasons for prize - Year of award - Signature of headteacher/superintendent
Prize Sticker	<ul style="list-style-type: none"> - Printed on a separate piece of paper/material - Affixed onto the front endpapers of the book - Awarded as a prize by an institution - Name of institution, receiver and reason for prize 	<ul style="list-style-type: none"> - Year of award - Polychrome - Logo of institution

Bookplate	<ul style="list-style-type: none"> - Printed on a separate piece of paper/material - Affixed onto the front endpapers of the book - Uses images or writing to mark personal ownership 	<ul style="list-style-type: none"> - Owner's name is written in a cipher or rebus form - Expresses joint or collective ownership - Black and white
Miscellaneous	- Does not fit into any of the seven previously established categories	N/A

Table 12 - The Prototypical Features of Book Inscriptions

Having established the central and peripheral features of the main categories of book inscriptions, it also became possible to determine the prototypicality structure of the overarching category of book inscriptions. When establishing categories, the definition of book inscription as “any ownership mark or annotation present on the front endpapers or title pages of a book” (1.1.2) was also taken into consideration. Based on this definition, each category was plotted on a graph in terms of its prototypicality. Figure 32 shows a visual representation of these book inscription categories, moving from most prototypical (the centre) to least prototypical (the periphery). It demonstrates that the central feature that leads a person to recognise an inscription is the fact that it is hand-written and bears the owner's name.

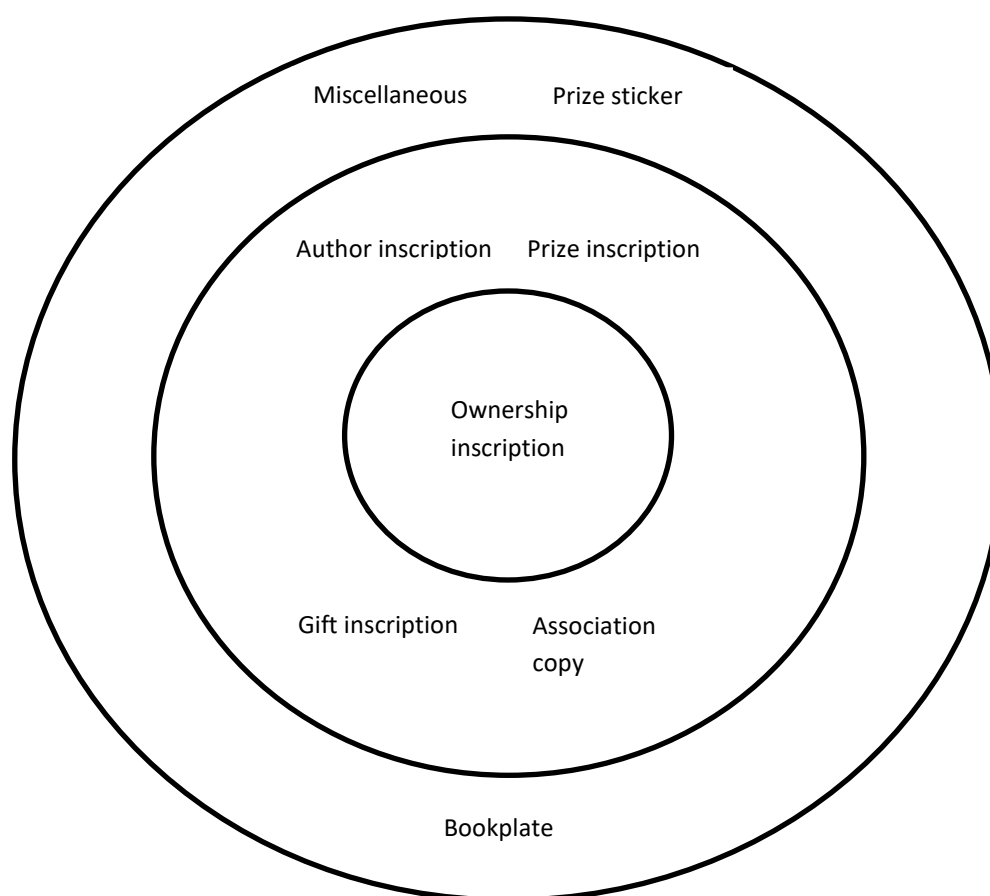


Figure 32 - Prototypical Continuum of Book Inscription Categories

Figure 33 shows the breakdown of the 2,998 Edwardian book inscriptions in my dataset according to the eight general book inscription categories described above.

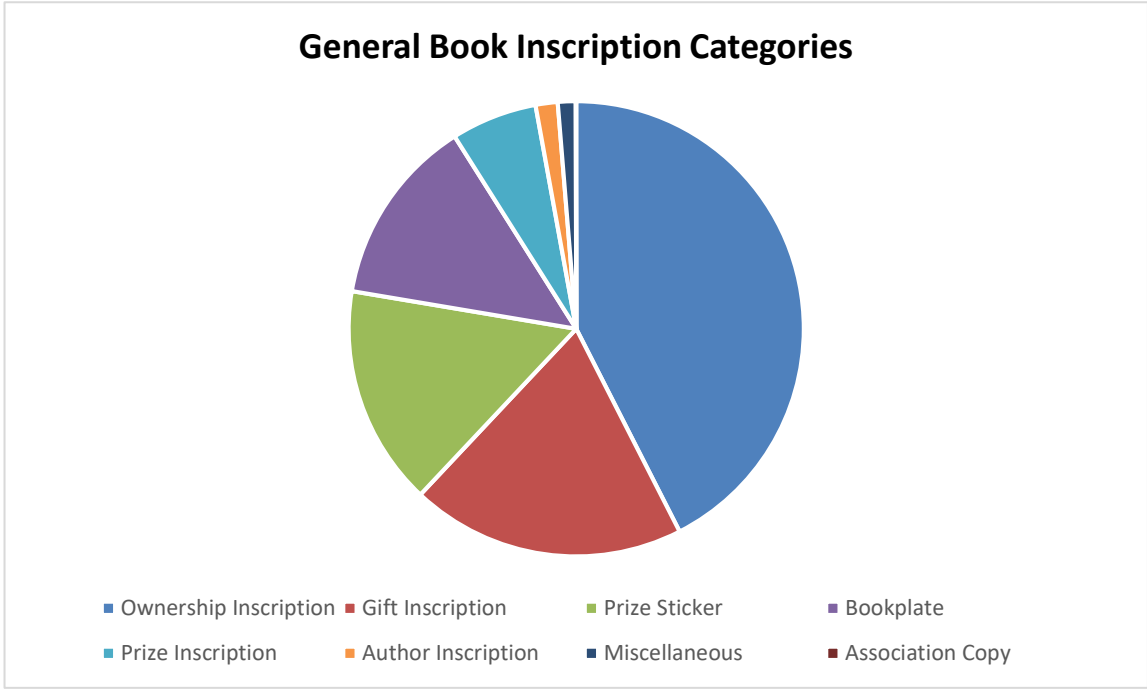


Figure 33 - Frequency of General Book Inscription Categories

This general categorisation process shows that ownership inscriptions are the most frequently occurring book inscription type (42%), followed by gift inscriptions (20%), prize stickers (16%) and bookplates (13%). The least frequently occurring inscription types include prize inscriptions (6%), author inscriptions (2%), miscellaneous (0.7%) and association copies (0.3%). The fact that ownership inscriptions feature most commonly can be explained by the fact that this inscription type is the easiest to create and was at the disposition of all classes of Edwardian society (3.5.1). It is also unsurprising that there is a large number of prize stickers and bookplates within the dataset, as the Edwardian era was considered a time in which both inscription types prevailed. However, it is surprising that gift inscriptions form the second largest category set, given that they are often more difficult to find, as gifted books are typically kept within families as heirlooms or for sentimental reasons. Finally, the monetary value of association copies and author inscriptions may explain why these inscription types occurred the least frequently³³.

³³ Full details of the frequencies for each individual category and sub-categories can be found in Appendix 13.

6.4.1 Ownership Inscriptions

The collected dataset contains 1,274 examples of ownership inscriptions. Ownership inscriptions cannot be sub-categorised, as each contains considerable variations based on the owner's personal preferences, rather than distinct categorical differences. While all contain the central feature of the owner's name, there is no one way in which the owner addresses himself/herself (i.e., full name, initials, surname). Moreover, each inscription contains different peripheral features, such as the owner's location (i.e., address, city, country), external factors (i.e., date, occasion, bookshop) and personalising information (i.e., sketch, comment, motto). Thus, it is clear that each inscription in this category should be considered as a variation (defined by Heidegger (1996[1926]) as a phenomenological deviance based on "an individual's contextualized experience of using objects or an understanding of their 'thingly quality'" (55), as opposed to a sub-category ("an identifiable subsection of a conceptual hierarchy" [Glushko *et al.*, 2013:239]). Within the ownership inscription category, seventy-one variations have been identified. Figure 34 shows a prototypical example of an ownership inscription with accompanying labels to explain its features. Figure 35 shows the ten most common varieties of ownership inscription within the current dataset.

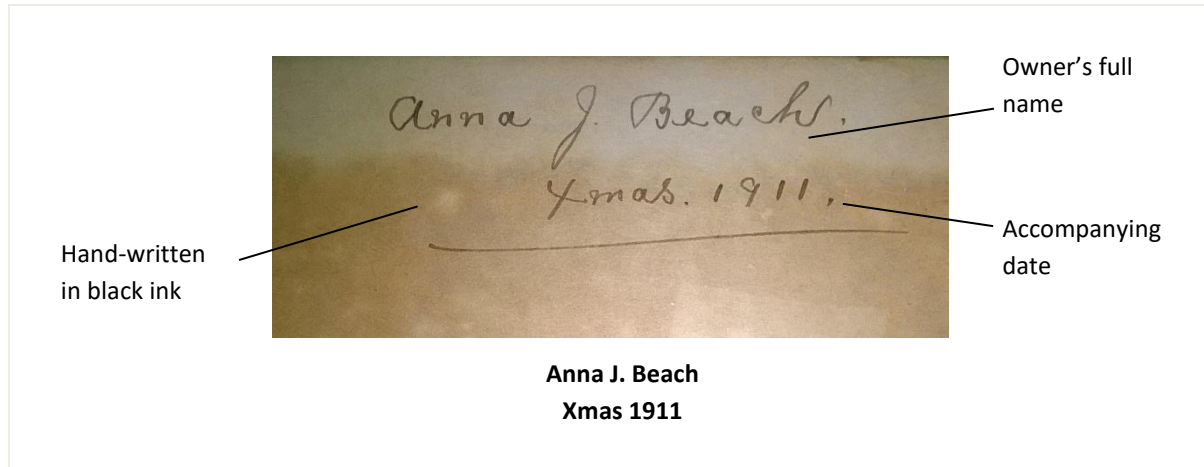


Figure 34 - Prototypical Ownership Inscription (no. 2227)

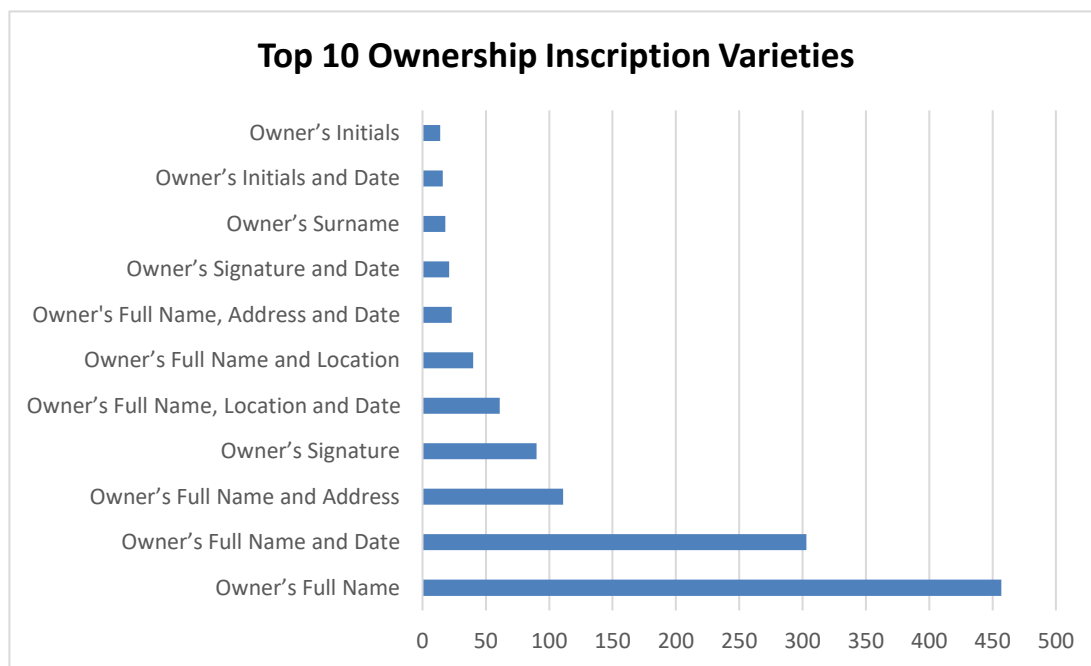


Figure 35 - Top 10 Ownership Inscription Varieties

From Figure 35, it is clear that, regardless of their respective frequencies, all ownership inscriptions contain one central element: the owner's name. While all other features are optional, it is usually the case that no more than four features are employed within the same inscription. Furthermore, there are two inscription varieties that occur far more frequently than any other: owner's full name (457 occurrences) and owner's full name and date (303 occurrences). Of the other eight, all contain some version of the owner's name (i.e., surname, initials, signature). This highlights the importance that book owners gave to "staking a claim" (Jackson, 2001:19). Jackson (*ibid*:24) argues that, when inscriptions go beyond the basic declaration of ownership, owners tend to add details of acquisition, such as the date or location. This can also be clearly seen in my dataset in the fact that most varieties in the top ten contain the date of acquisition and owner's address. Other additional information that the collected ownership inscriptions provide, albeit on a lesser scale, include occasion, school, class, comment, sketch, admonition, bookshop, occupation, publication date and motto.

6.4.2 Author Inscriptions

The dataset contains 47 examples of author inscriptions. Similar to ownership inscriptions, author inscriptions cannot be sub-categorised beyond their initial categorisation. Instead, they must be considered in terms of their variations. While all author inscriptions contain the central elements of the author's name and the recipient's name, they may or may not comprise the following features: location, date, occasion and message. Ten varieties of author inscription can be observed in total in the dataset. Figure 36 shows a prototypical author

inscription with accompanying labels to explain its features, while Figure 37 shows the respective frequencies of the top ten most common author inscription varieties.

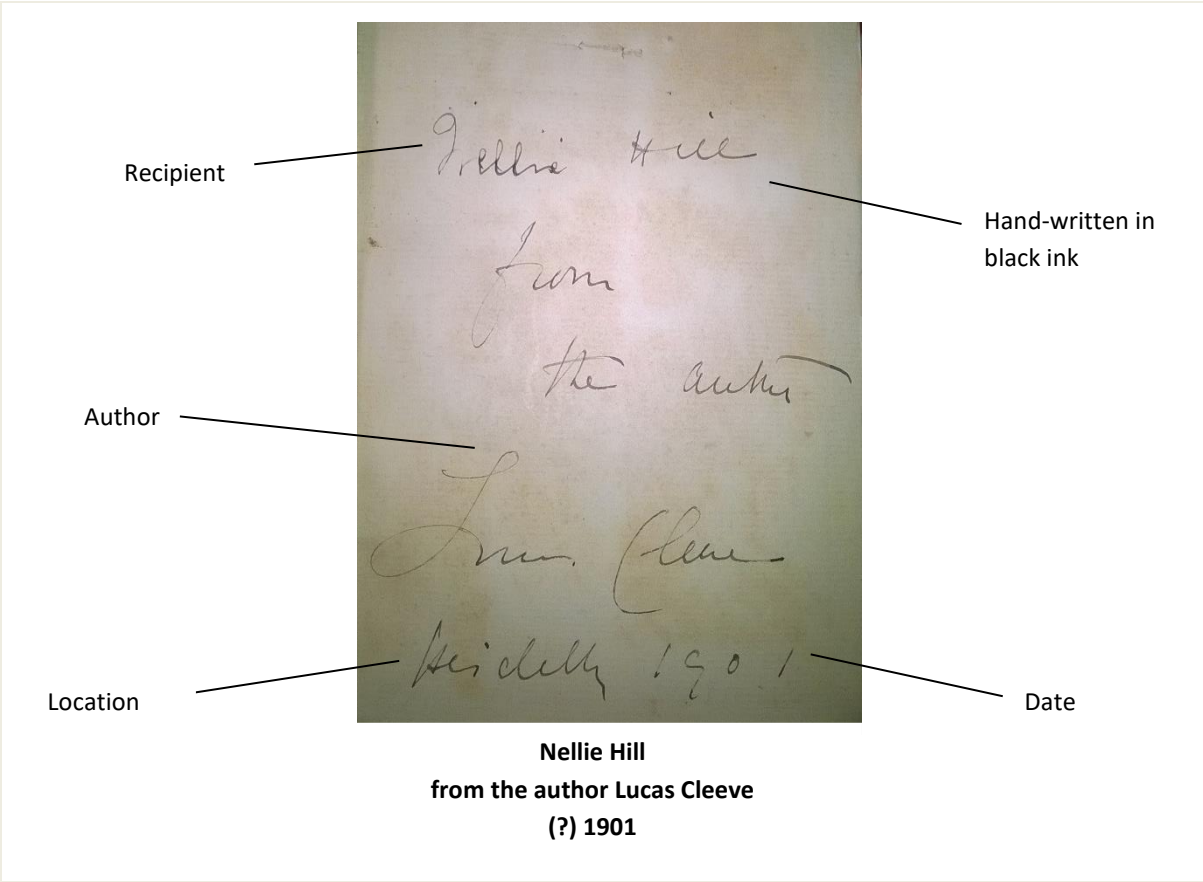


Figure 36 - Prototypical Author Inscription (no. 1902)

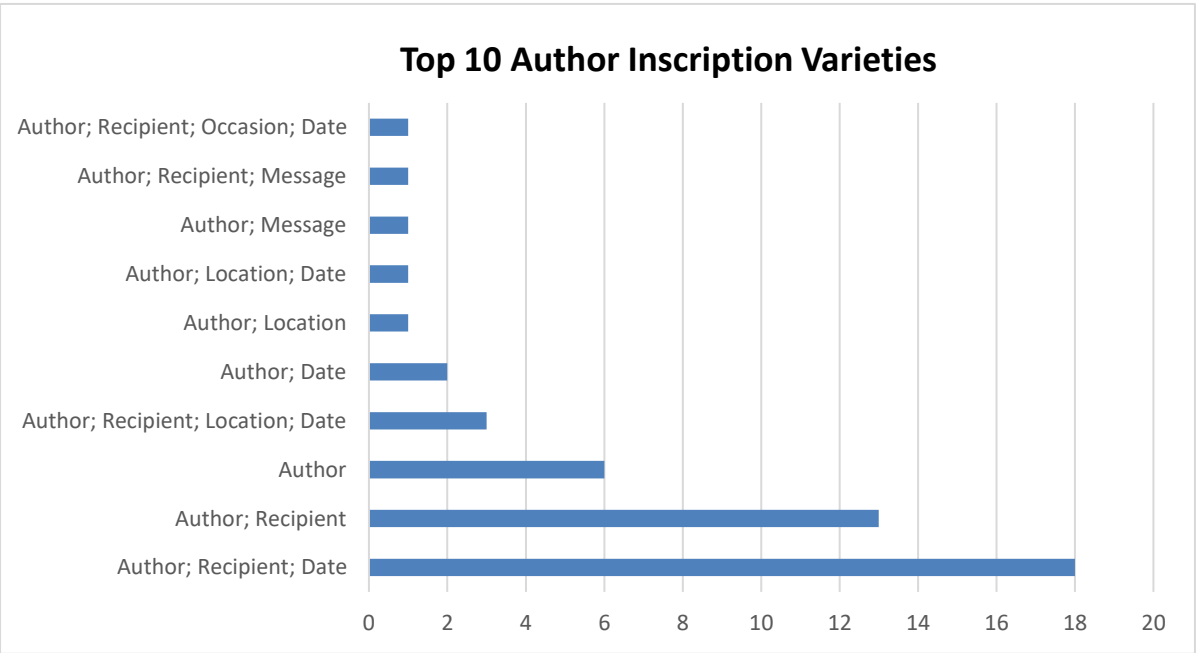


Figure 37 - Top 10 Author Inscription Varieties

The figure shows that there are two varieties of author inscription that prevail: author, recipient and date (18 occurrences), and author and recipient (13 occurrences). All ten variations shown in the graph demonstrate the features that have been previously outlined as central and peripheral in an author inscription: the name of the author, the name of the recipient, the date of the inscription, the location of the inscription, and a private message from author to recipient.

6.4.3 Association Copies

Although only one example of an association copy has been found in the dataset, it is interesting to note that it bears a strong similarity to the structure of an author inscription: it features author, recipient, date and message. While both author and recipient are central elements of the association copy, the date and message are peripheral elements. Figure 38 shows a prototypical association copy with accompanying labels to explain its features.

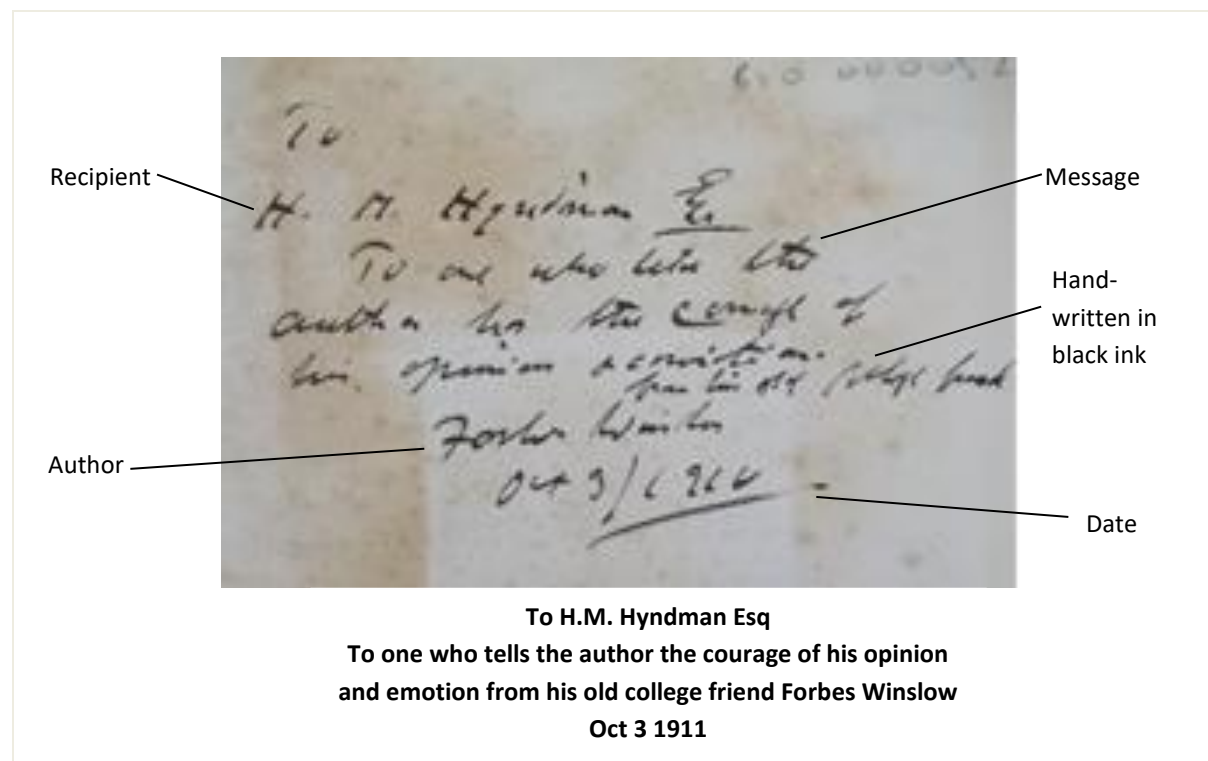


Figure 38 - Prototypical Association Copy (no. 113)

6.4.4 Gift Inscriptions

There are 585 gift inscriptions in the current dataset. However, it is possible that this number is substantially underestimated, given that inscriptions that bear the owner's name followed by '25th December' or 'Christmas' are likely to have been given as presents. As they lack the name of a giver, they have been marked as ownership inscriptions instead. Grenby (2011:169) also noted the same issue in his *Child Reader* study. Gift inscriptions also feature variations, rather than strict sub-categorical divisions. While the central feature of all gift inscriptions is

the name of the giver and/or receiver, peripheral features can include the location, date, address and occasion for gift-giving. Within the dataset, thirty-four gift inscription variations have been identified in total. Figure 39 shows a prototypical gift inscription with accompanying labels to explain its features, while Figure 40 shows the top ten most common gift inscription varieties within the current dataset.

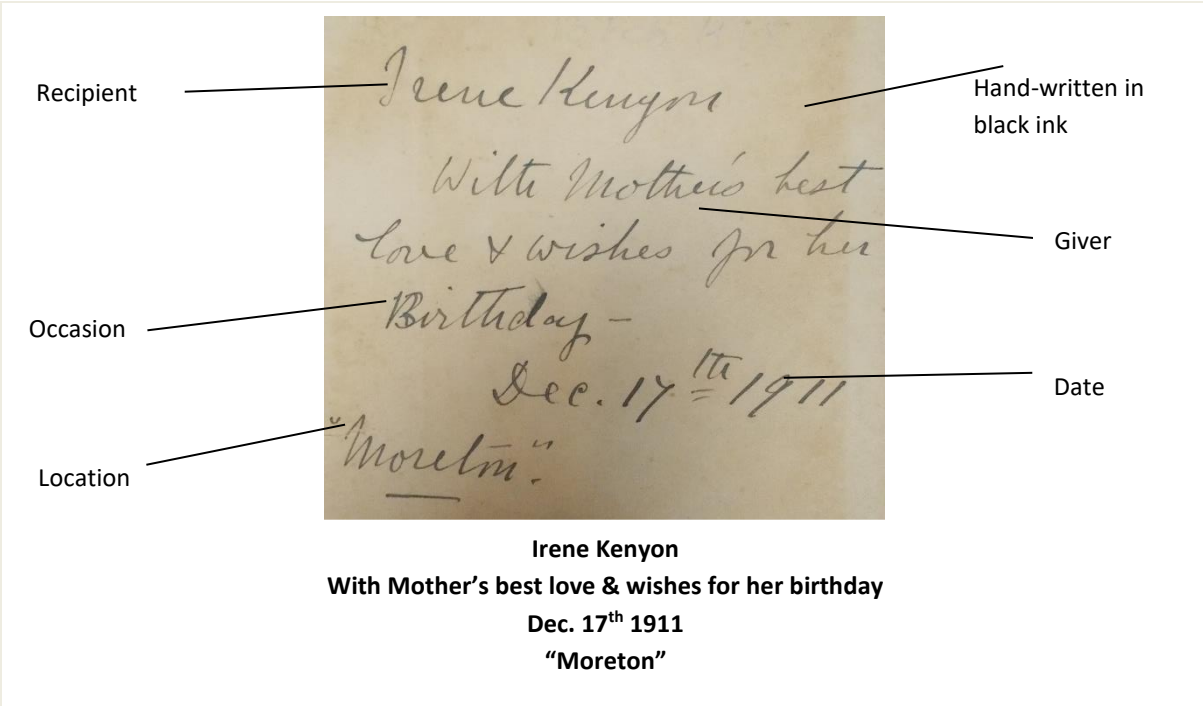


Figure 39 - Prototypical Gift Inscription (no. 874)

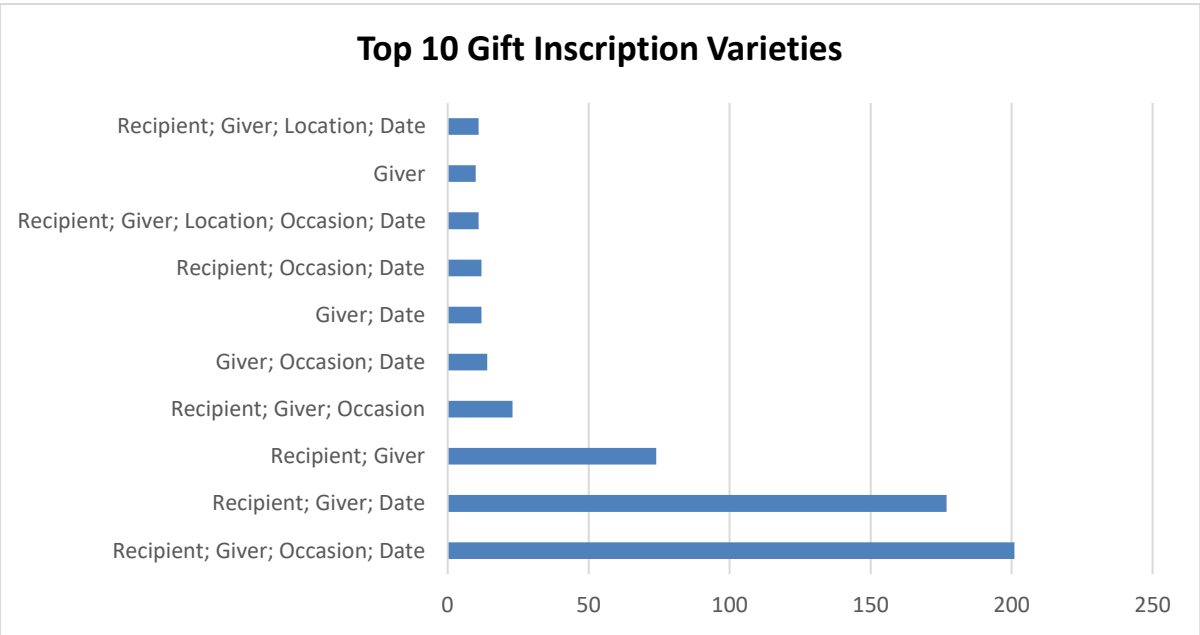


Figure 40 - Top 10 Gift Inscription Varieties

Like with ownership inscriptions, all gift inscriptions contain the name of the recipient and/or giver. Similarly, despite the fact that all other features are peripheral, normally five is the maximum number used within the same inscription. Again, there is a clear preference for two particular varieties over any other type: recipient, giver, occasion and date (201 occurrences), and recipient, giver and date (177 occurrences). Of the other eight varieties, the elements that are considered desirable in a prototypical gift inscription frequently reoccur: the name of the person who is giving the book, the name of the person who is receiving it, the reason for the giving and the date. The other varieties tend to include at least one element of the above features in addition to any of the following: location, message, address, poem, quote and picture.

6.4.5 Prize Inscriptions and Prize Stickers

The dataset contains 183 prize inscriptions and 469 prize stickers. While both are individual book inscription categories within their own right, they will be discussed under one heading as, despite their material differences, they share the same communicative purpose: awarding a book as a prize. Given that this chapter (and the subsequent chapter on gender, age and class-based differences) is concerned with the frequency of occurrence of certain inscription types, I decided to follow Entwistle's (1990) method and categorise prize inscriptions and prize stickers based on their awarding institutions instead of their printing method (North-Lee, 2001) or material features (O'Hagan, 2017a)³⁴.

Entwistle (1990) broadly categorised prize books into secular and religious awarding institutions, and then developed religious sub-categories based on the denomination of the Sunday schools and social groups who awarded the prize. She used the inscriptions to group prize books into established church (e.g. Church of England), nonconformist (e.g. Wesleyan Methodists), and unidentifiable (e.g. Band of Hope). Surprisingly, neither Entwistle nor future scholars have attempted to replicate this sub-categorisation process with secular awarding institutions. Although I began to use Entwistle's (1990) categories when grouping the collected prize stickers and prize inscriptions, it became clear that her broad categories oversimplified the range of institutions that were involved in Edwardian prize-giving. Accordingly, I decided to develop a typology using five main groupings: school, Sunday school,

³⁴ Within an Edwardian context, North-Lee's (2001) categorisation is unhelpful, as all prize stickers were printed with chromolithography from the late nineteenth century onwards. O'Hagan's (2017a) categorisation is more useful when exploring semiotic features (see Chapter 8). Prize inscriptions/stickers could also have been grouped by reasons for prize-giving (see Appendix 14); this would have been more useful if exploring general patterns in prize-giving trends rather than by each individual awarding institution.

club/association, competition and other. These five general categories more adequately reflect the various domains in which prizes could be awarded. Figure 41 shows the typology of prize stickers and prize inscriptions that I have created, while Table 13 provides a definition of the central and peripheral features of each sub-category, and Figure 42 shows their continuum of prototypicality.

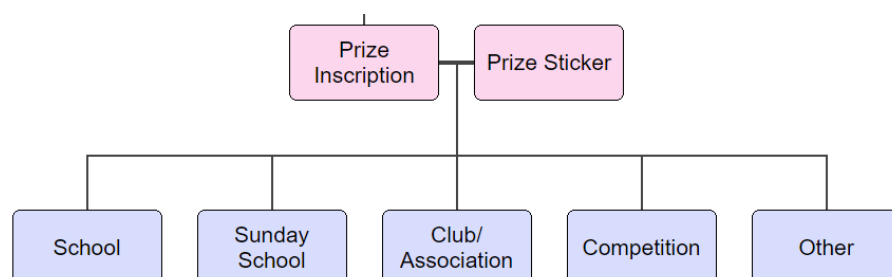


Figure 41 - New Typology of Prize Inscriptions and Prize Stickers (<https://goo.gl/yPnWSu>)

	Central Features	Peripheral Features
School	<ul style="list-style-type: none"> - Prize awarded by school - Name of recipient, awarding institution and reason for prize - Hand-written (prize inscription); printed (prize sticker) 	<ul style="list-style-type: none"> - Year of award - Printer's name (in prize stickers)
Sunday School	<ul style="list-style-type: none"> - Prize awarded by Sunday school - Name of recipient, awarding institution and reason for prize - Hand-written (prize inscription); printed (prize sticker) 	<ul style="list-style-type: none"> - Year of award - Printer's name (in prize stickers)
Club/Association	<ul style="list-style-type: none"> - Prize awarded by club/association - Name of recipient, awarding institution and reason for prize - Hand-written (prize inscription); printed (prize sticker) 	<ul style="list-style-type: none"> - Year of award - Printer's name (in prize stickers)
Competition	<ul style="list-style-type: none"> - Prize awarded by competition - Name of recipient, awarding institution and reason for prize - Hand-written (prize inscription); printed (prize sticker) 	<ul style="list-style-type: none"> - Year of award - Printer's name (in prize stickers)
Other	<ul style="list-style-type: none"> - Prize awarded by any institution that does not fit four previous categories - Name of recipient, awarding institution and reason for prize - Hand-written (prize inscription); printed (prize sticker) 	<ul style="list-style-type: none"> - Year of award - Printer's name (in prize stickers)

Table 13 - The Prototypical Features of Prize Inscription and Prize Sticker Categories

In 3.5.5, I defined prize sticker as “any small print pasted inside the cover of a book to indicate the awarding of a prize,” whereas a prize inscription is the hand-written equivalent. Based on this definition, as well as the available literature on prize books (e.g. Entwistle, 1990; Reynolds, 2008), Figure 42 shows that the School and Sunday school prize stickers/inscriptions are considered to be most prototypical due to the long tradition that these institutions have of awarding prizes to students. The ‘other’ category is least prototypical, which is based on the fact that its definition is vaguer and does not constitute one particular type of awarding institution. This continuum also shows that items (e.g. competition) can sit on the boundary between categories to represent their flexibility in meaning.

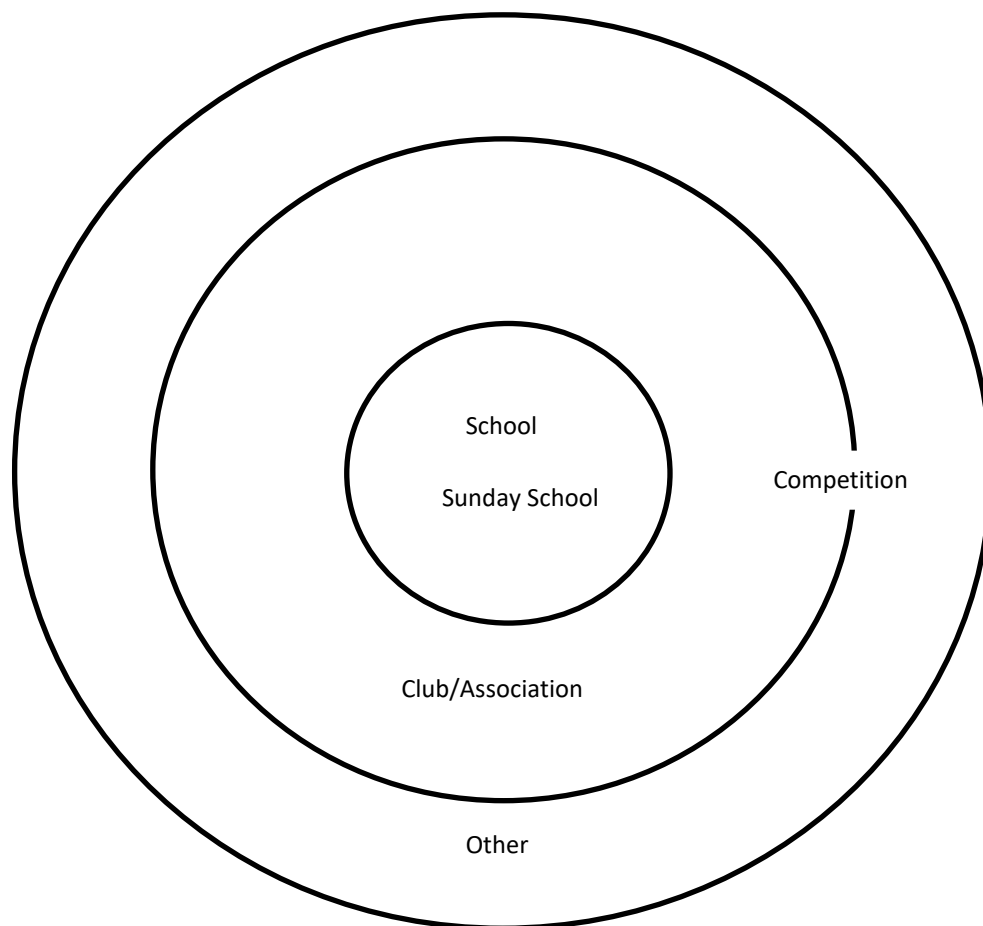


Figure 42 - Prototypical Continuum of Prize Inscription and Prize Sticker Categories

The subsequent Figures 43 and 44 show a prototypical example of a prize sticker and a prize inscription from each category. Only one general example of each has been chosen, as there is little physical variation between inscriptions when categorising them by awarding institution (when grouping prize inscriptions/stickers by semiotic features, greater differences can be found – see 8.5 and 8.6).

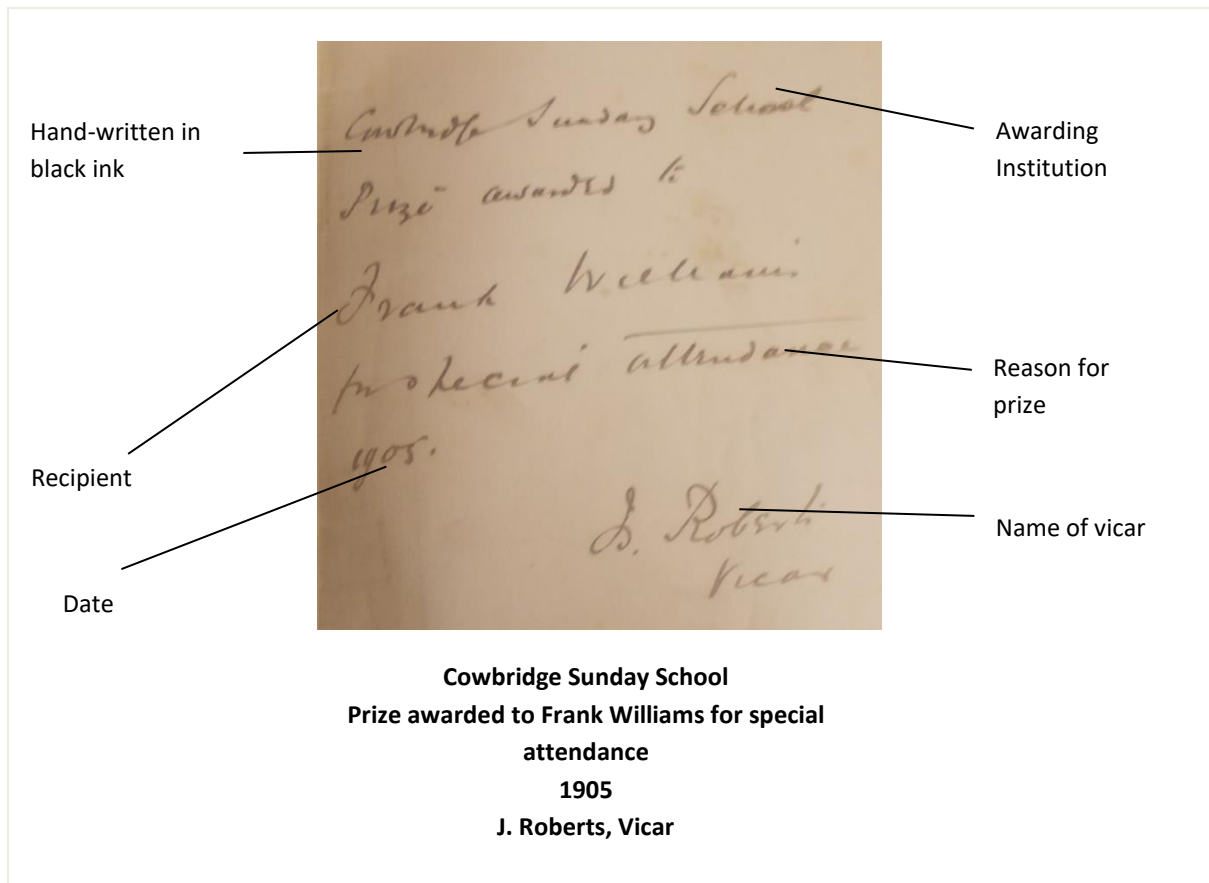


Figure 43 - Prototypical Prize Inscription (no. 63)

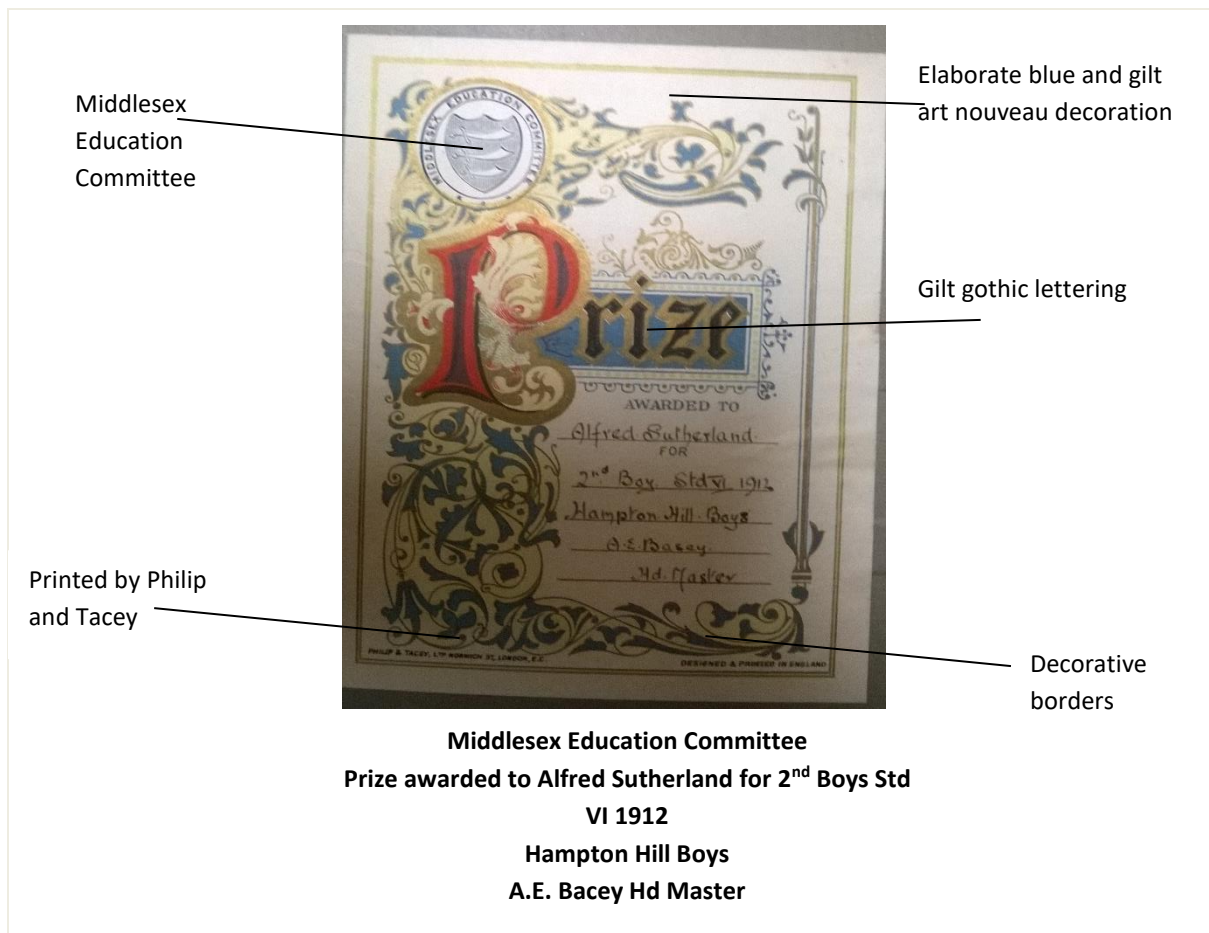


Figure 44 - Prototypical Prize Sticker (no. 1070)

Figure 45 shows the way in which book ownership is spread across these five general categories for prize inscriptions and prize stickers.

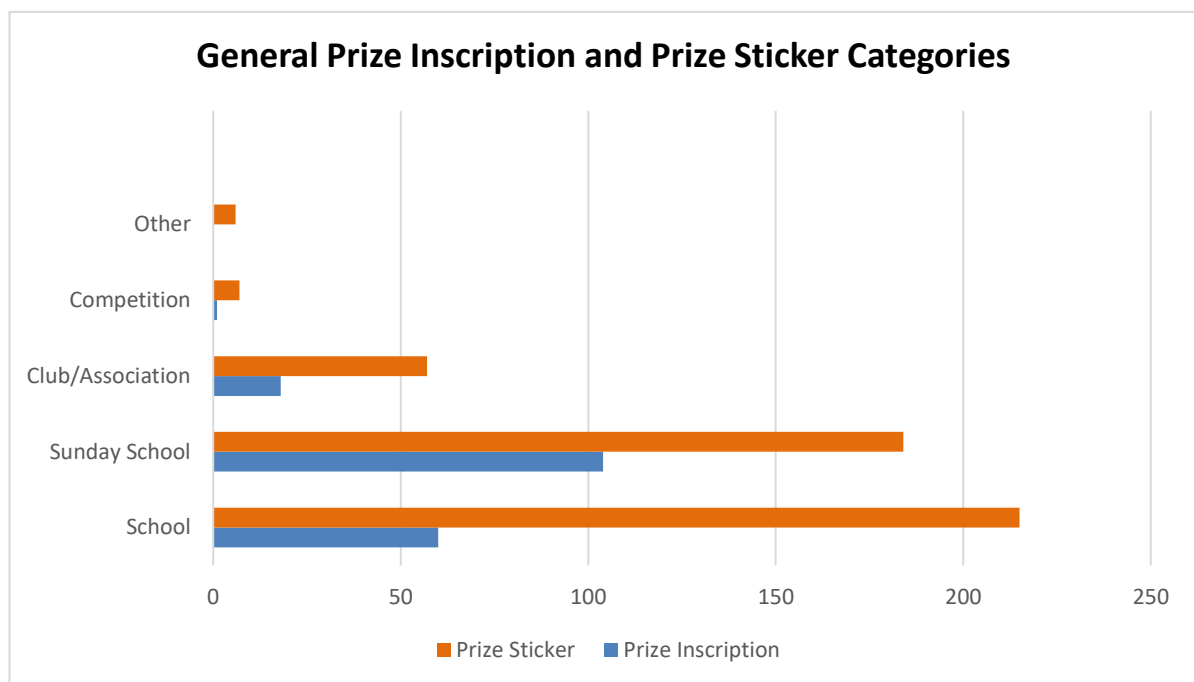


Figure 45 - Frequency of General Prize Inscription and Prize Sticker Categories

The graph shows that, not only did schools and Sunday schools clearly lead the prize book movement, but they also favoured the use of prize stickers over prize inscriptions. Prize inscriptions were used slightly more by Sunday schools than schools, perhaps because the former had less disposable income than the latter. Another factor to consider is that the choice to use a sticker or an inscription may have depended on the formality of the occasion. For example, at an official award ceremony with parents, the awarding institution might have used prize stickers, whereas if a child was awarded a book on the spur of the moment for behaving well in class (much like stickers or reward charts are used today), the book would perhaps have been hand-inscribed instead. Roughly 12% of prize stickers and 10% of prize inscriptions came from clubs and associations, while 2% were awarded for competitions. These findings suggest that prize-giving was also a central part of leisure activities in Edwardian Britain and played a key role in encouraging good behaviour.

In order to establish patterns in terms of the types of awarding institutions, I decided to break these five main categories down into smaller sub-categories. Given that, with the exception of religious institutions, no previous work has been carried out on the sub-categorisation of awarding institutions, I established these sub-categories based on existing literature on schooling and social movements in Edwardian Britain. While I used Entwistle (1990) as a starting point, the number of categories that contained just one example led me

to group denominations more broadly (e.g. Presbyterian Church of England and United Presbyterian are both grouped under the sub-category of Presbyterian). Figure 46 shows the typology for each prize inscription and prize sticker category, while Tables 14-18 provide an explanation of each new sub-category in alphabetical order alongside a prototypical example from my dataset³⁵.

³⁵ Due to space constraints, one example for each awarding institution has been chosen. I have decided to include more prize stickers than prize inscriptions as examples, given the findings presented in Figure 45.

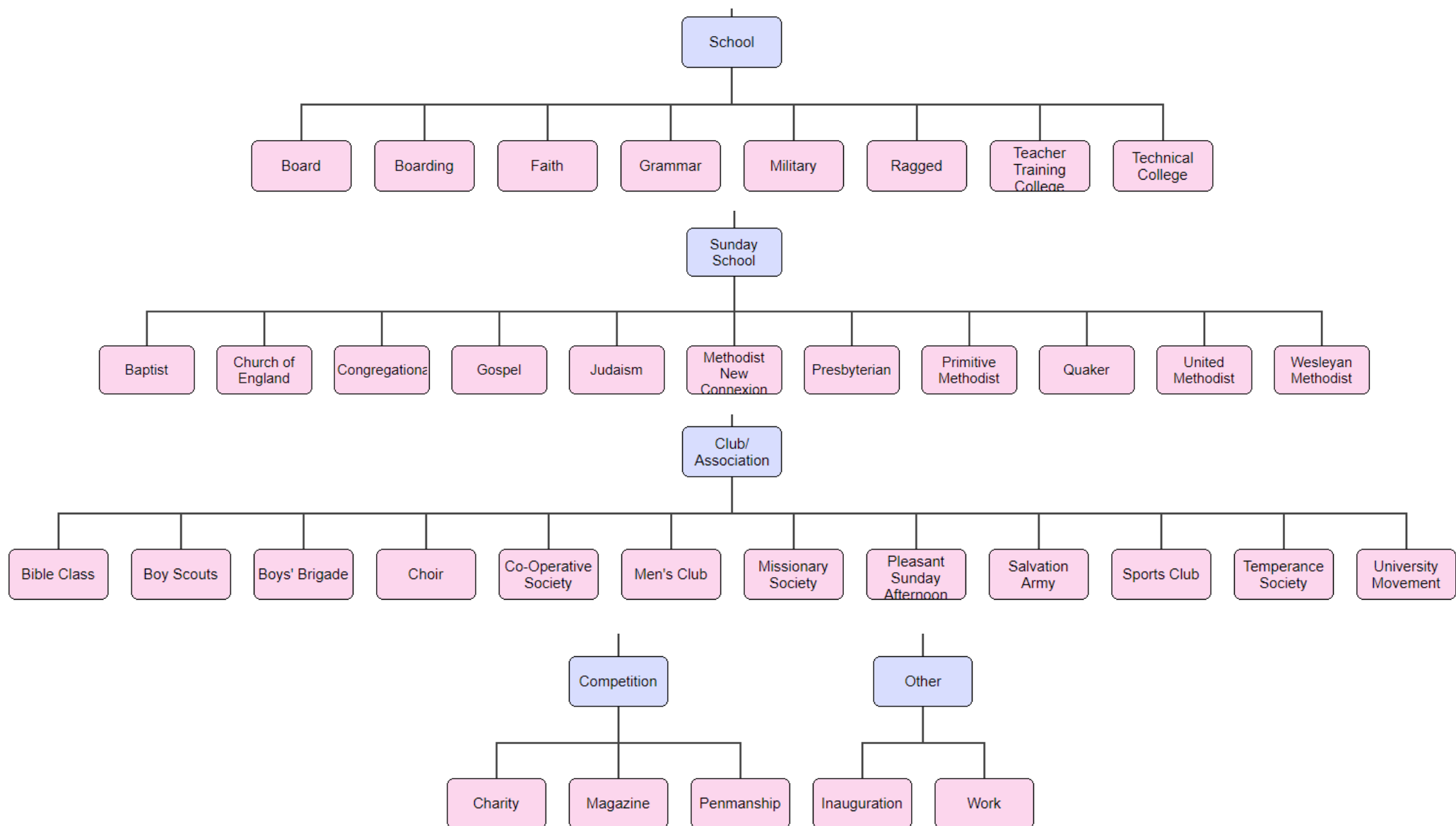
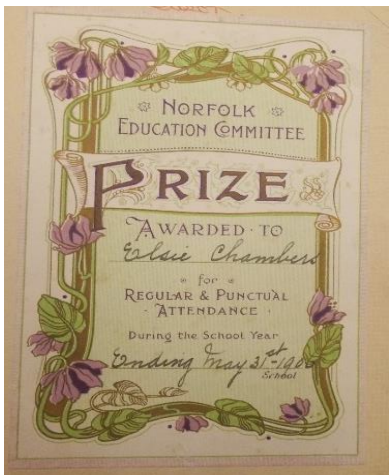
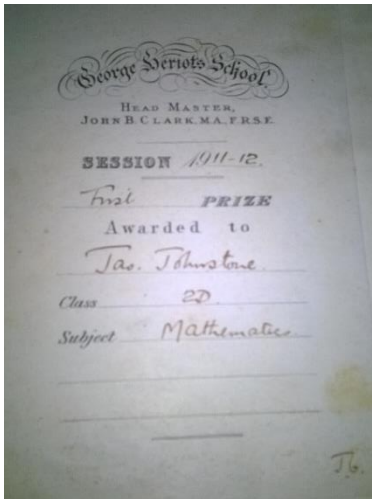
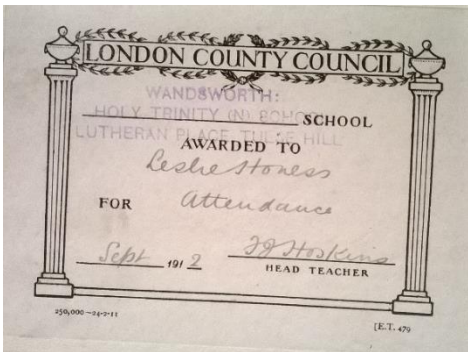
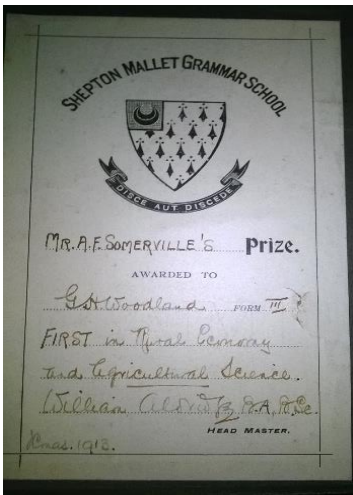


Figure 46 - New Typology of Prize Inscription and Prize Sticker Sub-Categories (<https://goo.gl/yPnWSu>)

School			
Board	Boarding	Faith	Grammar
State schools set up under the 1870 Education Act in England and Wales between 1870 and 1902.	Prizes awarded by fee-paying schools that provided board and lodging for pupils.	Schools that taught a general curriculum but had a particular religious character or formal links with a religious organisation	Fee-paying schools which selected their pupils on the basis of academic ability.
 <p>(no. 569)</p> <p>Norfolk Education Committee Prize Awarded to Elsie Chambers for regular and punctual attendance during the school year ending May 31st 1906</p>	 <p>(no. 2592)</p> <p>George Meriots School Headmaster John B. Clark MA. F.R.S.E. Session 1911-12. First PRIZE Awarded to Jas. Johnstone Class 2D Subject Mathematics</p>	 <p>(no. 2026)</p> <p>London County Council Wandsworth Holy Trinity (N) Soho School Lutheran Place Tulse Hill Awarded to Leslie Stoness for attendance Sept 1912 F.J. Hoskins Headteacher</p>	 <p>(no. 1655)</p> <p>Shepton Mallet Grammar School Mr A.F. Somerville's Prize. Awarded to Geo Woodland FORM V First in Rural Economy and Agricultural Science William Aldridge Headmaster Xmas 1913</p>


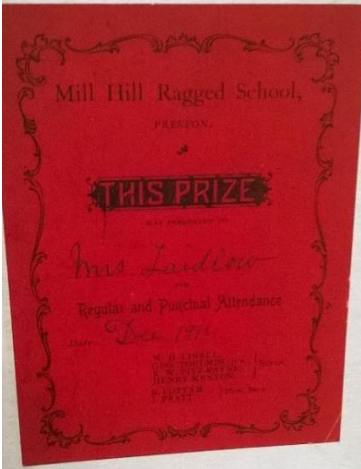
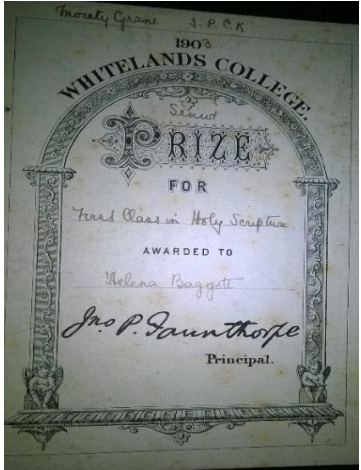
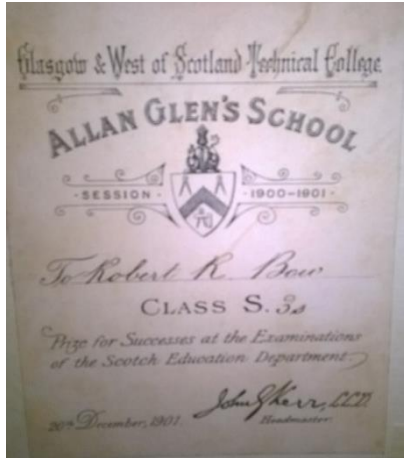
School			
Military Schools established originally to educate the orphan children of soldiers who had died in battle. Later, they prepared pupils for a career in the army.	Ragged Schools established by charitable organisations dedicated to the free education of destitute children.	Teacher Training College Specialist schools established in the 1820s, primarily to train young women to become teachers.	Technical College Specialist schools in science and maths, set up primarily to prepare boys for industry.
 <p>(no. 763)</p> <p>Walmer Royal Service School 1st prize awarded to Albert Lantford Standard IV for algebra (?) Colonel Commandant Royal Marines</p>	 <p>(no. 3022)</p> <p>Mill Hill Ragged School Preston This prize is awarded to Iris Laidlow for regular and punctual attendance Dec 1912 W.P. Lynell George (?) R.W. Fitzroy Henry Kenyon R. Cottar J. Pratt</p>	 <p>(no. 1180)</p> <p>1903 Whitelands College Second Prize for First Class in Holy Scripture Awarded to Helena Baggott Mrs P. Faunthorpe Principal</p>	 <p>(no. 1455)</p> <p>Glasgow & West of Scotland Technical College Allan Glen's School Session 1900-1901 To Robert R. Bow Class S 3A Prize for Successes at the Examinations of the Scotch Education Department John G. Kerr Headteacher twentieth December 1901</p>

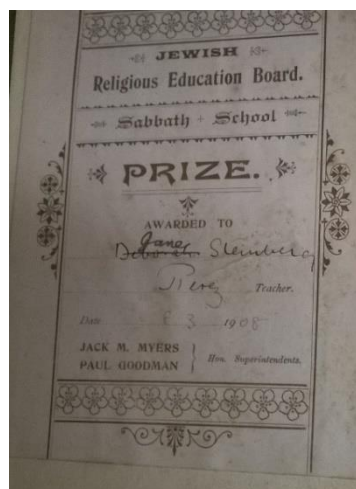
Table 14 - Prototypical School Prize Inscriptions and Stickers

Sunday School			
Baptist Established in 1609 in Amsterdam; believes that baptism should be performed only for professing believers and must be done by complete immersion.	Church of England Official religion of the United Kingdom, established in the 1530s when Henry VIII broke with Rome to secure an annulment from Catherine of Aragon.	Congregational Protestant Christian church in which each congregation independently and autonomously runs its own affairs.	Gospel A group of independent evangelical Christian assemblies throughout the world that work together through a set of shared Biblical doctrines and practices.
<p>(no. 762)</p> <p>Presented to Edith Garrett for regular and punctual attendance at the Baptist Sunday School, Park Road, Peterborough, during the year 1907</p>	<p>(no. 1146)</p> <p>Bradford Church Sunday School Prize presented to Charlie Lewis Bible Class Boys W.T. Reeder Vicar 1909</p>	<p>(no. 2030)</p> <p>Westgate Congregational Sunday School, Burnley First prize awarded to Ronald White F. Cooper G.H. Smith J. Shackleton Co-Superintendents</p>	<p>(no. 1072)</p> <p>Gospel Hall Mission Sunday School Lower Weston Bath Presented to Daisy Pouter for regular attendance C. Blandford Supt.</p>

Sunday School

Judaism

One of the oldest monotheistic religions, founded over 3500 years ago in the Middle East.

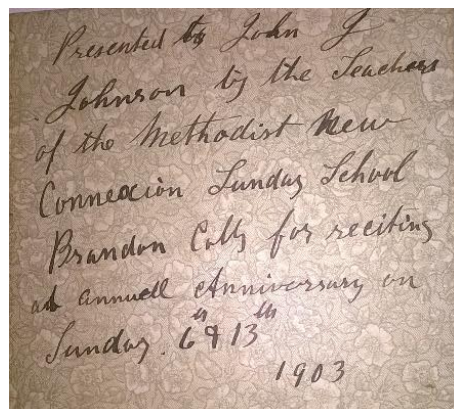


(no. 108)

**Jewish Religious Education Board
Sabbath School
Prize Awarded to Jane Steinberg
(?) Teacher
5.3.08
Jack M. Myers
Paul Goodman
Hon. Superintendents**

Methodist New Connexion

A Protestant nonconformist church formed in 1797 by secession from the Wesleyan Methodists.

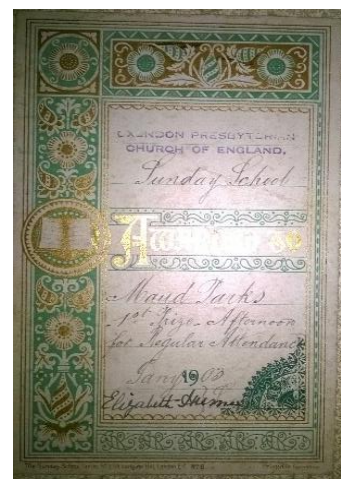


(no. 753)

**Presented to John J. Johnson by the
Teachers of the Methodist New
Connexion Sunday School Brandon (?) for
reciting at annual Anniversary on Sunday
6th & 13th 1903**

Presbyterian

A form of Protestant Church that has its roots in Scotland and in which the Church is administered by a minister with a group of elected elders of equal rank.



(no. 1070)

**Oxendon Presbyterian Church of England
Sunday School
Awarded to Maud Parks
1st Prize Afternoon for Regular
Attendance
Jany 1903 Elizabeth (?)**

Primitive Methodist

A major movement in English Methodism from 1810 until 1932 that saw itself as practising a 'purer' form of Christianity, characterised by its plain chapels and low church worship.



(no. 1187)

**Primitive Methodist Sunday School
Ruskin Road, Crewe
Presented to John Beckett for regular
attendance and good conduct during the
year 1913
J. Price Superintendent
F.G. Ward Secretary**

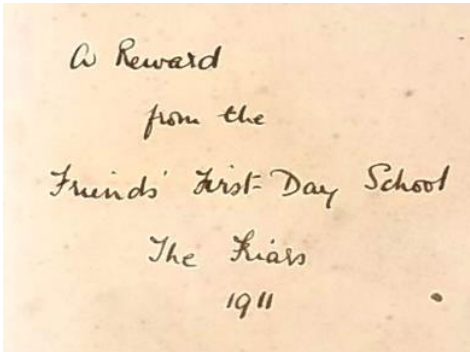
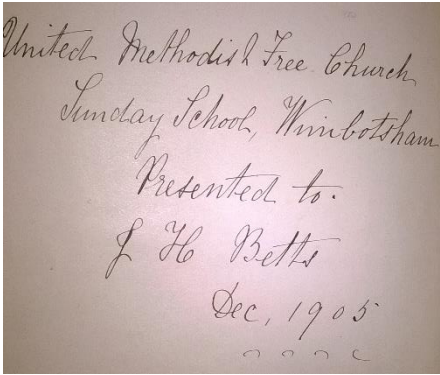
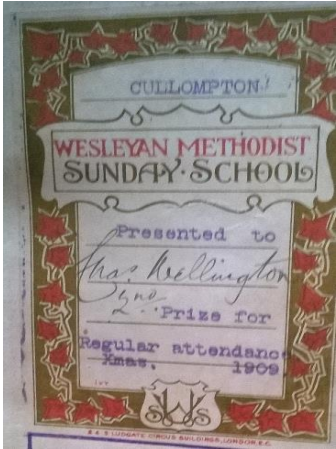
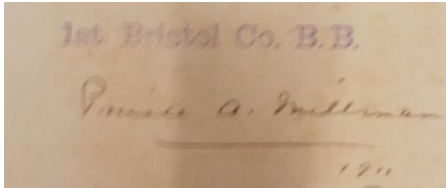
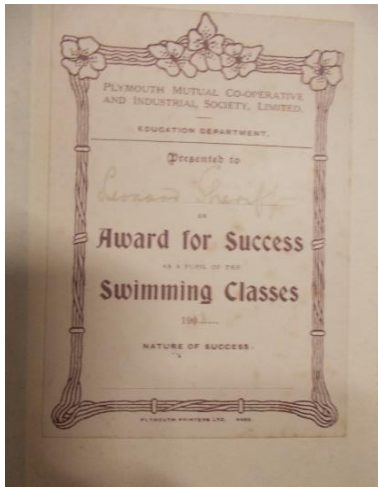
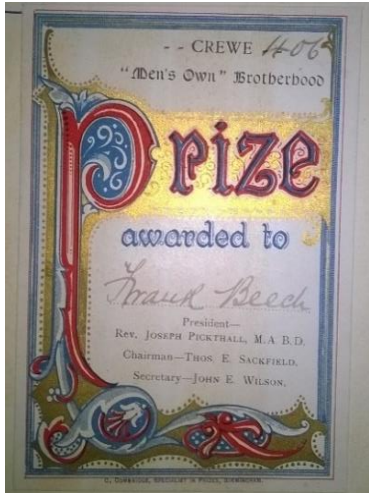
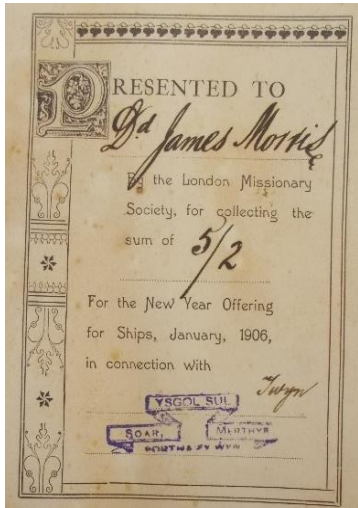
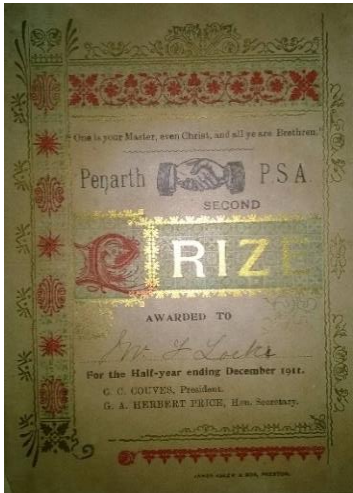
Sunday School		
<p>Quaker A Christian movement founded by George Fox c. 1650 and devoted to peaceful principles.</p>	<p>United Methodist A relatively small grouping of British Methodism, formed in 1907 by the union of the United Methodist Free Churches with the Bible Christian Church and the Methodist New Connexion.</p>	<p>Wesleyan Methodist A major Methodist movement, particularly in Wales and the South West of England, established following a split from the Church of England after the death of John Wesley.</p>
 <p>(no. 139)</p> <p>A Reward from the Friends' First Day School The (?) 1911</p>	 <p>(no. 725)</p> <p>United Methodist Free Church Sunday School Wimbotsham Presented to J.H. Betts Dec 1905</p>	 <p>(no. 2824)</p> <p>Cullompton Wesleyan Methodist Sunday School Presented to Thos. Wellington 2nd Prize for regular attendance Xmas 1909</p>

Table 15 - Prototypical Sunday School Prize Inscriptions and Stickers

Clubs and Associations			
<p>Bible Class Adult learners get together to discuss chapters and teachings from the Bible</p>	<p>Boy Scouts A secular organisation founded in 1908 by Robert Baden-Powell designed to help young boys to develop self-reliance, initiative, courage, helpfulness, integrity, sportsmanship and resourcefulness</p>	<p>Boys' Brigade An interdenominational Christian youth organisation, founded in Glasgow in 1883 by Sir William Alexander Smith to combine drill and fun activities with Christian values.</p>	<p>Choir An organized group of singers, especially one that takes part in church services or performs in public.</p>
 <p>(no. 760)</p> <p>St Woolos and St Luke's Women's Bible Class Presented to Mrs Prosser for regular attendance Mrs Hoskin Teacher Date 16.7.1911</p>	 <p>(no. 1125)</p> <p>Trull Boy Scouts from Mrs A.E Newton September 1913</p>	 <p>(no. 165)</p> <p>1st Bristol Co. B.B. David A. (Williamson)</p>	 <p>(no. 782)</p> <p>Market Weighton Church Choir Awarded to Tom Wadsworth for attendance and good conduct Christmas 1904 Edward Stephenson Choirmaster</p>

Clubs and Associations			
Co-Operative Society Organisation owned by its members, which funded community activities and education at the turn of the twentieth century.	Men's Club Brotherhoods established as social clubs for men to get together and drink and talk.	Missionary Society Groups established to raise funds to send preachers to foreign countries to spread the message of Christianity to local communities.	Pleasant Sunday Afternoon Club A social club set up in the late nineteenth century for adults to get together and discuss different topics each week.
 <p style="text-align: right;">(no. 370)</p> <p>Plymouth Mutual Co-Operative and Industrial Society Ltd Presented to Leonard Sheriff, an Award for Success as a Pupil of the Swimming Class, 1903 Nature of Success</p>	 <p style="text-align: right;">(no. 3145)</p> <p>Crewe Men's Own Brotherhood Prize awarded to Frank Beech President Rev. Joseph Pickthall Chairman Thomas E. Sackfield Secretary John E. Wilson</p>	 <p style="text-align: right;">(no. 652)</p> <p>Presented to Dd James Morris by the London Missionary Society for collecting the sum of 5/2 for the New Year Offering for Ships, January 1906 in connection with Ysgol Sul Merthyr</p>	 <p style="text-align: right;">(no. 1182)</p> <p>Penarth PSA Second Prize awarded to Mr S Lock for the half year ending Dec 1911 G.C. Couves President G.A. Herbert Price Hon. Secretary</p>

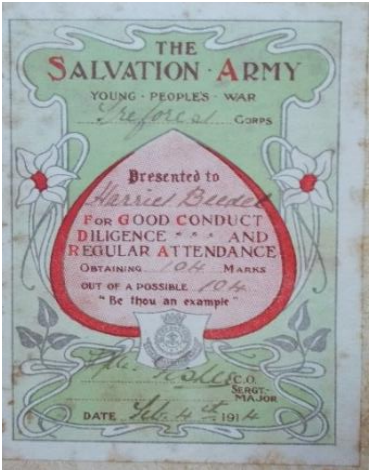
Clubs and Associations			
<p>Salvation Army An international charitable organization structured in a quasi-military fashion founded in London's East End in 1865 by William Booth.</p>	<p>Sports Club Clubs that carry out activities involving physical exertion and skills in which an individual or team competes against others for entertainment.</p>	<p>Temperance Society A social movement started in the early nineteenth century against the consumption of alcoholic beverages.</p>	<p>University Education Movement A concept pioneered by the universities of Cambridge and Oxford to take teaching to provincial areas for short courses during the summer holidays.</p>
 <p>(no. 891)</p> <p>The Salvation Army Young People's War Treforest Corps Presented to Harriet Beedel for good conduct, diligence and regular attendance obtaining 104 marks out of a possible 104, "Be thou an example" (?) Sgt. Major Feb 4th 1914</p>	 <p>(no. 2614)</p> <p>Stamford Hill Cycling Club Season 1907, Presented to Miss Minnie Bull to commemorate the fourth year of the club when she made an equally good attendance as the official club prize-winner With all good wishes from Frank W. Beetle Hon. Secretary 28th September 1907</p>	 <p>(no. 1248)</p> <p>Christ Church Clifton Band of Hope Attendance Prize Reginald Strangemore</p>	 <p>(no. 1745)</p> <p>University of Oxford Extension Lectures Presented to George W. Hodder in connection with a course of 6 lectures on Tennyson delivered by Rev C.J Bodington at Frome, Sept-Dec 1902 (?) Secretary to the Delegate Mar 11th 1903</p>

Table 16 - Prototypical Clubs and Associations Prize Inscriptions and Stickers


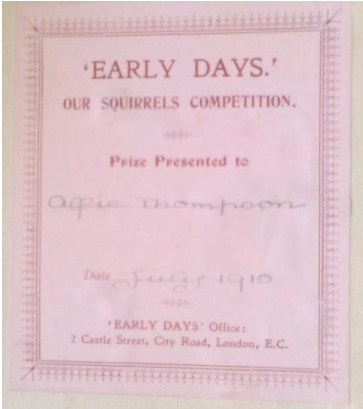
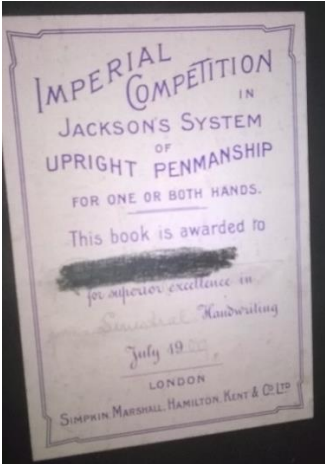
Competition		
Charity Essay contents ran by charities	Magazine Essay contests ran by secular and religious magazines.	Penmanship Regular competitions by pen companies to encourage children to write neatly.
<div></div> <div>(no. 1196)</div> <div>Royal Society for the Prevention of Cruelty to Animals This volume is presented by Her Grace the Duchess of Marlborough to Samuel Coutts at the annual essay prize distribution held at Crystal Palace, May 17th 1913 Edward (?) Chief Secretary</div>	<div></div> <div>(no. 180)</div> <div>'Early Days' Our Squirrels Competition Prize Presented to Alfie Thompson Date July 1910 Early Days Office 2 Castle Street, City Road, London, E.C.</div>	<div></div> <div>(no. 1149)</div> <div>Imperial Competition in Jackson's System of Upright Penmanship for one or both hands This book is awarded to (?) for superior excellence in sinistral handwriting July 1909 London Simpkin, Marshall, Hamilton, Kent & Co. Ltd</div>

Table 17 - Prototypical Competition Prize Inscriptions and Stickers


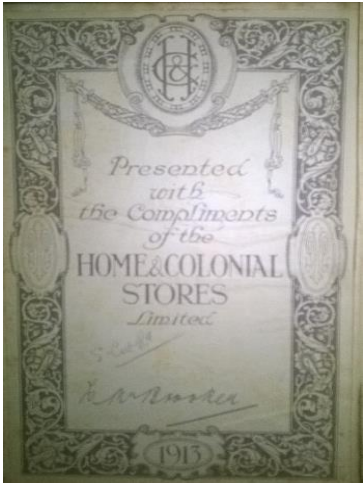
Other	
Inauguration Stickers awarded to commemorate the opening of a building or the formal admission of someone to office	Work Stickers awarded from a company to an employee as a sign of gratitude.
 <p>(no. 1801)</p> <p>Presented to Mr T. Hirst as a memento of the stone-laying of the New Wesleyan Sunday Schools Oxford Street, Castleford, on April 16th 1902 J.B. Every J.E. Halford Circuit Ministers</p>	 <p>(no. 2524)</p> <p>Presented with the compliments of the Home & Colonial Stores Limited (?) 1913</p>

Table 18 - Prototypical Other Prize Inscriptions and Stickers

The following figures (47-56) show the breakdown of the collected prize inscriptions and prize stickers according to their sub-categories, as well as visual representations of their continuum of prototypicality.

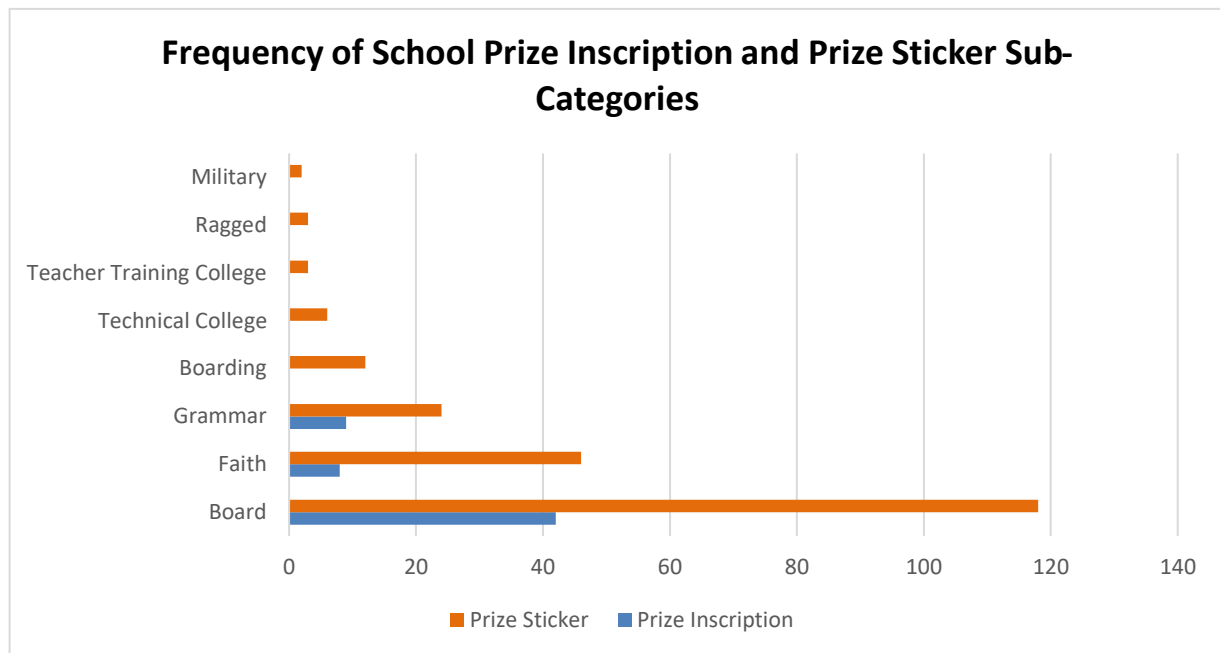


Figure 47 - Frequency of School Prize Inscription and Prize Sticker Sub-Categories

Figure 47 shows that board schools clearly awarded books as prizes more than any other type of school. This reflects the widespread development of board schools in Great Britain in the Edwardian era. Furthermore, board schools strongly favoured prize stickers over prize inscriptions, possibly due to the fact that they held well-established annual prize-giving ceremonies. Thus, prize stickers were used to present a positive image of the institution. While there are examples of both prize inscriptions and prize stickers from faith and grammar schools, these occur on a far lesser scale. The figure also shows that prize inscriptions were used by fewer types of school than prize stickers. This may be because, like board schools, these schools (i.e., boarding, technical colleges, teacher training colleges, etc.) also held regular prize-giving ceremonies. In these formal situations, prize stickers were preferred as material signs of accomplishment. Although there is a significant difference in frequency of prize-giving between schools, it is clear that the practice was firmly embedded in all educational establishments in Edwardian Britain.

The continuum of prototypicality in Figure 48 is constructed primarily on each awarding institution's frequency of prize-giving. Classifying the prototypicality of items according to the frequency of a particular social practice (i.e., prize-giving) offers a new way to approach prototype theory and its topological classifications. It highlights that the

categorisation of items as more or less prototypical does not have to be based solely on shape, appearance and function (Rosch and Lloyd, 1978:8-10), but can also incorporate frequency of use or practice. That is to say, the more a particular practice is witnessed (e.g. prize-giving in board schools), the more we are likely to perceive a high correlational structure between the practice and the institution.

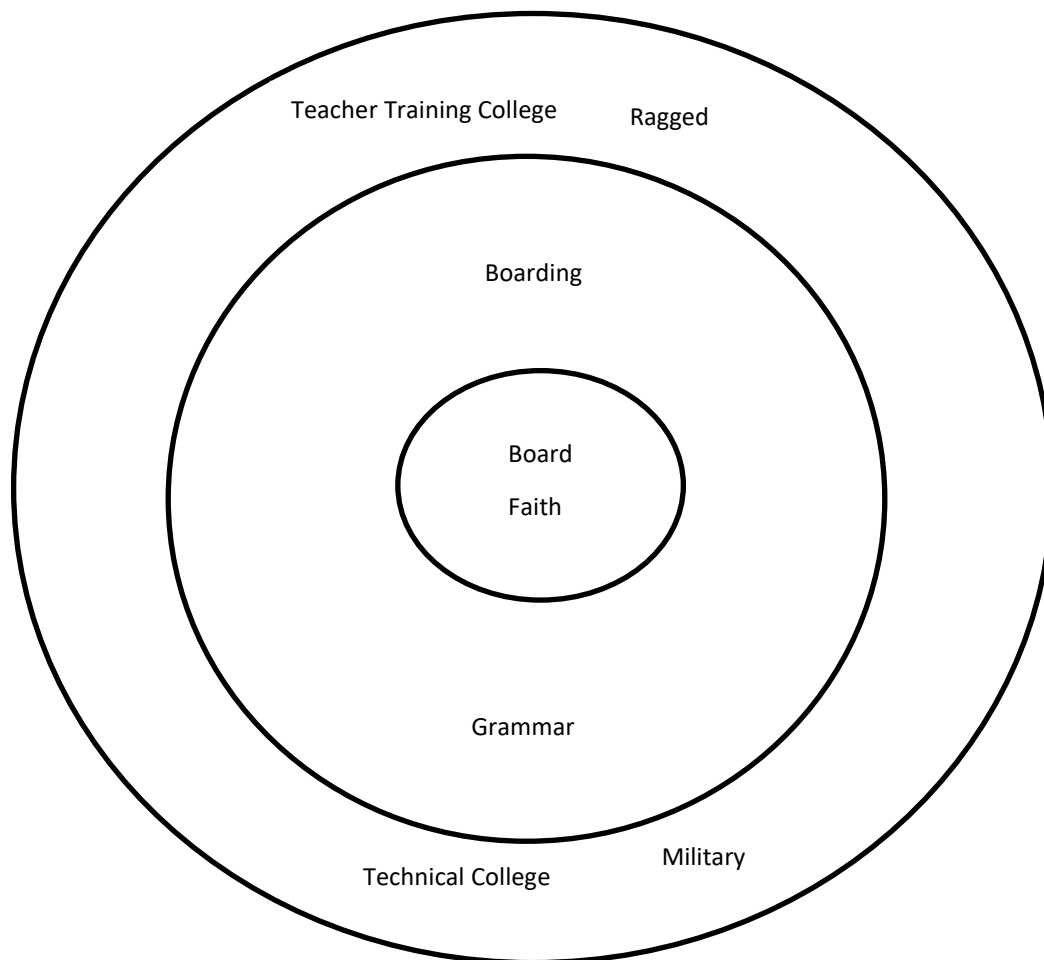


Figure 48 - Prototypical Continuum of School Sub-Categories

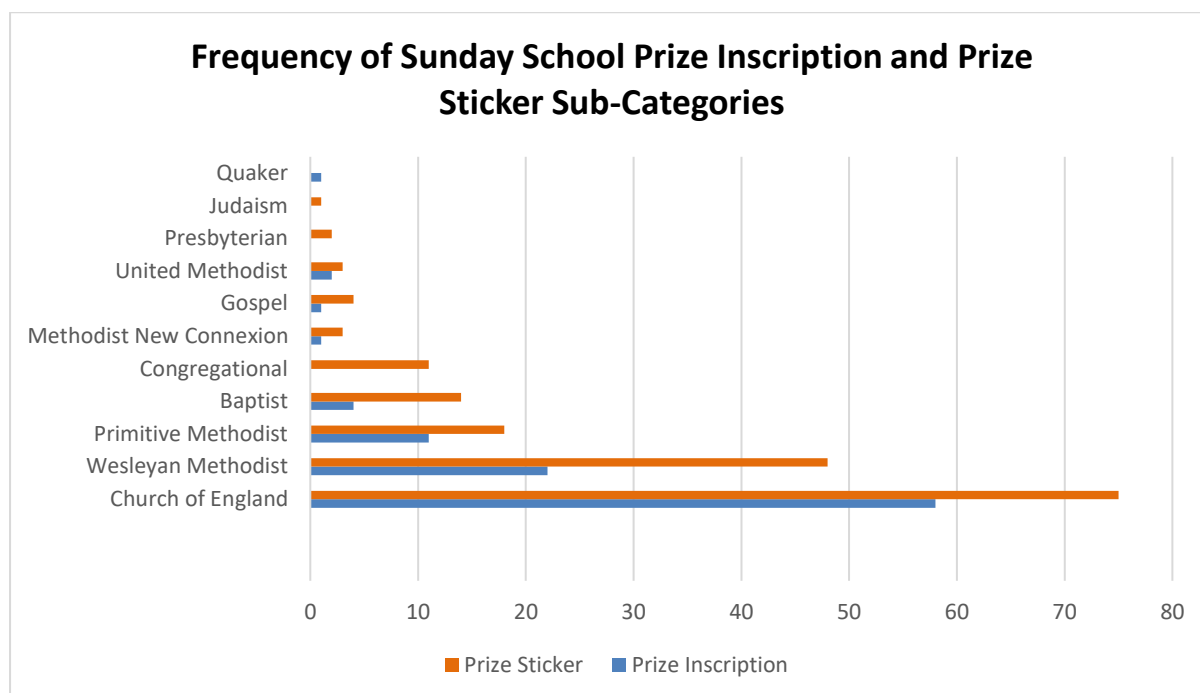


Figure 49 - Frequency of Sunday School Prize Inscription and Prize Sticker Sub-Categories

The findings displayed in Figure 49 indicate that the Sunday school dataset is made up of eleven distinct religious denominations. Of all religious denominations, it is the two most widespread in Edwardian Britain – Church of England and Wesleyan Methodist – that dominate the prize-giving movement. These two institutions were also the wealthiest, which may explain why they favoured prize stickers over prize inscriptions. Nonetheless, the fact that they also made use of prize inscriptions contradicts my supposition stated earlier in 6.4.5 that prize inscriptions may have been the alternative choice for institutions who could not afford prize stickers. Instead, the dataset shows a wide use of both prize stickers and prize inscriptions across most Sunday schools, which suggests that it may be better to frame prize-giving within the formality of the context, rather than the wealth of the institution. While Figure 49 highlights that prize-giving was a cross-denominational practice in Edwardian Britain, it also shows that the practice was not unique to Christian religions: an example of a prize sticker from a Jewish Sabbath school has also been found.

When plotted on a continuum of prototypicality, as in Figure 50, prize stickers/inscriptions awarded by the Church of England and Wesleyan Methodist can be seen as most prototypical, while those awarded by minority Christian denominations (e.g. Quaker) or non-Christian denominations (e.g. Judaism) are least prototypical. This is based not only on their frequencies in the current dataset, but also on the most frequent denominations of reward booksellers in Edwardian Britain [Kelly's Trade Directory, 1902-1910], most of whom were Church of England and Wesleyan Methodist.

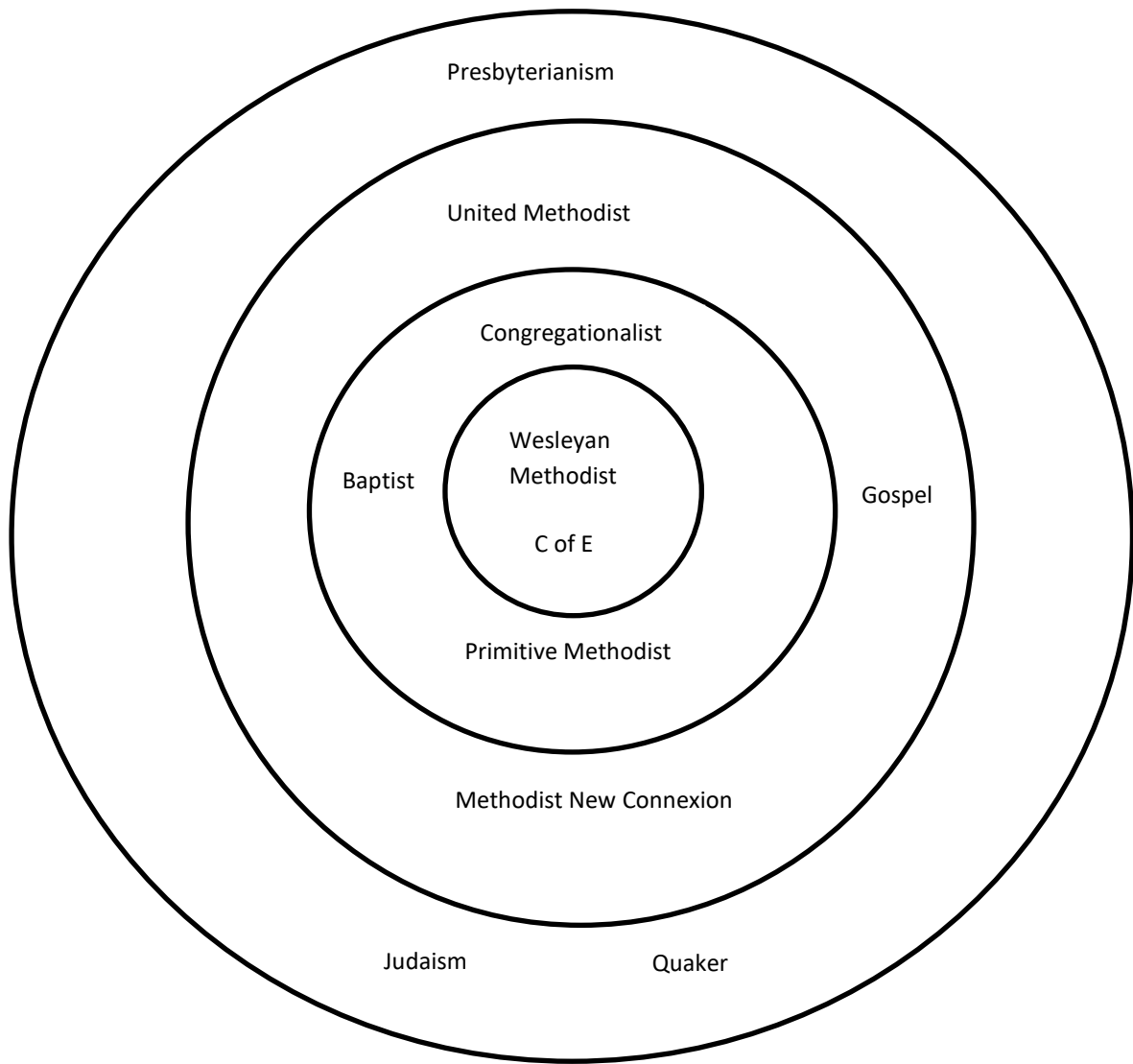


Figure 50 - Prototypical Continuum of Sunday School Sub-Categories

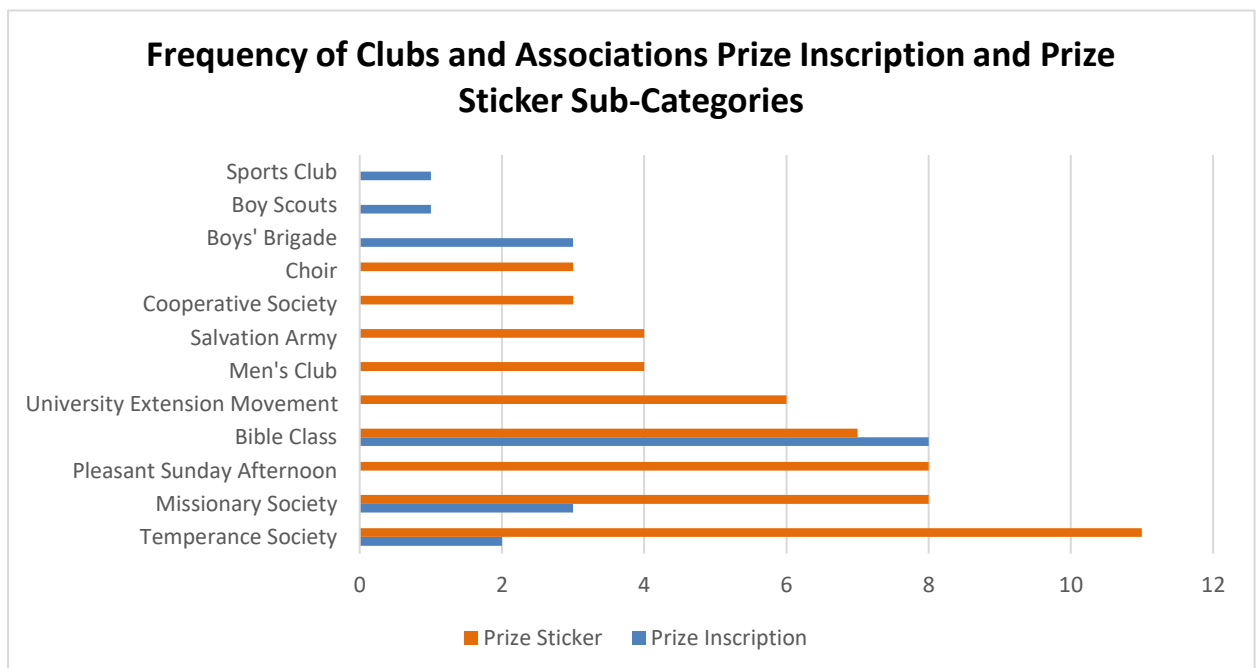


Figure 51 - Frequency of Club and Association Prize Inscription and Prize Sticker Sub-Categories

The data on clubs and associations presented in Figure 51 shows that prize-giving was not specifically the realm of one association; instead, it was widespread across both secular and religious groups. This suggests that books and reading were considered an integral part of socialisation in Edwardian Britain. Furthermore, prize books were awarded to adults and children alike, which shows that prize-giving was not limited to under fourteens, as is often believed (Price, 2013:162). The figure also shows that temperance societies, missionary societies and PSA clubs were all key awarders of prize stickers. This can be explained by the fact that these societies often held prize-giving ceremonies or contests in which prize stickers represented a formal sign of achievement. While both prize stickers and prize inscriptions were also awarded in Bible classes, the slight preference for prize inscriptions may be explained by the fact that many Bible class books were leftover Sunday school prize books of which the institution wanted to dispose quickly [Bethel Baptist Church Sunday School Minute Book, 1877-1917]. There are three awarding institutions – Boys’ Brigade, Boy Scouts and Sports Club – that used prize inscriptions instead of prize stickers. This may be due to the fact that these three clubs did not commonly award books as prizes. Thus, the prize inscription represented a sporadic act of reward, rather than a regular practice.

The continuum of prototypicality in Figure 52 is based on the frequency of prize-giving in the current dataset, as well as information from Morris (1996) on the typical prize-giving practices of these clubs in Edwardian Britain. The least prototypical are secular institutions that usually gave out other awards, such as badges or medals (e.g. Boy Scouts, Sports Clubs), while the most prototypical are religious institutions in which the prize-giving of books was seen as an integral component of educating recipients (e.g. Temperance Society).

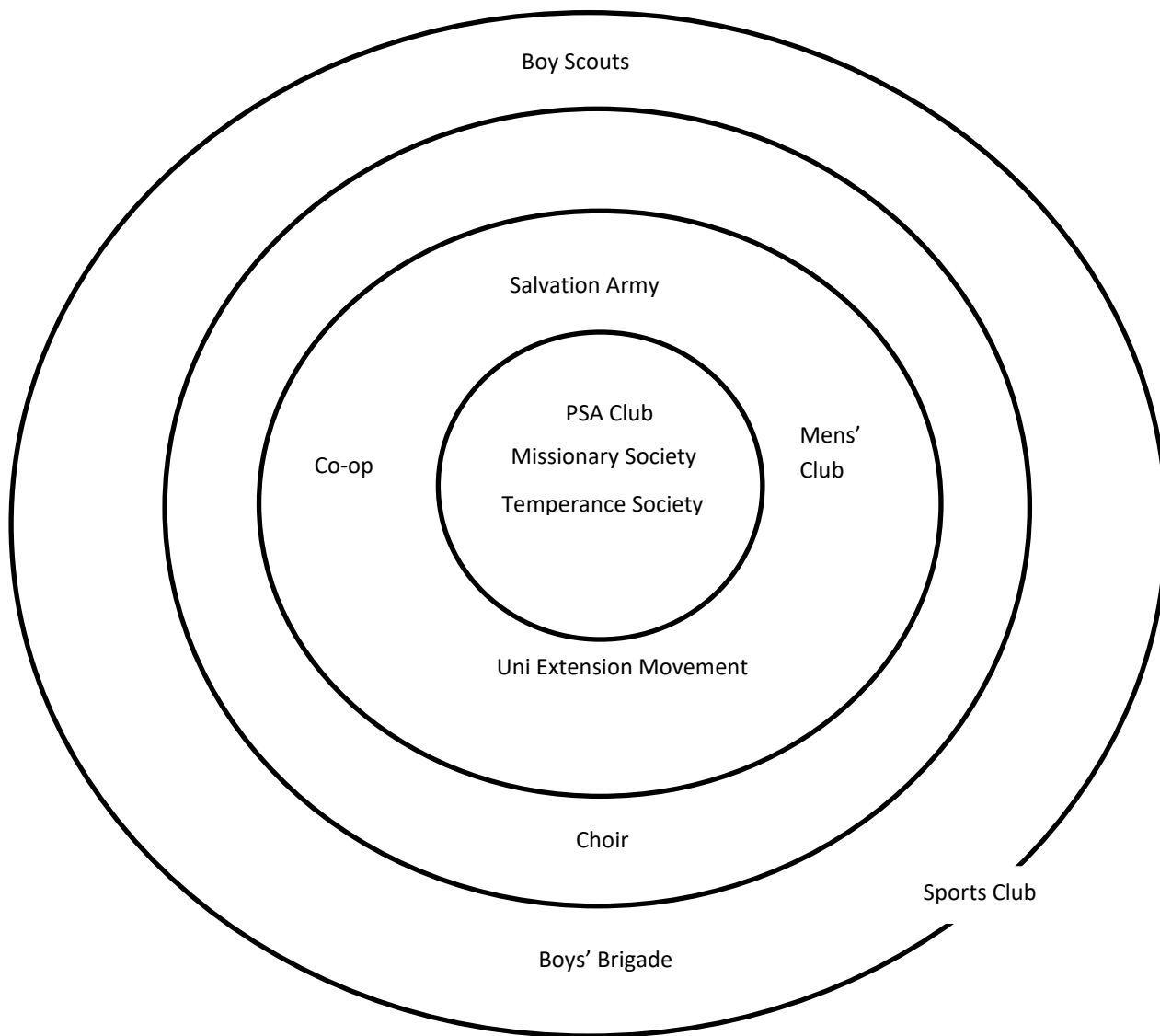


Figure 52 - Prototypical Continuum of Clubs/Associations Sub-Categories

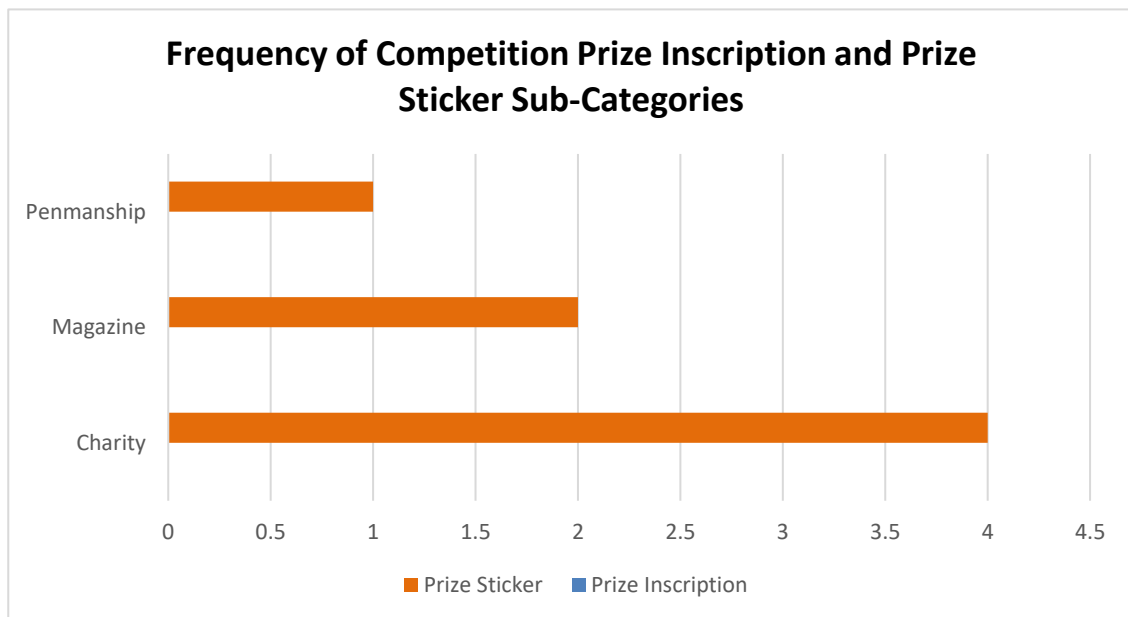


Figure 53 - Frequency of Competition Prize Inscription and Prize Sticker Sub-Categories

Despite the sparsity of data for the two remaining categories, the limited results presented in Figure 53 show that books were also given as prizes in competitions in Edwardian Britain. These competitions were often run by charities or magazines, but pen companies also occasionally offered prizes to promote their products. All the prizes awarded by competitions were printed as prize stickers, rather than written as prize inscriptions. The absence of competition prize inscriptions is unsurprising, given that the very nature of a competition implies long-term planning and a budget for all elements associated with it.

The continuum of prototypicality in Figure 54 shows 'charity' as most prototypical, given that, in Edwardian Britain, organising competitions was a major part of the work of charitable organisations and was advertised frequently on a local and national scale in newspapers (e.g. *The Times*, *Illustrated London News*, *Boy's Own Paper*, *Girl's Own Paper*).

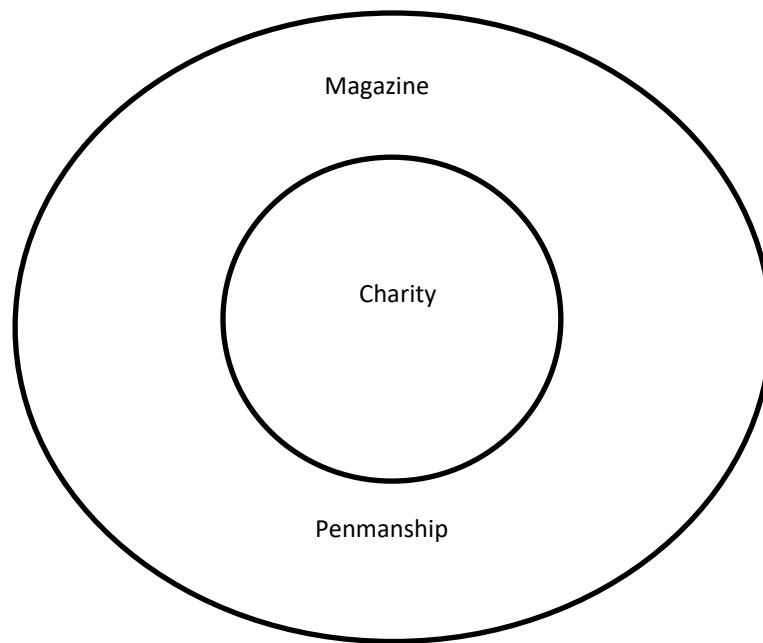


Figure 54 - Prototypical Continuum of Competitions Sub-Categories

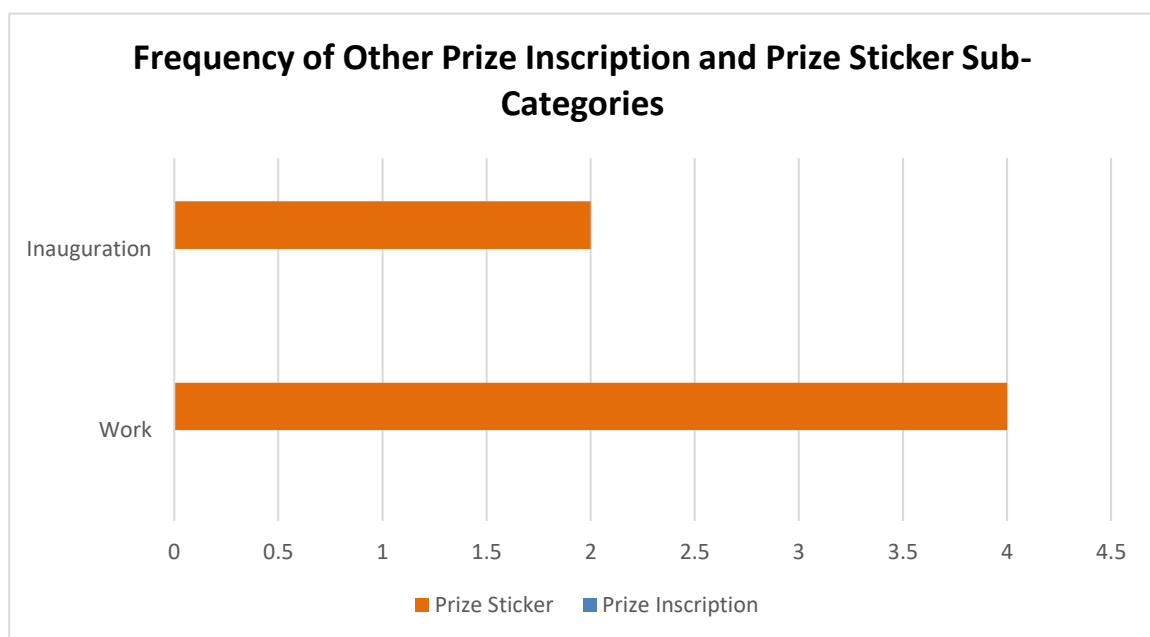


Figure 55 - Frequency of Other Prize Inscription and Prize Sticker Sub-Categories

The 'other' category, seen in Figure 55, comprises miscellaneous prize-giving practices that could not be incorporated into any of the main categories, such as books awarded by companies to employees, or to commemorate the opening of a building. The examples in these two categories are limited to prize stickers and show their broader use outside of specific educational and social realms. Institutions within the 'other' category tended to award prizes based on a specific moment in someone's career or an achievement related to the field of practice (e.g. retirement, ordination, laying of a cornerstone, etc.). This provides

evidence for the extensive spread of prize-giving across all aspects of society in Edwardian Britain. Although there are only two sub-categories, Figure 56 classifies ‘work’ as most prototypical, as it is associated with particular occasions for prize-giving (e.g. retirement, meeting targets, etc.). The practice of employers awarding books to employees also frequently occurs as a theme in Victorian and Edwardian prize books and is recorded in the archives of large Edwardian department stores, such as Whiteley’s and Bon Marche.

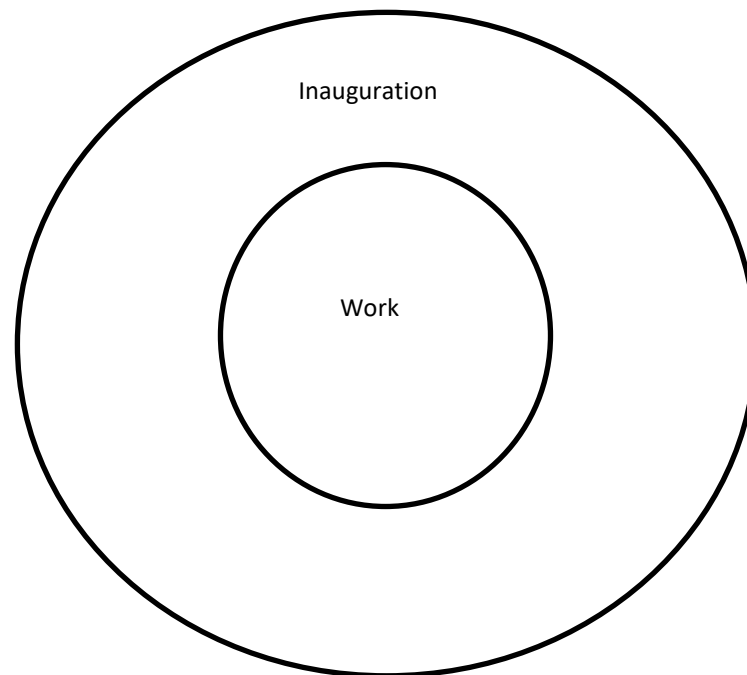


Figure 56 - Prototypical Continuum of Other Sub-Categories

6.4.6 Bookplates

The collected dataset contained 401 examples of bookplates. When categorising bookplates, I decided to use the two long-established categories created by Griggs (1884) and Castle (1892): armorial and pictorial. As the names suggest, armorials portray the owner’s family heritage through heraldic symbols, while pictorials are illustrated bookplates that do not feature coats of arms. While previous researchers (e.g. Hamilton, 1895) have chosen to group any bookplates that do not fit into these two categories under the term ‘miscellaneous’, I use the term ‘typographical’, as they generally lack pictorial features and make heavy use of typography³⁶. Figure 57 shows the typology of bookplates that I have created, while Table 19 shows the central and peripheral features of an armorial, pictorial and typographical bookplate, followed by the continuum of prototypicality of each bookplate category (Figure 58). Figures 59-61 show a prototypical example from each of these categories. While this

³⁶ The Bookplate Society (2008) describes this type of bookplate as ‘calligraphic’, but this term is somewhat misleading, as ‘calligraphic’ is typically associated with hand-writing, rather than printed text.

method of categorisation is most appropriate for determining frequency of occurrence, when exploring semiotic features, it is more useful to group bookplates based on their method of production (see Chapter 8.6).

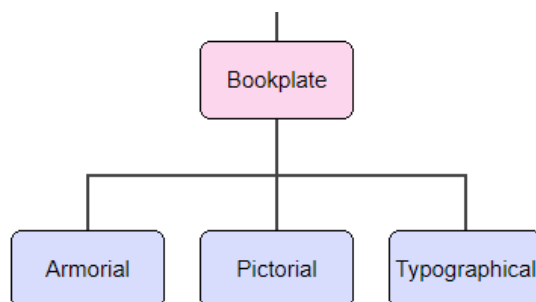


Figure 57 - New Typology of Bookplates (<https://goo.gl/yPnWSu>)

	Central Features	Peripheral Features
Armorial Bookplate	<ul style="list-style-type: none"> - Family coat of arms or other heraldic symbols - Symbolic colours 	<ul style="list-style-type: none"> - Motto in Latin - Copperplate or gothic font - Custom-designed by artist
Pictorial Bookplate	<ul style="list-style-type: none"> - Large image, often reflecting owner's personal interests 	<ul style="list-style-type: none"> - Printed owner's name - Printed 'Ex Libris'
Typographical Bookplate	<ul style="list-style-type: none"> - Printed letters expressing ownership 	<ul style="list-style-type: none"> - Small image - Decorative edging

Table 19 - The Prototypical Features of Bookplate Categories

Bookplates are, perhaps, the category of book inscription that best demonstrate the importance of considering the fluid nature of genre. Plotting bookplate categories on a prototypical continuum, for example, can help to establish clear patterns in terms of shifts in conventions and expectations about prototypicality over time. In the Victorian era, armorials were almost exclusively the only bookplate category in existence. Thus, for most Victorians, their cognitive image of a bookplate would have probably been an armorial. However, by the Edwardian era, pictorial bookplates had overtaken armorials in terms of popularity (see also 3.5.6). Therefore, it is likely that an Edwardian's cognitive image of a bookplate would instead have been a pictorial.

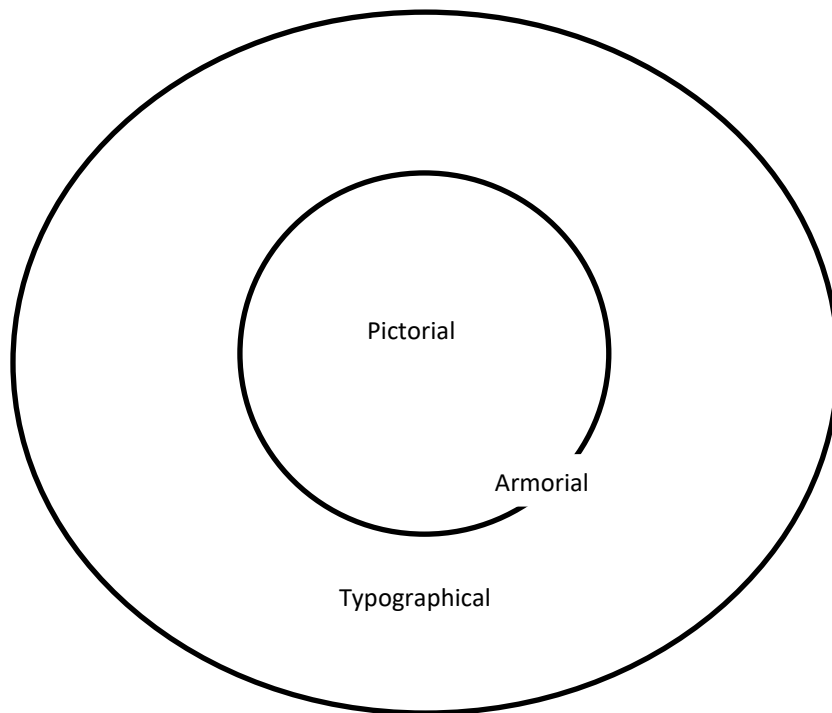


Figure 58 - Prototypical Continuum of Bookplate Categories

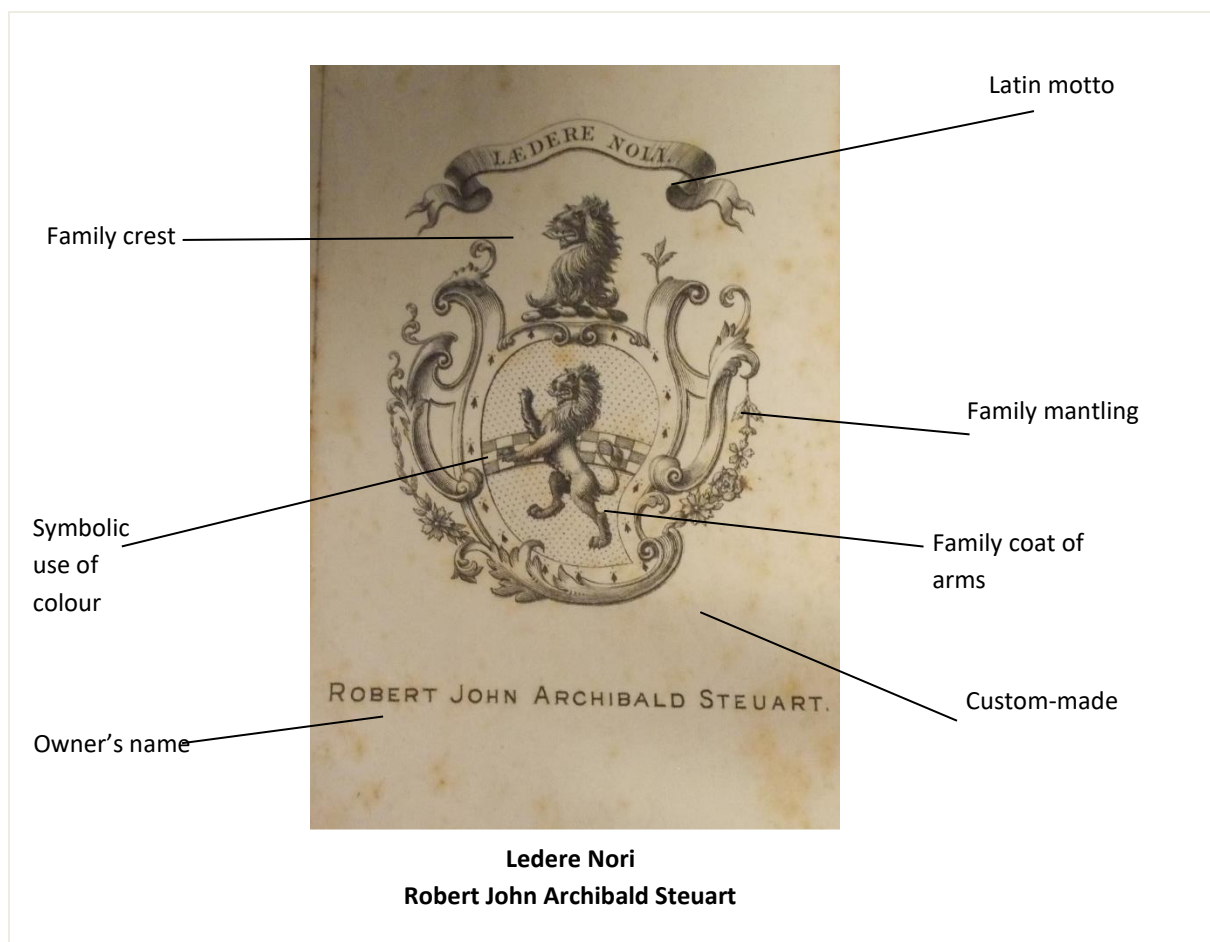


Figure 59 - Prototypical Armorial Bookplate (no. 1529)

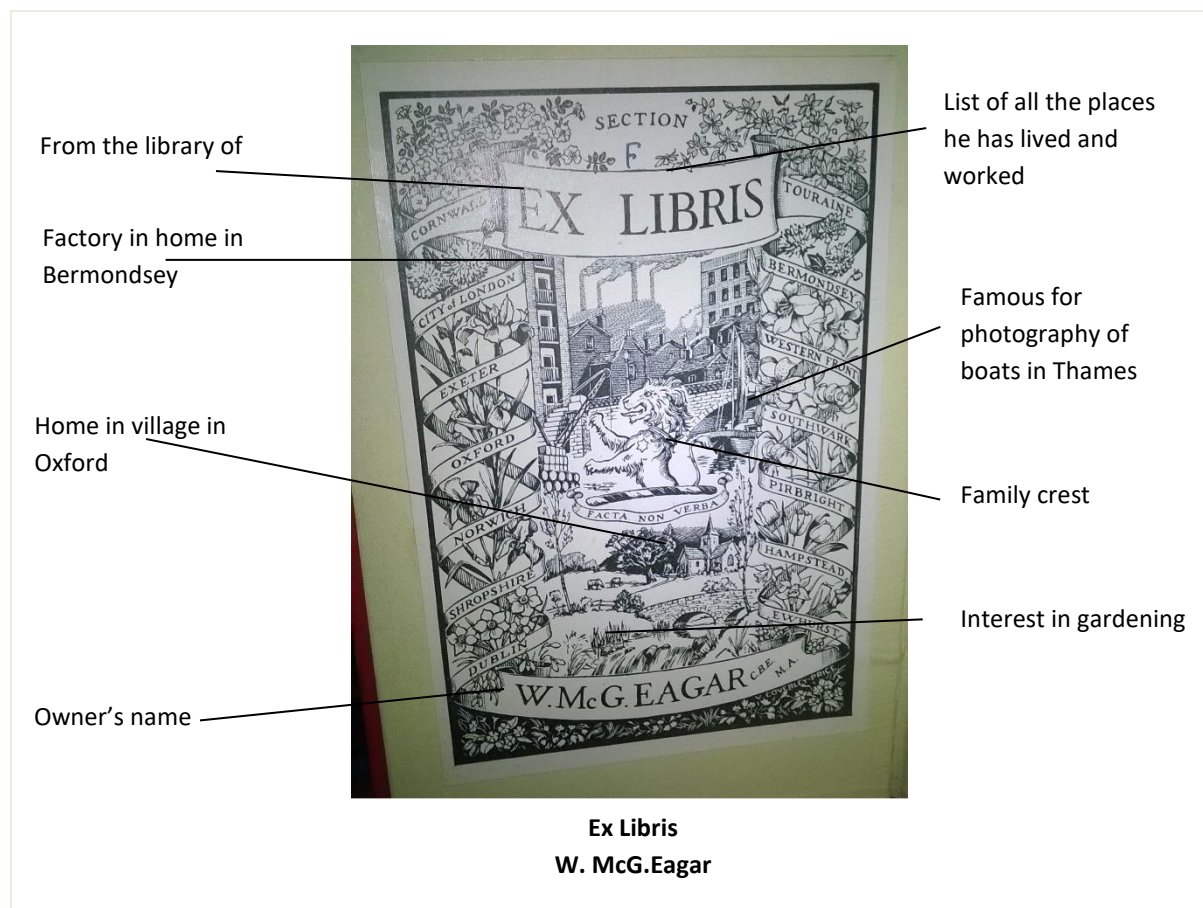


Figure 60 - Prototypical Pictorial Bookplate (no. 2918)

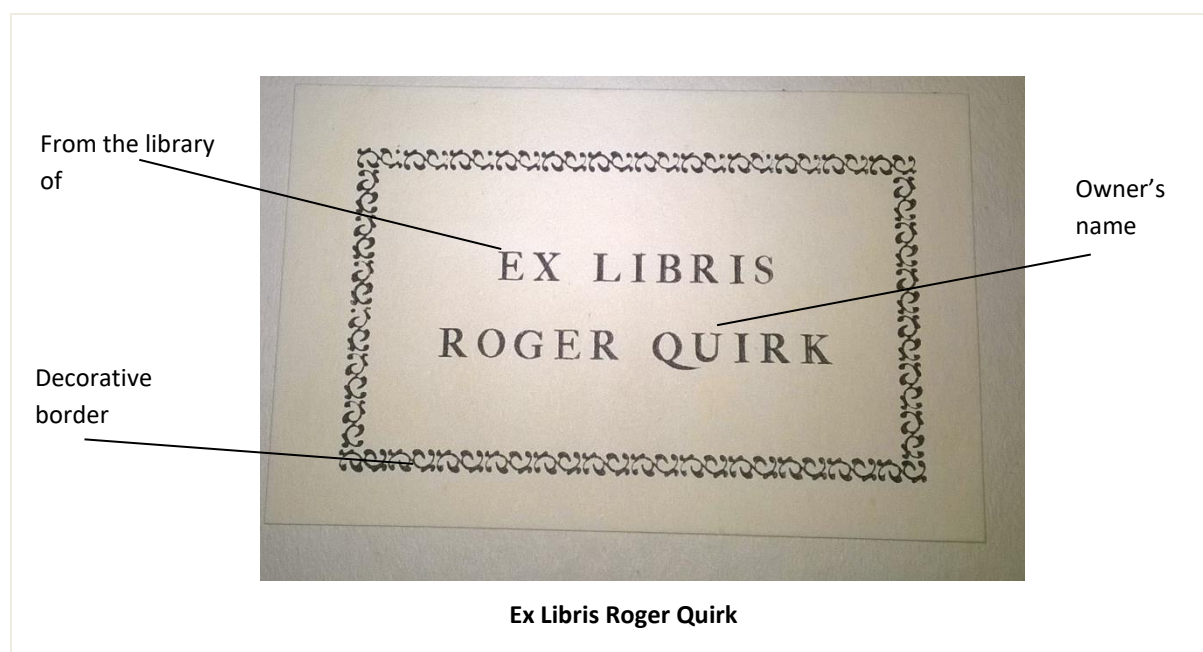


Figure 61 - Prototypical Typographical Bookplate (no. 1406)

Figure 62 shows the distribution of these three general bookplate categories amongst the 401 collected bookplates.

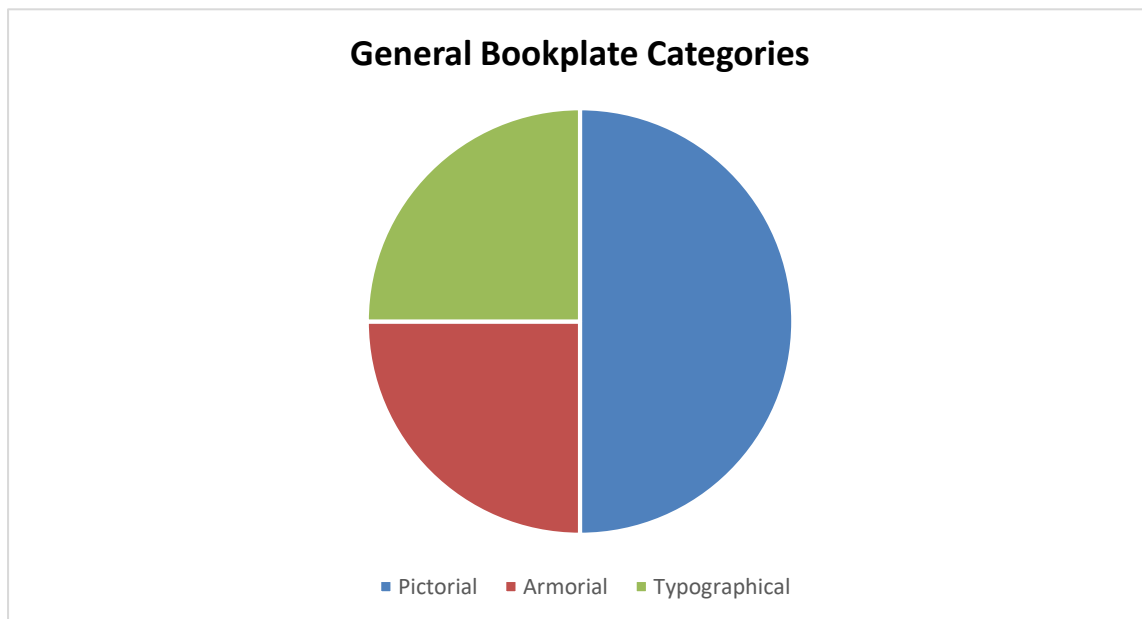


Figure 62 - Frequency of General Bookplate Categories

It can be noted that pictorials account for 50% of all collected bookplates. This finding was expected, as book ownership in the Edwardian period was reflected in the growing use of pictorial bookplates. It is also unsurprising that armorials were still used in large numbers. North-Lee (1982:88) states that armorials remained popular among the upper classes well into the early twentieth century. Typographicals account for 25% of all bookplates in the current dataset.

To better understand the types of bookplate that were used in Edwardian Britain, it is necessary to explore the pictorial, armorial and typographical sub-categories to find trends in usage. Interest in bookplates dates back to the Victorian era, so many sub-categories have already been established and have remained largely unchanged for the last 120 years. Hamilton (1895) continues to be the key reference, having established seven armorial (Early Armorial, Jacobean, Chippendale, Spade Shield, Seal, Crest and Plain) and six pictorial (Landscape, Allegorical, Literary, Portrait, Book Pile and Library Interior) sub-categories. No list focuses specifically on typographical designs. Given that Hamilton's list predates the Edwardian era, many of the bookplates in my dataset do not correspond with any of his categories. As a result, I updated the labels and added new sub-categories. Figure 63 shows the full typology for each bookplate sub-category, while Tables 20-22 show a labelled example of a prototypical inscription from my dataset in chronological order for each individual sub-category.

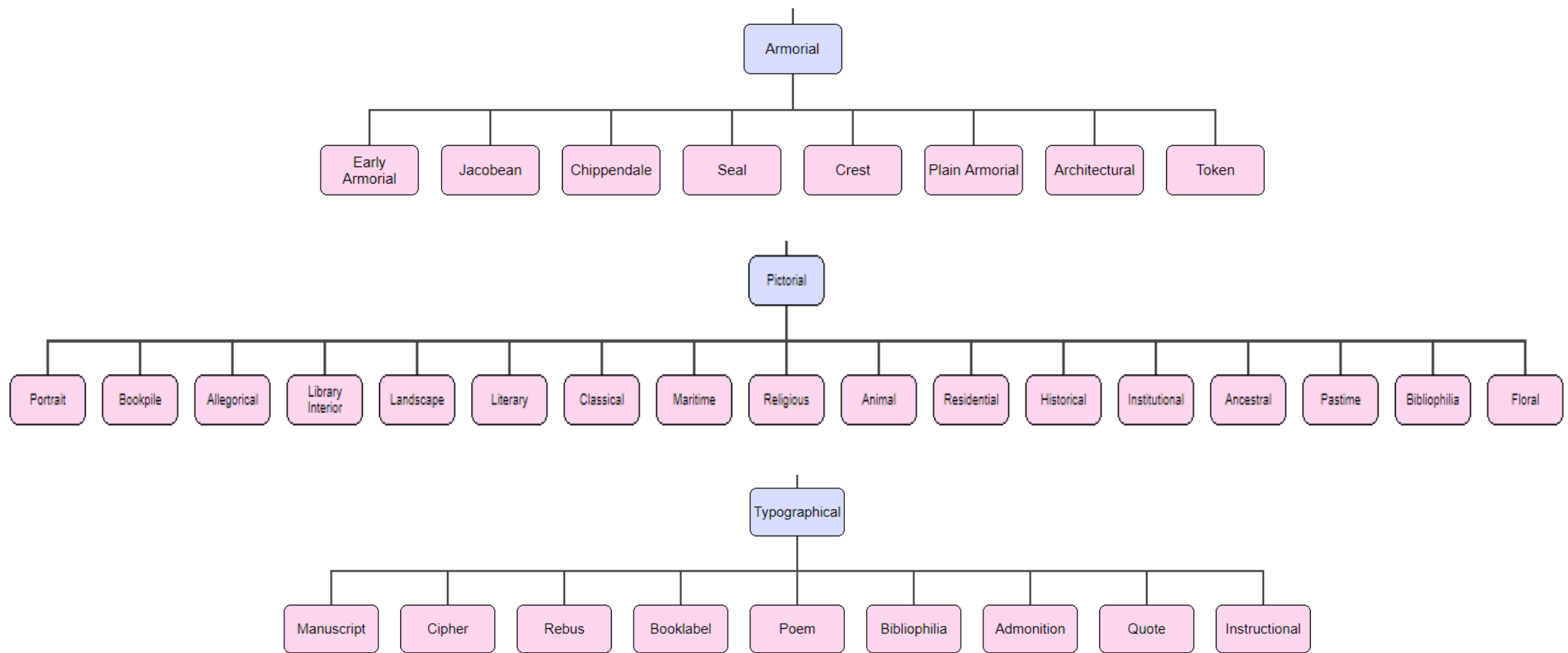
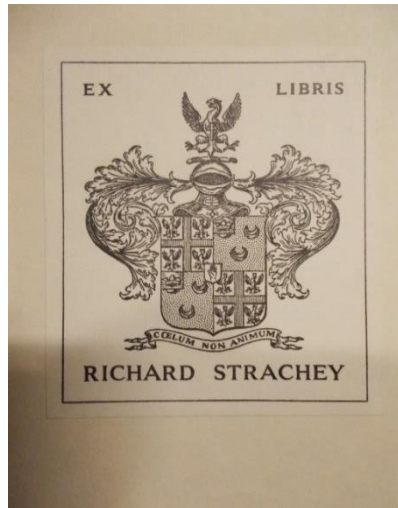


Figure 63 - New Typology of Bookplate Sub-Categories (<https://goo.gl/yPnWSu>)

Armorial Bookplates

Early Armorial

- Typically used between 1660-1720
- Generic blank squarish shield with pre-printed mantling
- Arms, crest and motto of owner added later



(no. 544)

Ex Libris Richard Strachey

Jacobean

- Typically used between 1700-1740
- Ornamentation reminiscent of woodwork
- Mantled shield decorated with scallop shells, cherubs' heads and animals
- Fishscales and brickwork as background patterns

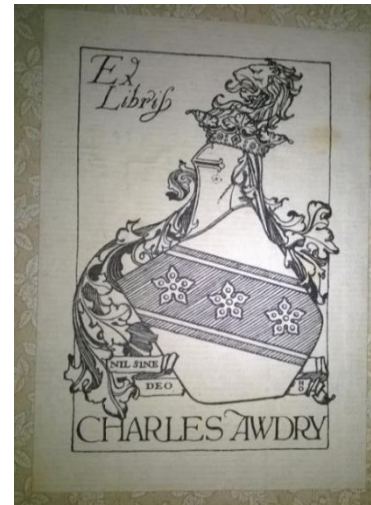


(no. 1486)

Albert Gray of the Inner Temple

Chippendale

- Typically used between 1740-1780
- Derived from French rococo
- More asymmetrical shield, often appearing at an angle
- Frame decorated with elaborate and leafy mantling



(no. 1429)

Ex Libris Charles Awdry

Seal

- Typically used between 1820-1860
- Circular plate with family coat of arms in centre and motto/ownership inscription around outside rim
- Reminiscent of medieval wax seals



(no. 1747)

Ex Libris John Raymond Warren

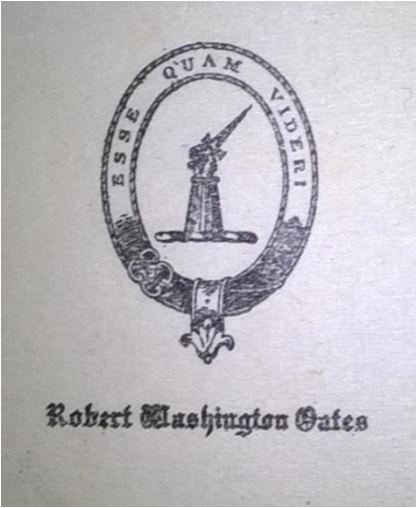

Armorial Bookplates			
Crest <ul style="list-style-type: none"> - Typically used between 1860-1900 - Family crest (typically at the top of coat of arms) is chief element - Owner's name placed above and family motto below 	Plain <ul style="list-style-type: none"> - Typically used between 1890-1920 - Plain shield with no pictorial elements around outside or 3D qualities - Motto with owner's name printed 	Architectural <ul style="list-style-type: none"> - Typically used between 1890-1920 - Gothic elements and tracery similar to that found in stained glass windows - Circular in design 	Token <ul style="list-style-type: none"> - Typically used between 1890-1920 - Replica of front and back of a token coin - Front side shows owner's name and coat of arms - Back side copies actual writing from token coins
 <p style="text-align: center;">Robert Washington Oates</p> <p style="text-align: right;">(no. 3125)</p> <p style="text-align: center;">Esse Quam Videri Robert Washington Oates</p>	 <p style="text-align: center;">Charles Ambler.</p> <p style="text-align: right;">(no. 1305)</p> <p style="text-align: center;">Charles Ambler</p>	 <p style="text-align: right;">(no. 1309)</p> <p style="text-align: center;">E Libris Clementis Scott</p>	 <p style="text-align: right;">(no. 2080)</p> <p style="text-align: center;">Samuel Henry Hamer</p>

Table 20 - Prototypical Armorial Bookplates

Pictorial Bookplates

Portrait

- Typically used between 1600-1750
- Self-portrait of owner
- Typically etched engraving on front endpaper of book

Bookpile

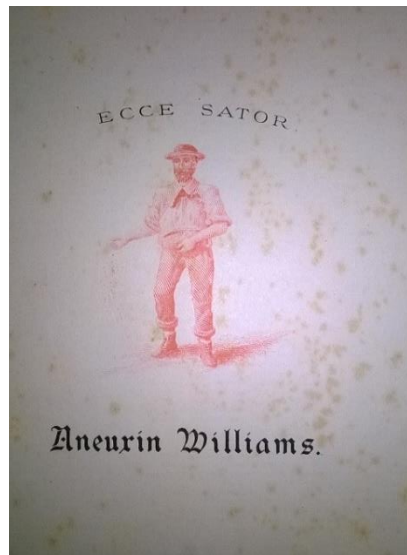
- Typically used between 1680-1910
- Stack of books resting on a square plinth
- Hanging scroll bearing owner's name in central space
- Books reflect owner's own personal interests

Allegorical

- Typically used between 1700-1900
- Fantasy imagery representing a particular emotion, such as love, hope or peace
- Often accompanied by motto that clarifies meaning of bookplate

Library Interior

- Typically used between 1700-1900
- Interior view of library or section of room with bookcases
- Furnishings often reflect actual library of owner
- Person sitting in scene often the owner; if not, Ancient Greek or Roman



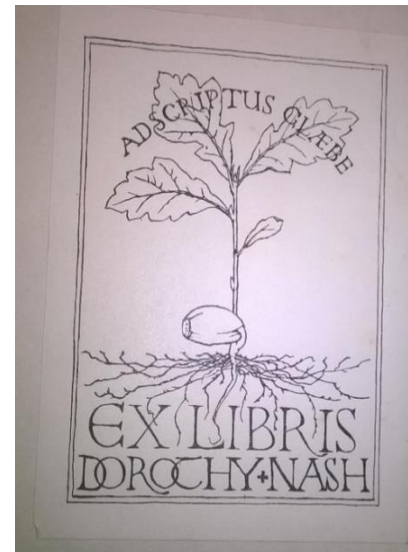
(no. 1632)

Ecce Sator
Aneurin Williams



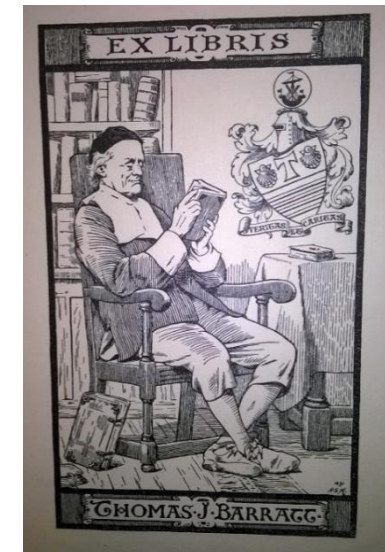
(no. 430)

Ex Libris
G.B. Duiry



(no. 1515)

Ad Scriptus Glaeve
Ex Libris Dorothy Nash



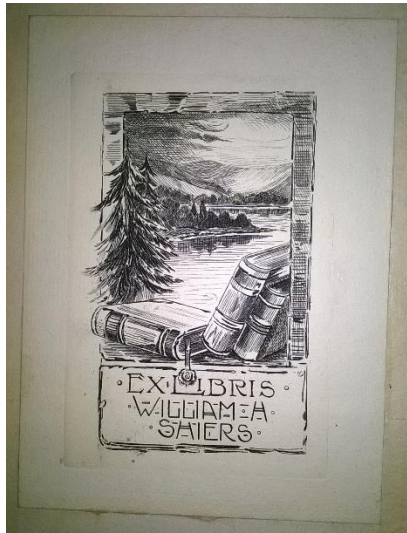
(no. 1780)

Ex Libris Thomas J. Burrage

Pictorial Bookplates

Landscape

- Typically used between 1720-1920
- Early examples feature views of ruined buildings with tombs and urns in foreground
- If armorial present, secondary to main design
- Picturesque countryside scenes - Self-portrait of owner

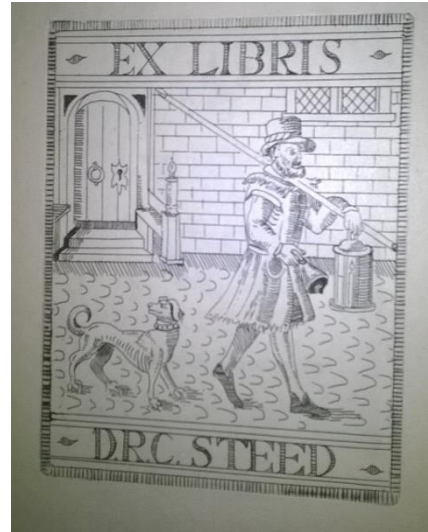


(no. 2438)

Ex Libris William H. Shiers

Literary

- Typically used between 1880-1920
- Scenes from a fictional or mythological story
- Range of characters from popular novels
- Great variation in individual designs based on personal taste



(no. 1016)

Ex Libris D.R.C Steed

Classical

- Typically used between 1880-1920
- Features famous people or mythological figures from Ancient Rome or Greece
- Unlike allegorical, figures do not represent an emotion or feeling

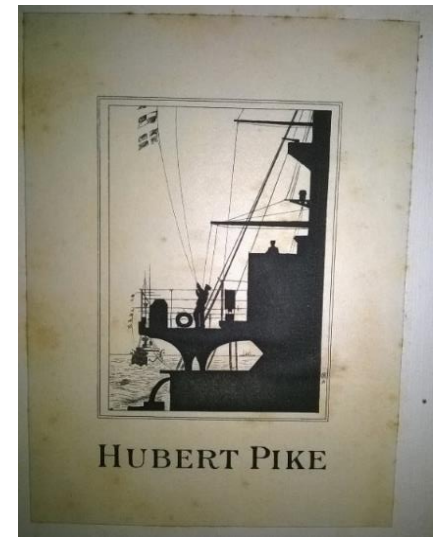


(no. 2685)

Ex Libris William Hamilton Fyfe

Maritime

- Typically used between 1880-1920
- Features figures or apparatus relating to the sea, e.g. ships, maps, flags, compasses, etc.
- Owner often has a naval background



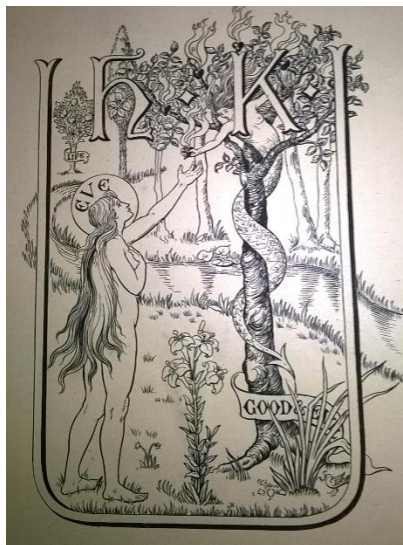
(no. 2088)

Hubert Pike

Pictorial Bookplates

Religious

- Typically used between 1880-1920
- Shows characters or scenes from the Bible OR
- Often shows churches, cathedrals etc.
- Owner often a priest/vicar

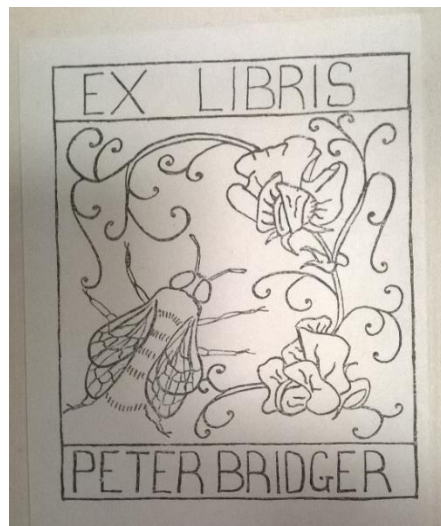


H.K.

(no. 1240)

Animal

- Typically used between 1880-1920
- Main focus is a particular animal within its habitat
- Animal sometimes reflects family crest or coat of arms

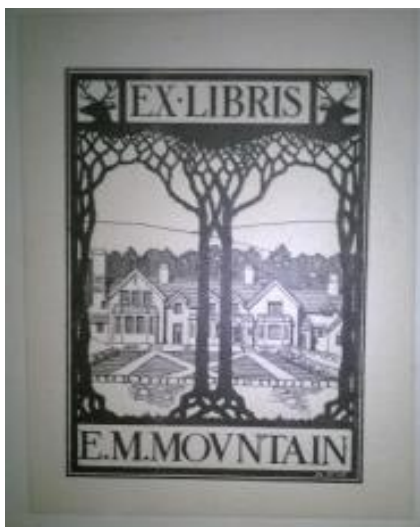


Ex Libris Peter Bridger

(no. 2327)

Residential

- Typically used between 1880-1920
- Main image is often the owner's house or garden
- Sometimes a general view of the owner's city or town is preferred

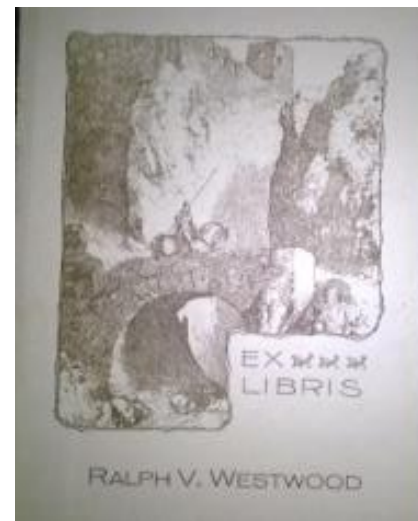


Ex Libris E.M. Movntain

(no. 2016)

Historical

- Typically used between 1880-1920
- Image is taken from a famous scene in history or a famous historical figure

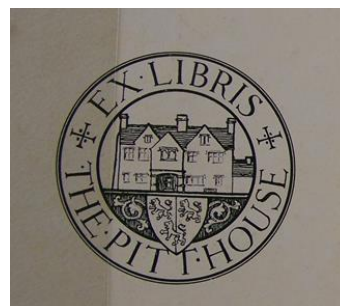


Ex Libris Ralph W. Westwood

(no. 1283)

Institutional

- Typically used between 1880-1920
- Building or headquarters of a business, company or house
- Often reflects ownership of book by a company rather than an individual



Ex Libris The Pitt House

(no. 140)



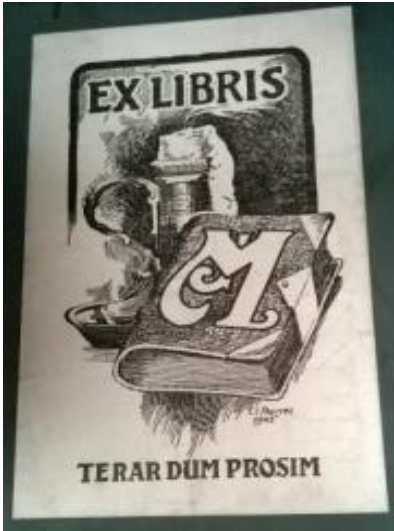
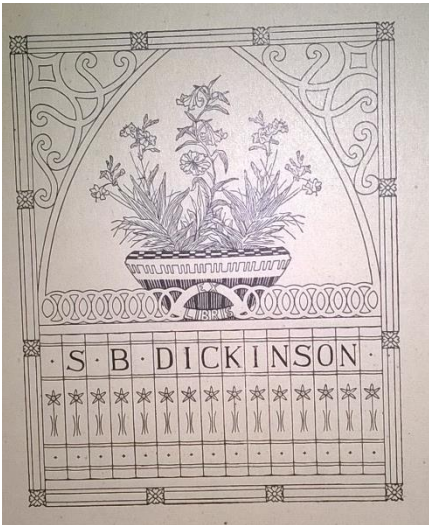
Pictorial Bookplates			
Ancestral <ul style="list-style-type: none"> - Typically used between 1880-1920 - Features a family coat of arms, but no longer the main element of the bookplate - Prominence is given to symbols relating to owner's home, leisure and work 	Pastime <ul style="list-style-type: none"> - Typically used between 1880-1920 - Image/s often reflect the personal interest and leisure pursuits of the owner - Owner sometimes features in bookplate 	Bibliophilia <ul style="list-style-type: none"> - Typically used between 1880-1920 - Printed image related to the pleasure of books and reading - Often accompanied by text about reading reinforcing the theme 	Floral <ul style="list-style-type: none"> - Main image is a bouquet of flowers or plant - Borders are often decorated with flowers and vines
 <p>(no. 1899)</p> <p>Cuthbert Headlam</p>	 <p>(no. 359)</p> <p>Ex Libris Herbert A. Pearson</p>	 <p>(no. 2638)</p> <p>Ex Libris Terar Dum Prosim</p>	 <p>(no. 1996)</p> <p>S.B. Dickinson</p>

Table 21 - Prototypical Pictorial Bookplates

Typographical Bookplates

Manuscript

- Typically used between 1680-1920
- Owner's name in centre
- Decorative edges, often entwined flowers, shells and vines
- Created from printer's type and printed in a letterpress



(no. 1832)

Inter Folia Fructus
One of the books of Anna M.
Thompson 4 Abercromby Square
Liverpool

Cipher

- Typically used between 1680-1900
- Intertwined superimposed initials of owner
- Left and right hand sides often mirror images of each other



Ex Libris FM

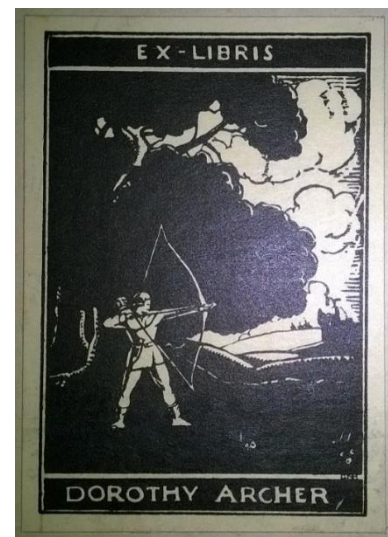
(no. 120)

Booklabel

- Typically used between 1860-1920
- Plain piece of rectangular paper with owner's name in centre
- No elaborate edging or decoration
- Typically made by letterpress rather than engraving

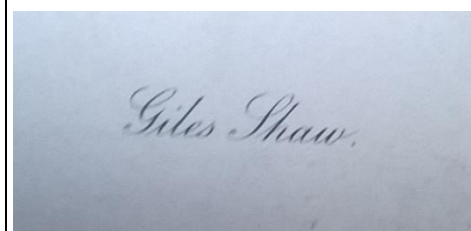
Rebus

- Typically used between 1860-1920
- Owner's name is represented by a picture
- Sometimes accompanied by the written form of name



Ex Libris Dorothy Archer

(no. 1498)

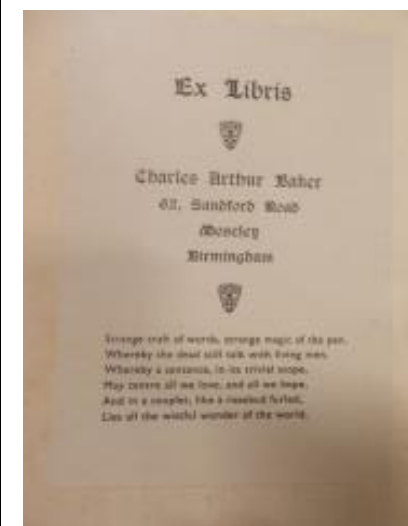


Giles Shaw

(no. 2289)

Poem

- Typically used between 1860-1920
- Printed poem, sometimes written by the owner but more often taken from a famous poet



(no. 334)

Strange craft of words, strange magic of
the pen,
Whereby the dead still talk with living
men,
Whereby a sentence in its trivial scope,
May centre all we love and all we hope,
And in a couplet like a rosebud furled
Lies all the wistful wonder of the world

Typographical Bookplates			
Bibliophilia	Admonition	Quote	Instruction
<ul style="list-style-type: none"> - Typically used between 1900-1920 - Printed quotes, poems or writing related to the pleasure of books and reading 	<ul style="list-style-type: none"> - Typically used between 1900-1920 - Typically a poem or a quote warning the reader not to borrow the book or lose the book 	<ul style="list-style-type: none"> - Typically used between 1900-1920 - Printed quote from a famous literary or historic figure 	<ul style="list-style-type: none"> - Typically used between 1900-1920 - Printed text offering the reader advice often relating to the book itself and its contents
 <p>(no. 2103)</p> <p>Herbert George Tanner The hinged cover like a well hung door shuts out the noises of the jangling day</p>	 <p>(no. 1214)</p> <p>This book is the property of T. Harding Bristol This book you read from end to end; Mind not to keep, I only lend When read, though I am pleased to lend If kept by you, you're not my friend</p>	 <p>(no. 1859)</p> <p>Far more seemly were for thee to have thy studie full of books than thy purses full of mony John Lyly Ex Libris Isobel M. Case</p>	 <p>(no. 1054)</p> <p>Always read the preface to a book. It enables you to survey more completely the book itself. You frequently also discover the character of the author from the preface. Ex Libris Albert T. Davies It is not the eye for faults, but beauties, that constitutes the real critic.</p>

Table 22 - Prototypical Typographical Bookplates

The following figures (64-69) show the breakdown of the 401 collected bookplates according to their sub-categories, as well as visual representations of the continuum of prototypicality per bookplate sub-category based on their frequencies of occurrence and the information provided in the tables above.

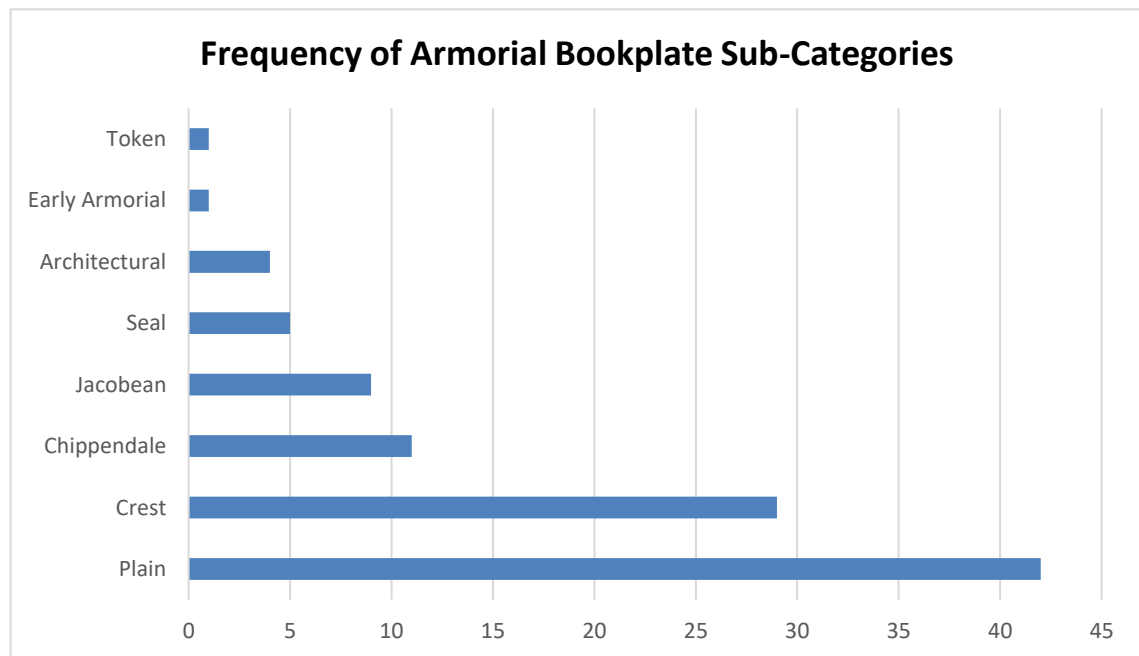


Figure 64 - Frequency of Armorial Bookplate Sub-Categories

Figure 64 outlines that the most common armorial design was plain (42 occurrences). This result is expected, given that the Bookplate Society (2008) states that most early twentieth-century bookplates are plain armorials. Other earlier designs still remained in marginal use, such as the crest (29 occurrences), Chippendale (11 occurrences) and Jacobean (9 occurrences), while others, such as the spade shield (mentioned in Hamilton, 1895:51), had dropped out of use entirely. The continued use of Chippendale and Jacobean designs may be due to their association with wealth, high social status and traditional lineage. I have added two new categories – architectural and token – to Hamilton’s (1895) original list, although their usage was apparently not widespread in the Edwardian period.

When plotted on the continuum of prototypicality, it is interesting to note that the notion of what is considered to be a prototypical armorial can change based on social trends: while Figure 65 shows that plain armorials and crests are most prototypical in Edwardian Britain, in the nineteenth century, the popularity of Jacobean or Chippendale styles would have led them to be considered most prototypical. The architectural and token are seen as

least prototypical because they contain few heraldic symbols, which are a central feature of the armorial bookplate category.

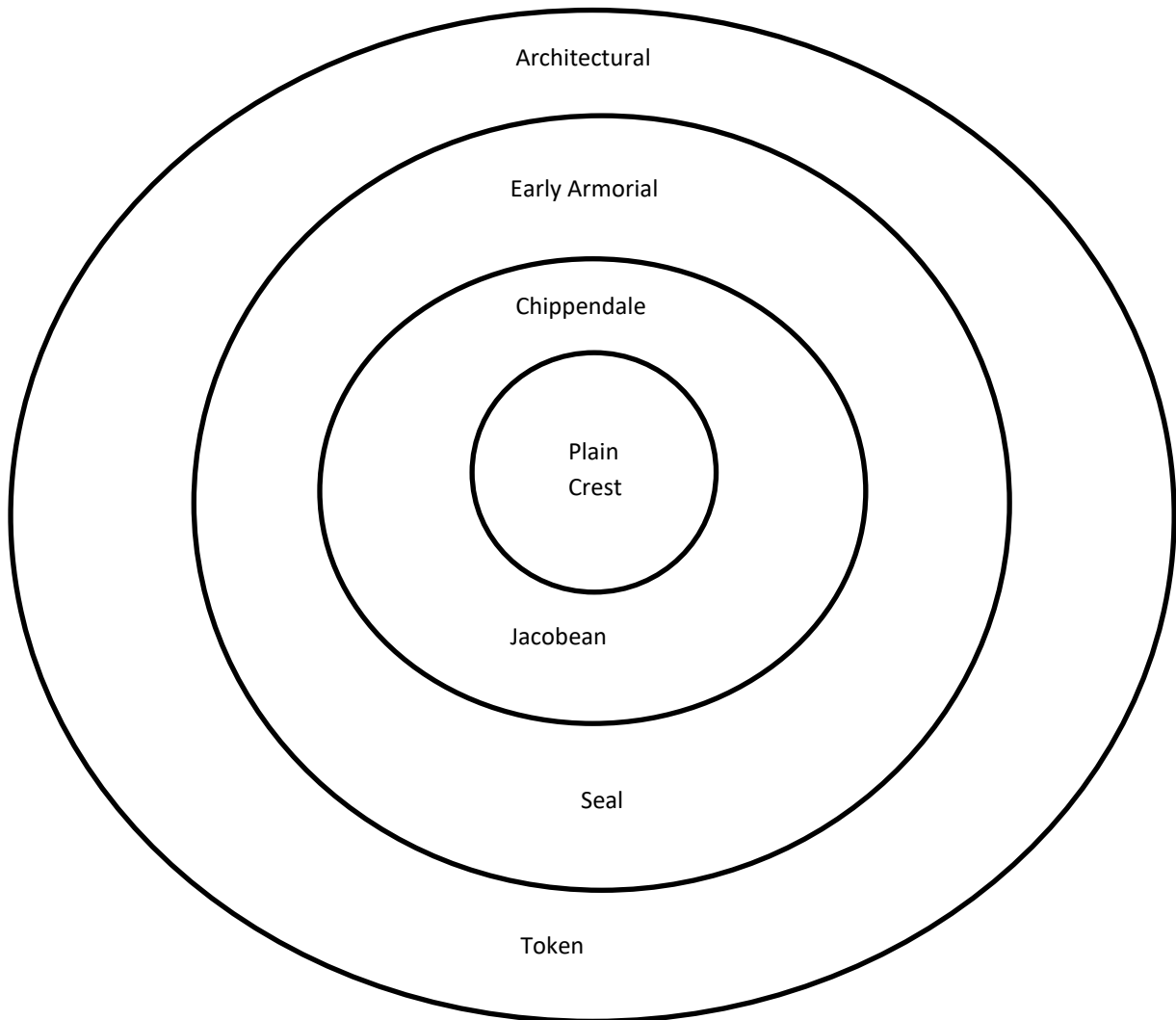


Figure 65 - Prototypical Continuum of Armorial Sub-Categories

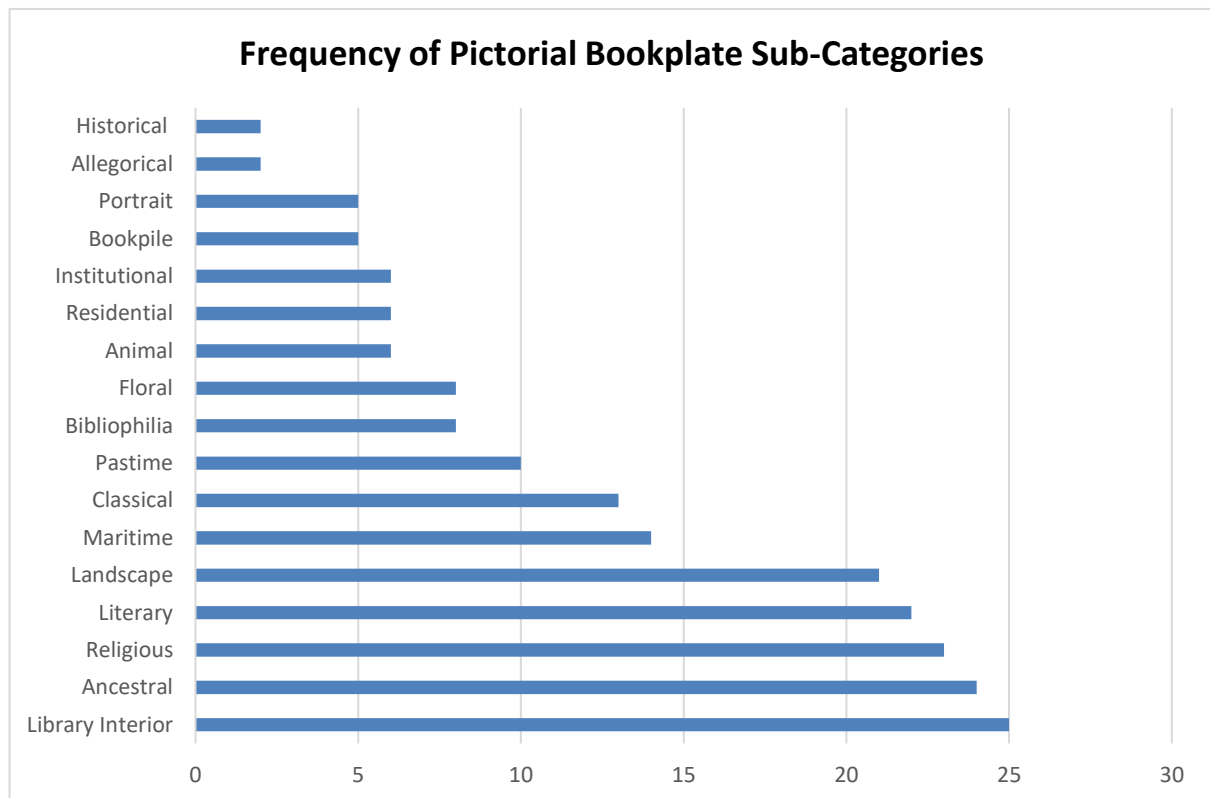


Figure 66 - Frequency of Pictorial Bookplate Sub-Categories

Figure 66 shows that pictorial bookplates contain the broadest and most distinctive sub-categories. The most favoured design was library interior (25 occurrences) which, according to Hamilton (1895:59), was growing in popularity by the late nineteenth century. The fact that it occurs most frequently within the collected Edwardian pictorial subset supports Hamilton's view. This is closely followed by the category 'ancestral' (24 occurrences) – a newly established type which emerged in the late Victorian period and which blended armorial designs with landscapes or the pastimes of the owner. Many would have considered it an acceptable compromise between the classic armorial and more mainstream pictorial designs. The third most frequent category, 'religious', contains 23 examples. Given the fact there were decreasing numbers of religious followers in Edwardian Britain (Field, 2013:62), it is significant that many Edwardians continued to use bookplates to reflect their personal beliefs.

Other popular categories include literary (22), landscape (21) and maritime (14). Landscape, in particular, is noted by the Bookplate Society (2008) to have grown in use in the early twentieth century. There are very few examples of portrait bookplates within this dataset. However, as North-Lee (1982:62) states, this bookplate fell out of use in the late

nineteenth century. Given the lack of scholarly research on pictorial bookplates since the Victorian era, I have created many of the sub-categories in the table above based on my own data (i.e., Historical, Institutional, Residential, Animal, Floral, Bibliophilia, Pastime, Maritime, Literary, Ancestral).

The prototypical continuum in Figure 67 highlights that the most prototypical inscriptions all have one thing in common: they are well-established Victorian designs that grew in popularity in the early twentieth century. This demonstrates the powerful influence that social trends have on the concept of prototypicality. Least prototypical pictorial bookplates tend to be old designs that had fallen out of use by the Edwardian era (e.g. portrait, classical) or images that are not typically associated with bookplates (e.g. owner’s house, animal etc.).

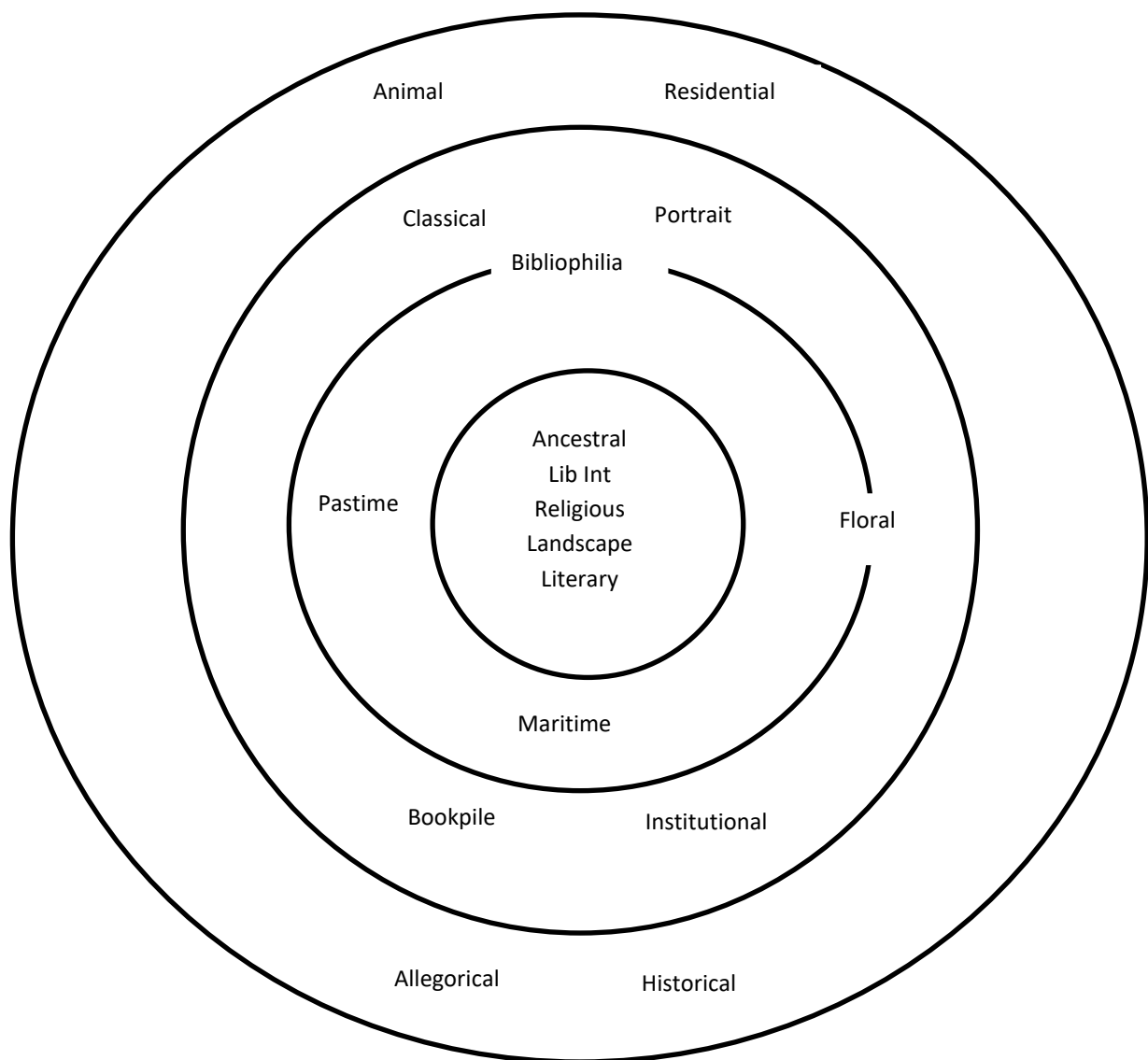


Figure 67 - Prototypical Continuum of Pictorial Sub-Categories

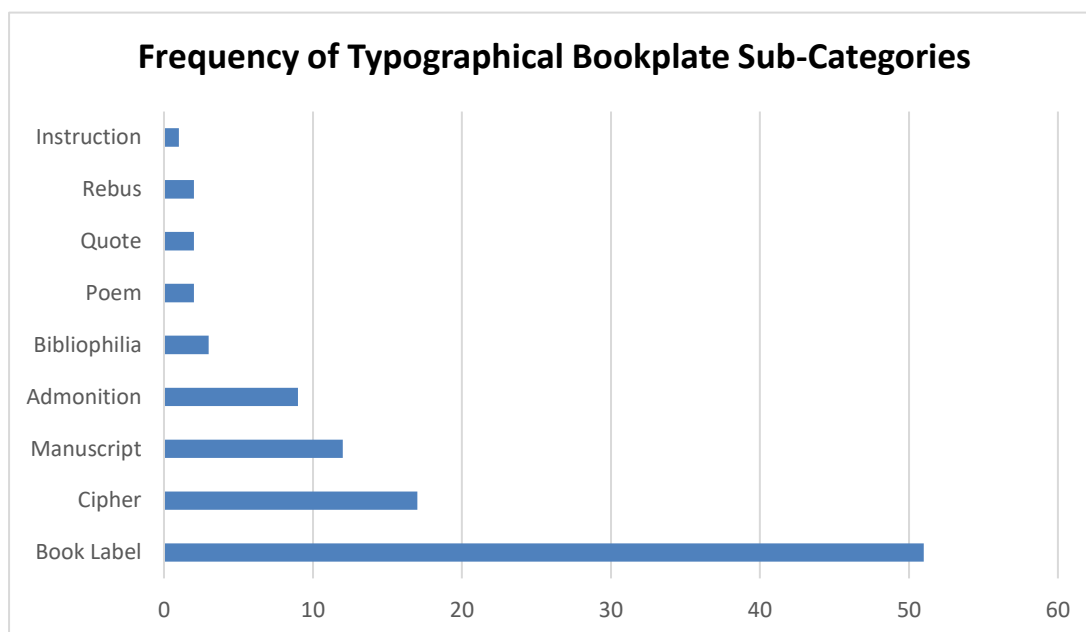


Figure 68 - Frequency of Typographical Bookplate Sub-Categories

Figure 68 indicates that the most frequently used typographical bookplate was the booklabel (51 occurrences). Pearson (1998:83) remarks that, from the mid nineteenth century until the late 1920s, the use of booklabels was, and continued to be, extensive. Cipher bookplates (17 occurrences) were also commonly in use. Although rebus designs are mentioned in Pearson (1998:64), just two examples were found in the current dataset. As rebus bookplates had become one of the scarcest types in existence by the early twentieth century (North-Lee, 1979:102), it fits with expectations that so few are present in the dataset. It is interesting to note that the four new typographical categories that I have added (admonition, bibliophilia, quote and instruction) are normally found in Victorian books in hand-written formats. Their presence as typographical bookplates shows, that by the early twentieth century, book owners were choosing to print these messages as an alternative to writing them.

The continuum of prototypicality (Figure 69) show booklabels as most prototypical due to their similarity with the ownership inscription. Equally, the cipher and manuscript, which are on the perimeter of the first circle, share the characteristic of the owner's name as the central feature. Least prototypical examples are those that were no longer fashionable in Edwardian Britain (e.g. rebus), or those that were not yet well-established (e.g. instruction).

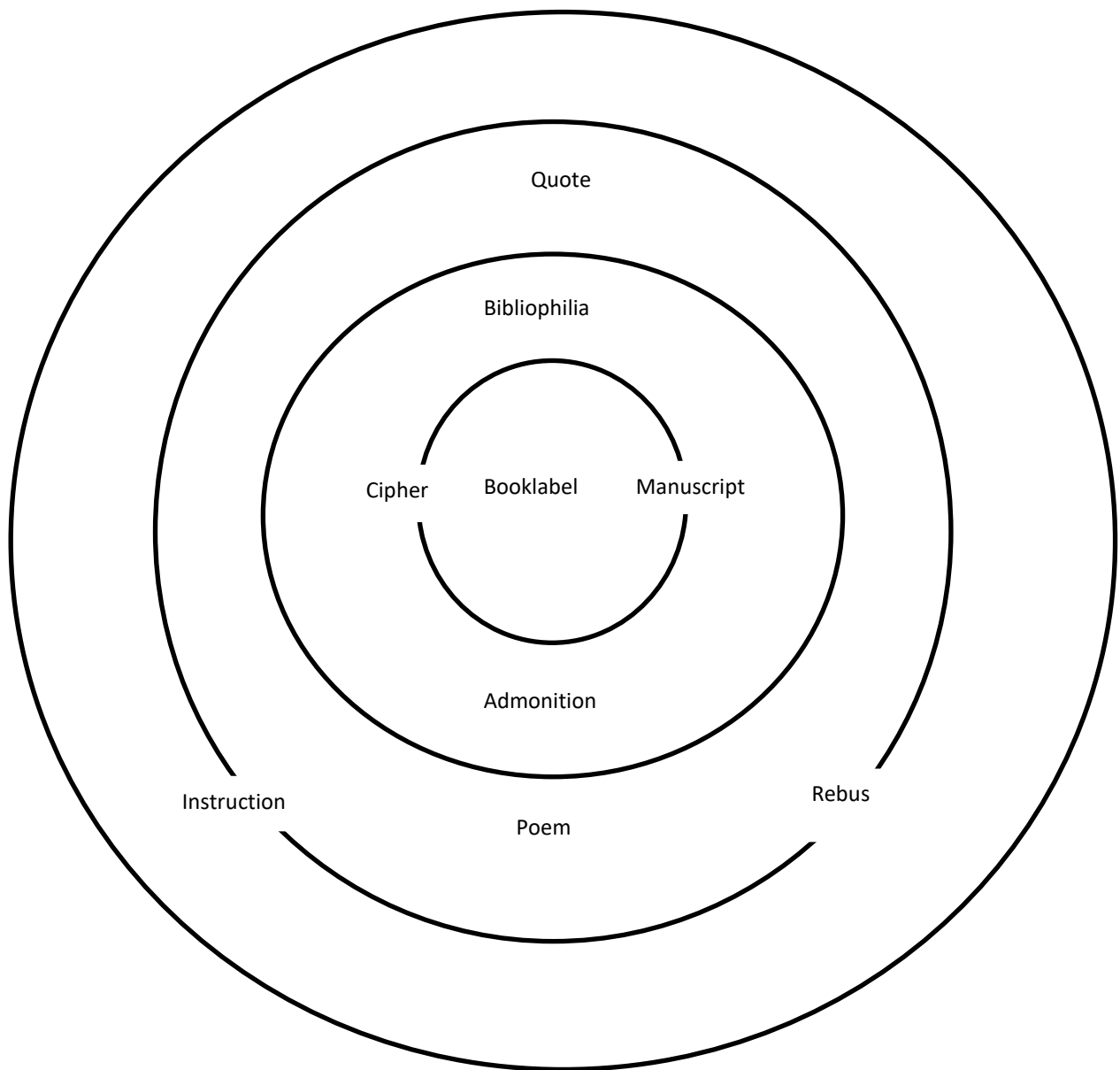


Figure 69 - Prototypical Continuum of Typographical Sub-Categories

6.4.7 Miscellaneous

The 38 remaining inscriptions were classified under the general heading 'miscellaneous'. There were fifteen varieties in total. Establishing a prototypical example for this category is challenging, as all miscellaneous inscriptions have vast differences in style, their only shared characteristic being that they lack any central features of the other seven inscription categories. For this reason, two examples are shown in Figures 70 and 71. The first illustrates a primarily visual inscription, and the second is verbal. As 8.3.8 will demonstrate, when conducting multimodal analysis, it is useful to divide miscellaneous inscriptions into these two categories. However, for the purpose of establishing frequency of occurrence, this is not necessary.

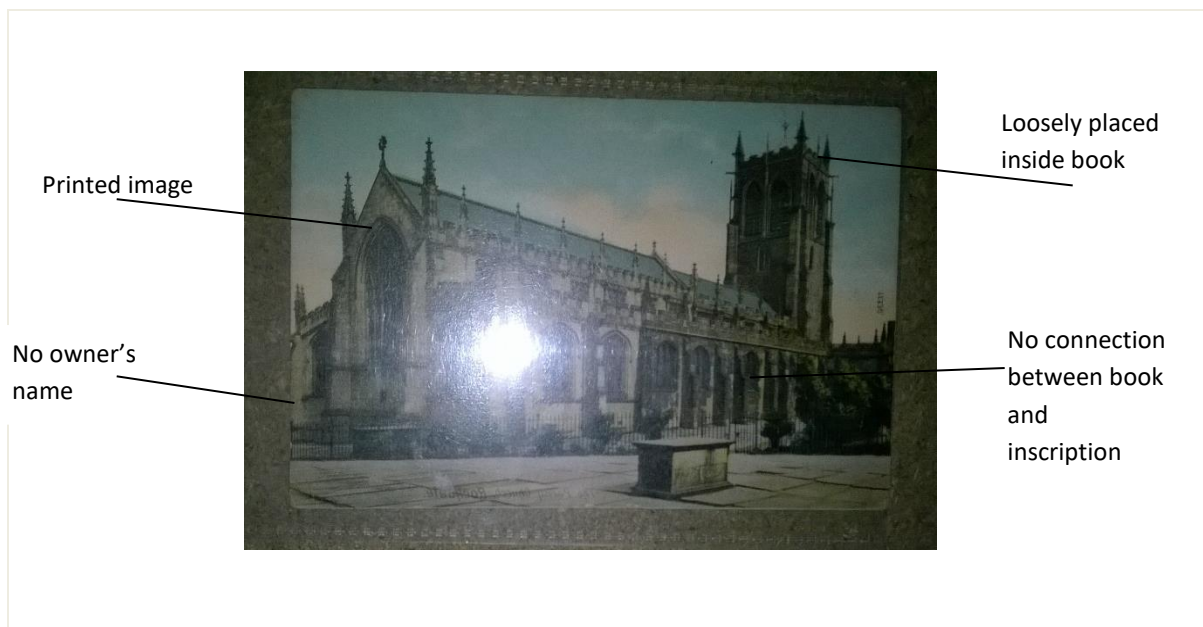


Figure 70 - Prototypical Miscellaneous Inscription – primarily visual (no. 1607)

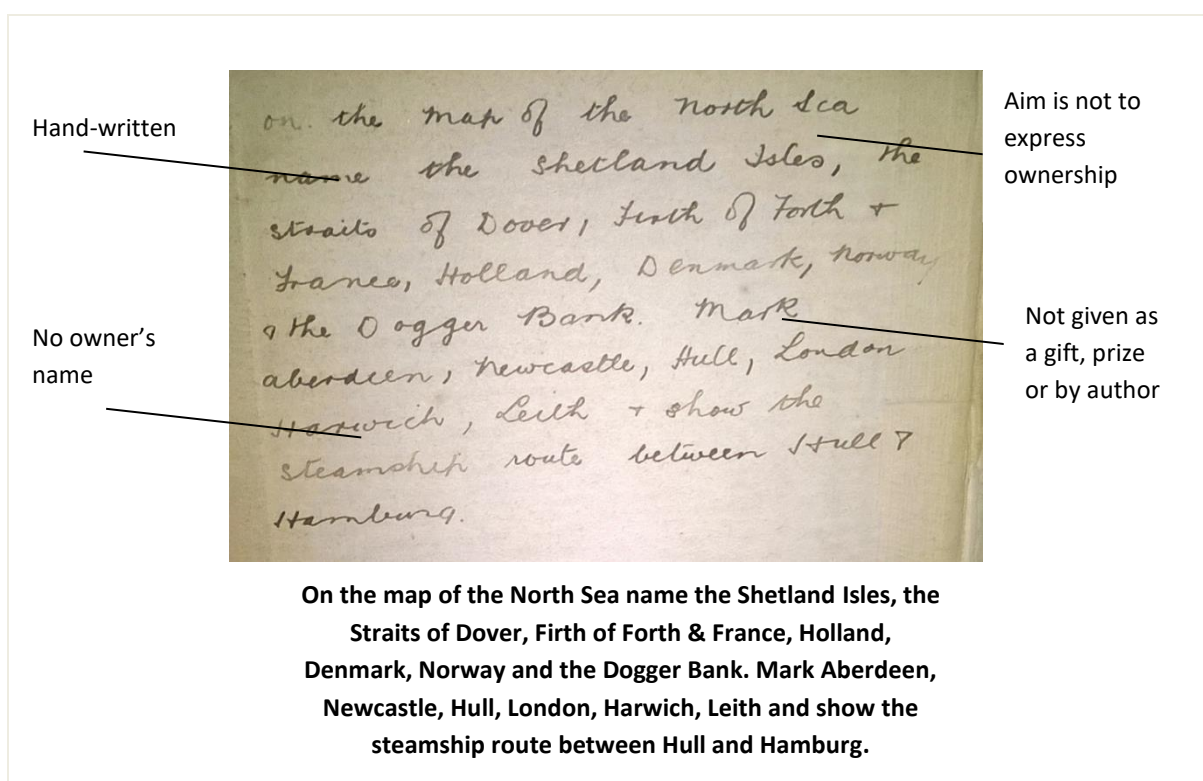
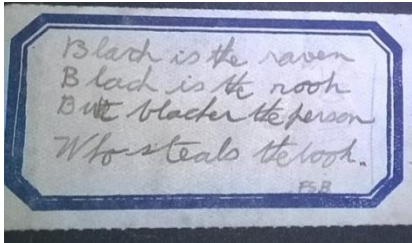
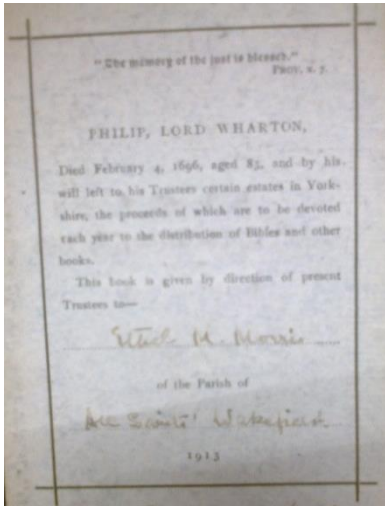
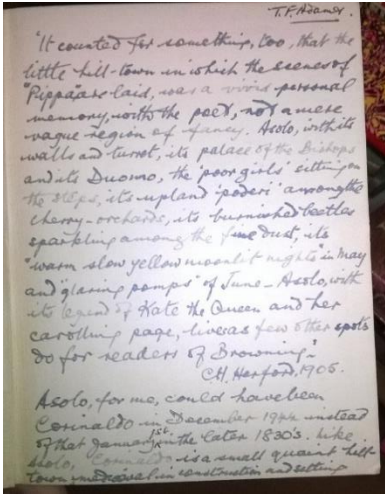
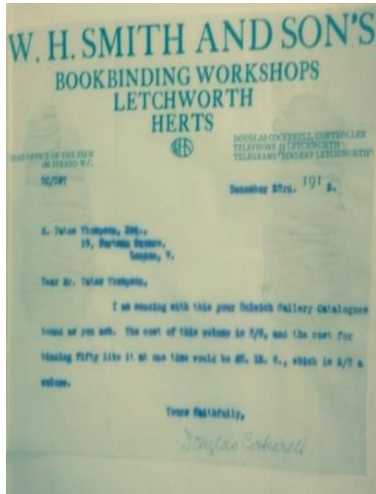


Figure 71 - Prototypical Miscellaneous Inscription – primarily verbal (no. 2910)

In order to understand the distinct varieties of miscellaneous inscriptions within the current dataset, Table 23 provides examples of each variation alongside their central features in alphabetical order³⁷. Given the sheer randomness of miscellaneous inscriptions, no continuum of prototypicality has been created.

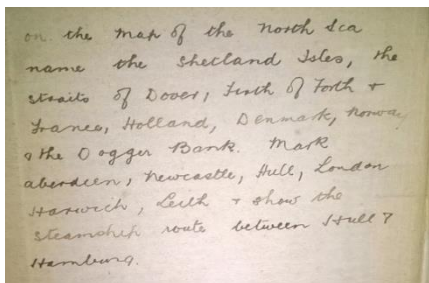
³⁷ Appendix 15 contains a detailed description of each miscellaneous inscription in the dataset.

Miscellaneous			
Admonition	Bequest	Commentary	Correspondence
<ul style="list-style-type: none"> - A firm warning or reprimand - Hand-written 	<ul style="list-style-type: none"> - A letter stating something that you promise in your will to give to another person - Hand-written 	<ul style="list-style-type: none"> - An expression of opinions or offering of explanations about something - Hand-written 	<ul style="list-style-type: none"> - Communication by letter - Hand-written or typed
 <p>(no. 1825)</p> <p>Black is the raven Black is the rook But blacker the person Who steals the book</p>	 <p>(no. 67)</p> <p>Philip Lord Wharton, died February 4 1696, aged 83, and by his will left to his Trustees certain estates in Yorkshire, the proceeds of which are to be devoted each year to the distribution of Bibles and other books.</p> <p>This book is given by direction of present trustees to— Ethel H. Morris of the Parish of All Saints Wakefield 1913</p>	 <p>(no. 1630)</p> <p>It counted for something too that the little hill town in which the scenes of Pippa are laid, was a vivid personal memory, with the poet, not a mere vague region of fancy. Asolo, with its walls and Asolo with its legend of Kate the Queen and her carolling page lives as few other spots do for readers of Browning.</p> <p>Browning, C.H Herford, 1905</p>	 <p>(no. 77)</p> <p>W.H. Smith and Son's Bookbinding Workshops Letchworth Herts</p> <p>Dear Mr. Yates Thompson,</p> <p>I am sending with this your Dulwich Gallery Catalogue bound as you ask. The cost of this volume is 3/6, and the cost for binding fifty like it at one time would be £5.12.5, which is 2/3 a volume.</p> <p>Yours faithfully, Douglas Cockerell</p>

Miscellaneous

Homework Question

- Question or problem set by a teacher
- Hand-written

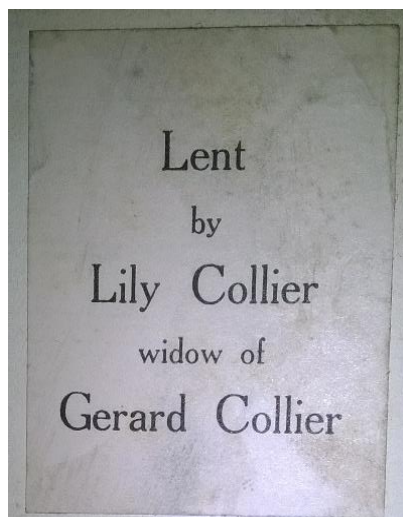


(no. 2910)

On the map of the North Sea name the Shetland Isles, the Straits of Dover, Firth of Forth & France, Holland, Denmark, Norway and the Dogger Bank. Mark Aberdeen, Newcastle, Hull, London, Harwich, Leith and show the steamship route between Hull and Hamburg

Lending Record

- List of people's names and dates
- Direct link to book's content

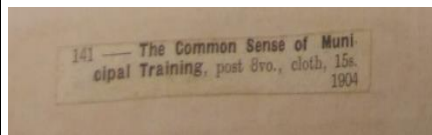


(no. 1815)

**Lent by Lily Collier
widow of Gerard Collier**

Newspaper Clipping

- A cut-out article from a newspaper publication

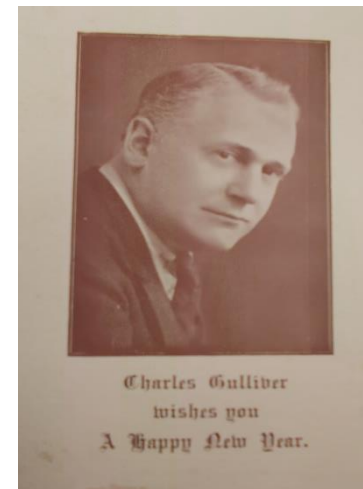


(no. 845)

The Common Sense of Municipal Training – post 6vo, cloth, 15s 1904

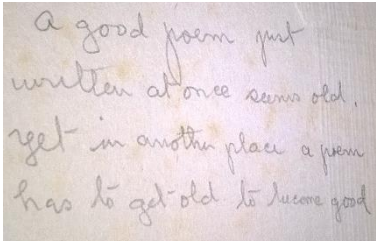
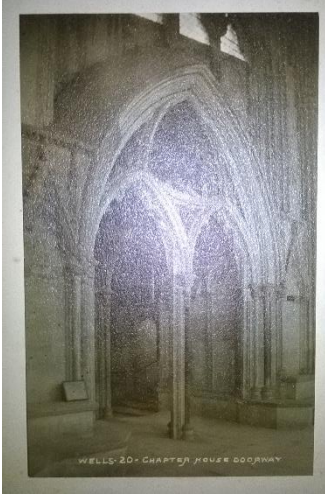
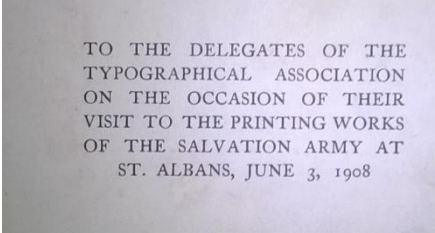
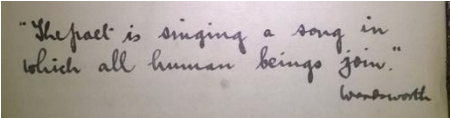
Photo

- A picture made using a camera



(no. 681)

Charles Gulliver wishes you a Happy New Year

Miscellaneous			
Poem	Postcard	Presentation Copy	Quote
<ul style="list-style-type: none"> - A piece of writing that expresses feelings and ideas through diction rhythm and imagery - Hand-written 	<ul style="list-style-type: none"> - A card for sending a message by post without an envelope, typically having a photograph on one side 	<ul style="list-style-type: none"> - Letter presenting book to owner on behalf of publisher - Direct link to book's content 	<ul style="list-style-type: none"> - A citation from a text or speech - Hand-written
 <p>(no. 1241)</p> <p>A good poem just written at once seems old Yet in another place a poem has to get old to become good</p>	 <p>Wells 20, Chapter House Doorway (no. 1175)</p>	 <p>(no. 2540)</p> <p>To the delegates of the Typographical Association on the occasion of their visit to the printing works of the Salvation Army at St Albans, June 3 1908</p>	 <p>(no. 1082)</p> <p>"The poet is singing a song in which all human beings join" Wordsworth</p>


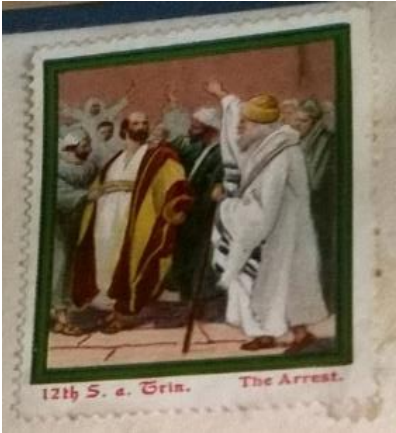

Miscellaneous		
<p>Souvenir of Coronation</p> <ul style="list-style-type: none"> - A printed paper commemorating the coronation - Stuck onto endpapers of book - Recipient's name and date 	<p>Stamp</p> <ul style="list-style-type: none"> - A small adhesive piece to show an amount of money has been paid in postage 	<p>Sticker</p> <ul style="list-style-type: none"> - An adhesive label or notice, generally printed or illustrated.
 <p>(no. 926)</p> <p>Presented to Kate Radford, Shepton Mallet</p> <p>A Souvenir of the Coronation of King Edward VII June 26th 1902</p>	 <p>(no. 2632)</p> <p>The Arrest</p>	 <p>(no. 756)</p>

Table 23 - Prototypical Miscellaneous Inscriptions

Figure 72 shows all fifteen miscellaneous sub-categories and their respective frequencies.

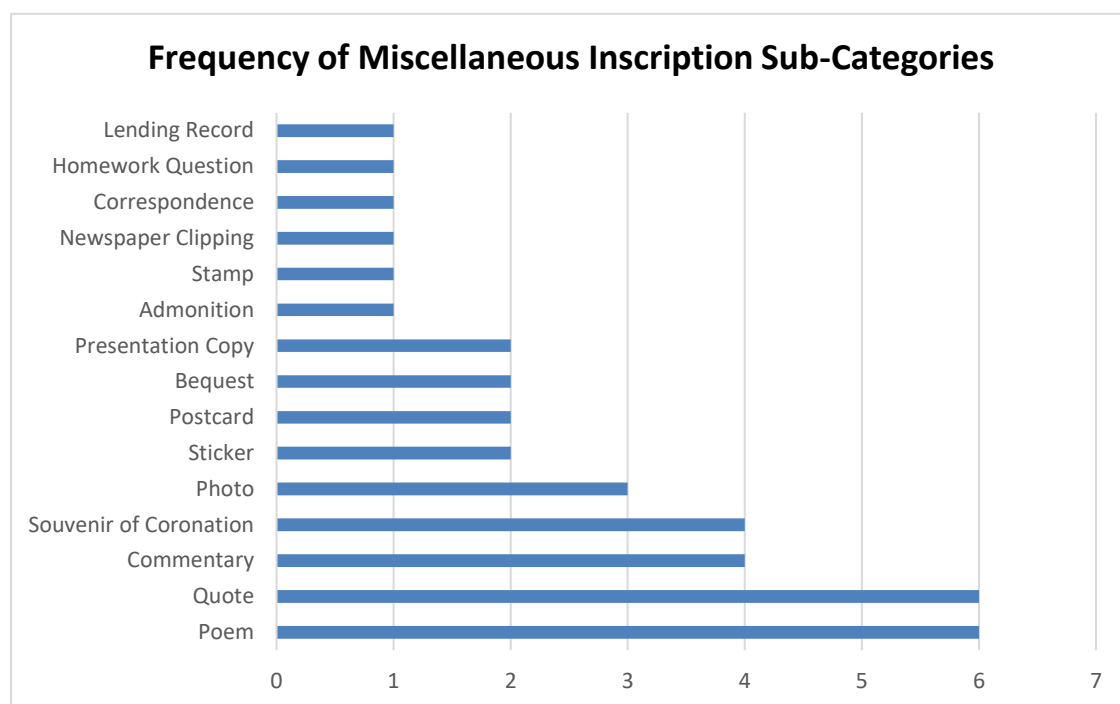


Figure 72 - Frequency of Miscellaneous Inscription Sub-Categories

As can be seen from the figure above, the handwritten poem and quote (6 occurrences each) are the most favoured type of miscellaneous inscription, followed by commentary and souvenir of coronation (4 occurrences). Less frequent examples include photo, postcard and bequest. Their occurrence may be explained by the fact that often these items were stored loosely inside books as bookmarks. They may have been stuck into the books by later collectors or booksellers to keep them in place.

6.5 Summary

This chapter has used the dataset of 2,998 Edwardian book inscriptions to establish a topological typology. After having considered various approaches to genre and categorisation, typological and topological methodologies grounded in Rosch's (1975) prototype theory were combined. This approach enabled inscriptions to be grouped by their central and peripheral features and ranked on a cline of prototypicality. It also allowed genre to be viewed as a fluid concept that can change according to the purpose of analysis (e.g. semiotic features, communicative functions etc.). The result was the creation of a topological typology of book inscriptions that accounts for all categories and sub-categories within the current dataset.

Once categories were established, trends in inscriptive practices were noted. Analysis revealed that ownership inscriptions (42%) were the most frequently occurring inscription type in Edwardian Britain, followed by gift inscriptions (20%), prize stickers (16%) and bookplates (13%). Prize stickers and bookplates showed the most variations, with school, Sunday school, club/association, competition and other sub-categories for the former, and armorial, pictorial and typographical sub-categories for the latter. The range of inscription types, people and institutions involved in the practice of inscribing demonstrates their popularity in Edwardian Britain and highlights the importance of the inscription as a cultural convention rather than just an indicator of possession.

The significance of the inscription as a window into Edwardian society is particularly clear when one considers differences in inscriptive practices according to geographical location, gender, age, class and occupation, which will be explored in the next chapter. Patterns in book ownership, reading habits and purchasing habits amongst these groups will also be considered to explore how the increased availability of books impacted upon each strata of society.

Chapter 7: Inscribers, Owners and Readers: Uncovering Edwardian Book Ownership

7.1 Introduction

In the previous chapters, it has been made clear that book ownership goes beyond simply having purchased or been given a book. In fact, the act of purchasing a book is only the prelude to possession. Full ownership only comes when the owner has made the book a part of themselves, and the best way to do this is by inscribing it (Adler and van Doren, 2008:49). While Chapter 6 outlined the general ownership and inscriptive patterns in the dataset, this chapter takes the discussion forward by using historical records and basic descriptive statistics to trace the demographics of the 2,998 individuals who wrote the inscriptions in my dataset. In particular, it will consider differences in book ownership and inscriptive practices based on five social categories: geographical location, gender, age, class and occupation. These findings will be supported by book history theory, as well as by the information and images collected from the four private library collections (George Daggar, Mr Straw, Philip Gosse and Henry Clarke) that I visited.

While it may also be beneficial to look at the ways in which book ownership varied according to religion, this social category has been excluded from analysis, as religion is one of the most difficult identity markers to gauge from inscriptions, with the exception of prize stickers/inscriptions. Furthermore, apart from in Ireland, religion was not a category that appeared in the national census prior to 2001. Therefore, tracking down a book owner's religion would have involved a lengthy process of consulting parish documents, and christening and marriage certificates – a procedure that would have been far too time-consuming for the limited results that it might have yielded.

When interpreting the results presented in this chapter, it is necessary to outline several caveats. First, while grouping owners according to geographical location, gender, age and occupation should not cause any major issues, assigning book owners to a particular class group often defies such neat categorisation as, unlike their Victorian counterparts, the average Edwardian had some hope of social mobility (Hammond, 2006:7). In the current study, this problem was addressed by categorising individuals based on five class-based aspects of the 1911 census: book owner's occupation, father's occupation, size of family,

number of infant mortalities and address. Combining Booth's (1903) poverty map and the Google Maps street view also proved useful in determining class through the size of the owner's house, its condition and whether it was located in a slum. Another potential issue is put forward by Potten (2015:74), who states that, when using data from private library collections, there is a tendency to oversimplify the complicated relationships that exist between owners and their book. The presence of inscriptions can reduce this concern, as they often indicate the functions that books had for their owners. Finally, St Clair (2004:4) advises that, when exploring the private libraries of a particular historical period, books that span a minimum of two or three generations must be included in order to encompass the whole cycle of individual readers from childhood to old age. All four private library collections used in this study meet these criteria.

7.2 Exploring Book Ownership

7.2.1 Geographical Location

Out of the 2,998 inscriptions in the dataset, 974 provided details about the geographical location of the book owner. The map in Figure 73 shows that the inscriptions in my dataset came from all counties of England and Wales, six counties in Scotland and four counties in Ireland³⁸. Although there was widespread demographic diversity in book ownership across all areas of Britain, the most interesting finding relates to London, where a compact nucleus of consumers can be found (142 occurrences). Given the fact that its population was roughly 6.5 million at the turn of the century and that most of the country's wealth was concentrated there (Taylor, 1965:133), it is unsurprising that so many book owners lived in the capital. Furthermore, at the beginning of the twentieth century, London contained the greatest number of bookshops in Britain (McKitterick, 2009e:643). An additional reason for this proliferation in book ownership in London may be the strong focus on awarding prize books to working-class children in inner cities. After Booth's Poor Survey (1903) had revealed that over 30% of the London population were living in poverty and that these were particularly concentrated in the East End of the city, educators took it upon themselves to promote prize-giving as a "civilising agent" (Entwistle, 1990:210) in these poor working-class communities.

³⁸ In addition to Britain, fifteen of the collected inscriptions had a British colony as their location: South Africa (5), India (4), Canada (4), Australia (1) and Grenada (1). This indicates that book ownership was also widespread amongst British Edwardians living abroad. It also shows the mobility of books at this time, as many Edwardians bought their books in Britain and then took them to other countries.

The dataset shows that the majority of London-based inscriptions are prize stickers, most of which were given to children in Bethnal Green, Shoreditch and Peckham – all areas that contained a high concentration of streets marked ‘black’ (extreme poverty) by Booth.

Somerset (77 occurrences) appeared second in the list, followed by Bristol (60 occurrences). This is likely to have been influenced by the location of the data collection sources, given that Oxfam, Cotham Hill is based in Bristol and BBI is in Hallatrow, Somerset. Books from both of these locations contain inscriptions from all eight inscription categories outlined in Chapter 6. Yorkshire features in fourth place (53 occurrences) and West Midlands in fifth place (45 occurrences). Prize stickers are the inscription type that occur most frequently in these regions, which may be due to the fact that they were highly populous and newly industrialising areas of England, which contained high numbers of working-class children (Entwistle, 1990:274).

Outside of England, the dataset contains 65 occurrences of Wales, with South Glamorgan containing the most examples (17). Again, this is likely to be influenced by the geographical locations of all three data collection sources. The fact that prize stickers are again the inscription category that feature most frequently may be a reflection of Edwardian Cardiff’s large working-class community, centred around the docks and steelworks. Given that the prize stickers within this subset were primarily awarded to children who lived in the Tiger Bay area of the city, which was well-known for its red-light district, gambling dens and crime, further supports this point. There are also 28 examples from Scotland and 7 from Ireland³⁹. While it is clear from this information that prize books (and prize stickers) were more likely to appear in industrialised cities, no other geographical patterns have been found in terms of inscription types.

³⁹ The full list of individual areas in Britain can be found in Appendix 16.

book was originally bought. In many cases, given that the bookshops are located in typical seaside resorts (e.g. Scarborough, Minehead, Great Yarmouth), this suggests that the book was bought when the owner was on holiday or on a day trip. Sometimes, such differences can be explained by the owner moving away from home to attend university. For example, many academic books bear the inscription 'Oxford University' or 'Cambridge University' but contain a Bristol or London bookseller's label.

The dataset also shows that many Edwardians who lived in rural locations or small villages were able to order their books by post or through travelling salesmen that represented a bookshop. Such examples include a resident of Cookley who ordered a book from G.T. Cheshire and Sons in Kidderminster (three miles away), and a Sunday school in Pettaugh that purchased a book from W.E. Harrison in Ipswich (eleven miles away). When he lived in Abertillery, George Daggar (working-class miner and Labour MP) also regularly ordered books from Joyce & Sons in Newport (seventeen miles away). The longest distance noted in the dataset is 388 miles, the book having been bought in Bristol and inscribed in Dumbarton, Scotland. Given that the book is entitled *The South Devon and Dorset Coast* and was awarded as a prize for Geography, it is possible that the class may have taken a school trip to South West England as part of their studies. These findings demonstrate that there was substantial mobility in the book trade in Edwardian Britain⁴⁰.

7.2.2 Gender

At the most basic level, an inscription can be used to discover the gender of the book owner. As ownership inscriptions and bookplates typically bear one person's name, the gender of the owner is easy to determine. In inscriptions in which several names are present, only the gender of the receiver has been taken into consideration. In some cases, due to anonymity or the ambiguity of the owner's name (e.g. Leslie), gender could not be confirmed. In total, the gender of 1,814 inscribers was established. In addition to the binary distinction between male and female, a range of other possible categorisations were found, such as mixed groups (males and females), couples (romantically associated pairs) and institutions (organisations founded for a religious, educational, professional or social purpose). The results can be seen in Figure 74⁴¹.

⁴⁰ Full details of the distances travelled by owners to purchase books can be found in Appendix 17.

⁴¹ Appendix 18 contains full details of gender-based trends in book ownership and inscriptive practices.

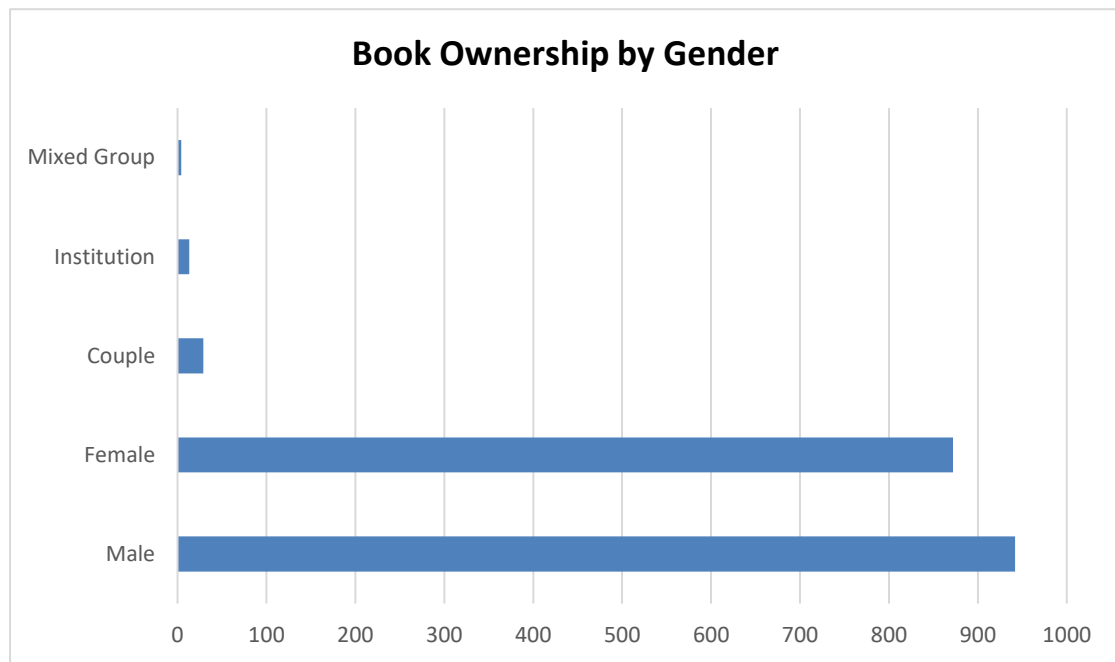


Figure 74 - Book Ownership by Gender in Edwardian Britain

Figure 74 demonstrates that the dataset is fairly evenly spread between male and female book owners (942 males and 872 females). While this can be said to partially reflect the gender demographics of Edwardian Britain (there were 1.2 million more females than males [Briggs, 1977:146]), it indicates the significant fact that reading had become a cross-gender practice by the turn of the twentieth century. This can be largely attributed to the various Education Acts of the late Victorian era, which resulted in an almost 100% literacy rate across Edwardian males and females of all classes (Vincent, 1993:93). Rose (2010:181) argues that the introduction of compulsory education in 1893 meant that women were now, in fact, often better read than the men. The other data in Figure 74 shows that 29 inscriptions were made by couples, 13 by institutions and 4 by mixed groups, which indicates that books could be co-owned or multi-owned. However, Stimpson (2009:60) warns that joint book ownership does not necessarily imply that both parties read the book. In her study of the Trevelyan's library at Wallington Hall, she found that joint inscriptions between husband and wife, namely bookplates, were used as status indicators. Figure 75 shows a sample male and female Edwardian from my dataset alongside their inscriptions.

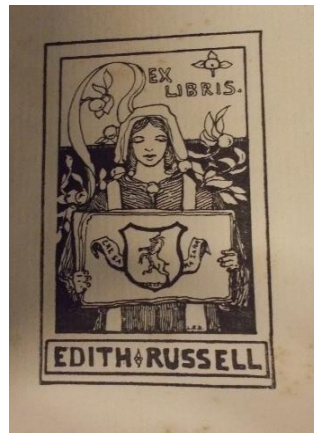
(a) Edwardian Male – Richard Greville Vernay



**Richard Greville
Vernay
XIX Baron Willoughby
de Broke**

(no. 1435)

(b) Edwardian Female – Edith Russell



**Ex Libris
Edith Russell**

(no. 479)

Figure 75 - Sample Male and Female Edwardian from my Dataset (www.ancestry.com)

7.2.3 Age

It is apparent that age is not as easy to determine as gender from looking at a book inscription, since very few inscriptions explicitly state the birth date of the owner. However, it can sometimes be ascertained by using historical records. This is particularly achievable if the inscription contains the owner's full name, location and, in the case of birthday gift inscriptions, the date. Out of the 2,998 inscriptions in the dataset, 631 owners and their precise age at the time of inscription have been traced using archival documents. These owners were categorised into five core age groups that represented the main life stages in the Edwardian era: child (0-11); adolescent (12-18); young adult (19-30); middle-aged (31-60); and elderly (60+), and then these individual groupings were cross-referenced with gender. The results can be seen in Figure 76⁴².

⁴² Appendix 19 contains full details of age-based trends in book ownership and inscriptive practices.

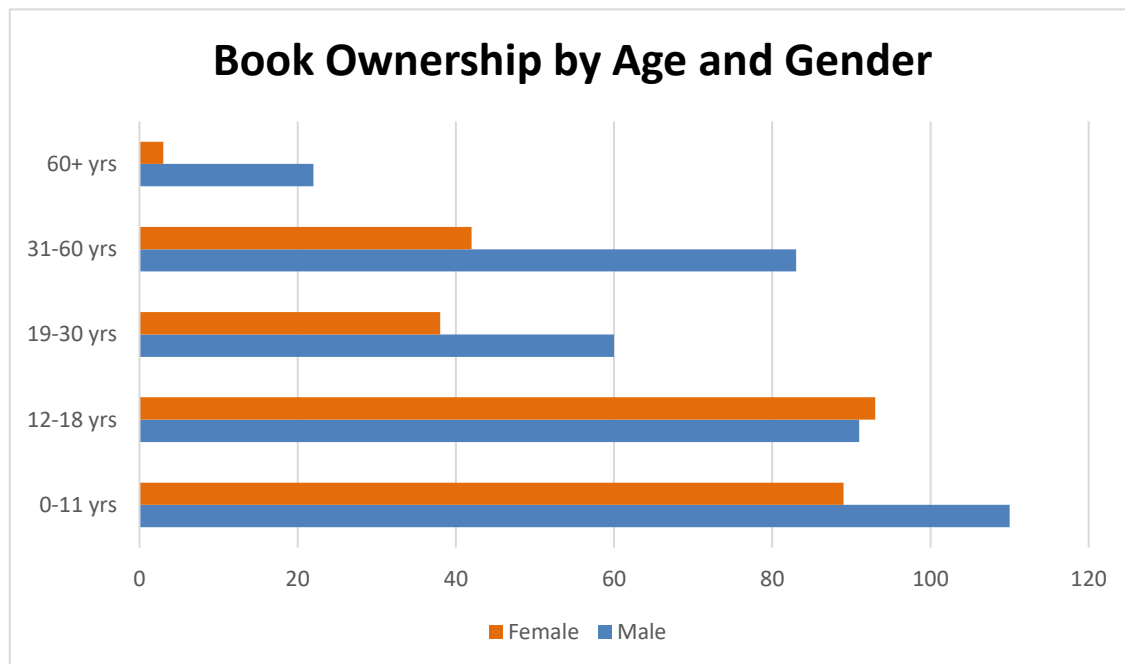


Figure 76 - Book Ownership by Age and Gender in Edwardian Britain

Figure 76 shows that boys and girls between the ages of 0-11 and 12-18 were the core groups of book owners. Within these groups, most children acquired books between 4 and 14 years of age, with a noticeable spike at 7 years old and a significant drop-off from 14. These findings bear a strong resemblance to those of Grenby (2011:46), although his research concerns the eighteenth and early nineteenth century. These results are particularly significant, as the lower and upper age boundary for these two groups is considerably narrower than the other age groups. While on appearance this suggests that boys and girls read far more frequently than any other group, other factors must be taken into account. We must remember that an inscription does not always reveal the first moment at which a book was acquired. However, more significantly, the high number of book owners is likely to be due to the fact that most children between 4 and 18 years old received books as prizes from their school and Sunday school. While these books would have borne their names, it is not known how actively the children engaged with them. Thus, they demonstrate that ownership cannot be equated with readership.

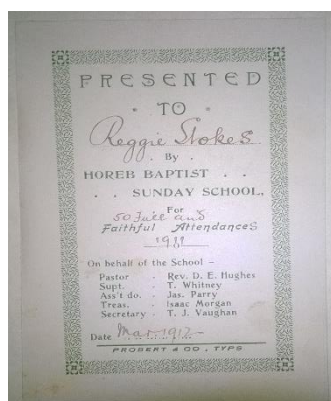
The least likely group to own books was the same for both genders: elderly people of more than 60 years of age. However, again, it is necessary to take into account the possible reasons for this. First life expectancy in Edwardian Britain was 63 years old (Thompson, 1992:267); therefore, very few people would have actually reached old age. Second, those that did reach past this age were likely to have problems with eyesight or other medical conditions that hindered their ability to read. Optometry was a fairly new concept at this time,

having been established in 1895 by the British Optical Association. Furthermore, no legislation was put in place to regulate the industry until 1958 (General Optical Council, 2017). This meant that many Edwardians did not opt for sight tests, as they were suspicious of this new practice (Handley, 2017, Curator of the British Optical Association Museum, personal correspondence). The small number of books in this category may also be explained by a 'life laundry' factor whereby, conscious of 60 being relatively old in the early twentieth century, elderly Edwardians decided to clear out their book collections.

The figure also shows a lack of young women (19-30) who owned books (43 occurrences). There are several potential explanations for this low figure. For single working- and lower-middle-class women, this was the age group with the highest rate of employment (Thompson, 1992:63). 1.5 million women worked in domestic service, a demanding job that required them to work up to sixteen hours a day (Bishop, 1977:30), which would have left little time for reading. While single upper-middle- and upper-class women between 19 and 30 years old would have had more leisure time to read, it is possible that these opportunities were restricted by their active social lives centred around high society events and parties. As for the married 19-30-year-old women, their busy domestic life that put the needs of their husband and children before their own would have made reading a rare activity.

Although the figure shows that a fair percentage of 19-30-year-old men and 31-60-year-old women also owned books, the statistics are lower than expected. This may be due to the other ways in which Edwardians could engage with books, such as through public or circulating libraries. Weight is given to this supposition by Wilson (2014:431) and Eliot (2006:143), who found that middle-aged women were the primary users of Boots's and W.H. Smith's circulating libraries. Furthermore, printed reports from Bristol Central Library, one of the most significant public libraries in Britain in the early twentieth century, indicate that, from 1901 to 1914, 19-30-year-old men were the most frequent users. Another factor that may have influenced the results is the fact that an owner may not have inscribed every single book in their possession. Instead, inscriptions may have been limited to books towards which he or she felt a particular affinity or indeed, may have only appeared in books that had been received as presents or prizes. Figure 77 shows a sample male and female Edwardian in each age category from my dataset alongside their inscriptions.

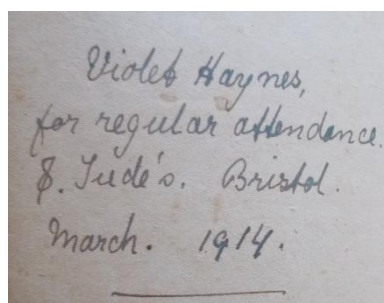
(a) 0-11-Year-Old Male – Reggie Stokes



**Presented to Reggie Stokes by
Horeb Baptist Sunday School,
for so full and faithful
attendances, 1911
On behalf of the school:
Pastor – Rev. D.E. Hughes
Supt – T. Whitney
Ass't de. – Js. Parry
Treas. – Isaac Morgan
Secretary – T.J. Vaughan
Date Mar 1912**

(no. 2144)

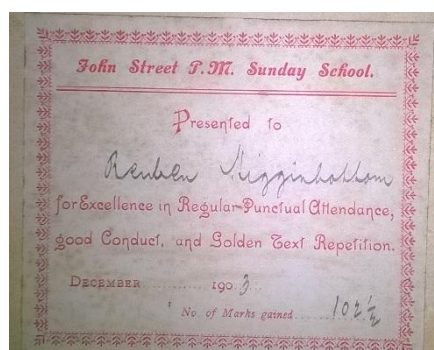
(b) 0-11-Year-Old Female – Lilian Violet Haynes



**Violet Haynes for regular
attendance.
St Jude's Bristol
March 1914**

(no. 62)

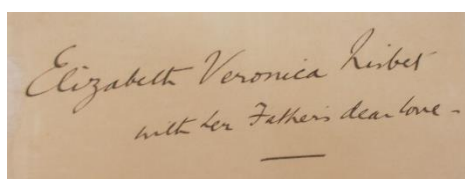
(c) 12-18-Year-Old Male – Reuben Higginbottom



**John Street P.M. Sunday
School
Presented to Reuben
Higginbottom for excellence
in regular punctual
attendance, good conduct
and golden text repetition
December 1903
No. of marks gained 102.5**

(no. 2527)

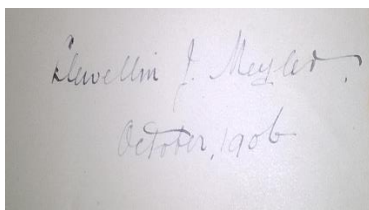
(d) 12-18-Year-Old Female – Elizabeth Veronica Nisbet



**Elizabeth Veronica
Nisbet
With her Father's dear
love**

(no. 336)

(e) 19-30-Year-Old Male – Llewellyn John Meyler



Llewellyn John Meyler
October 1906

(no. 2342)

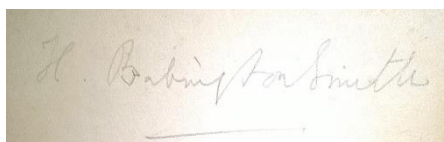
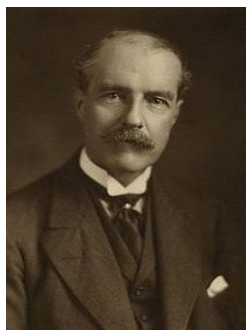
(f) 19-30-Year-Old Female – Gabrielle de Montgeon



Gabrielle de Montgeon

(no. 270)

(g) 31-60-Year-Old Male – Henry Babington Smith



H. Babington Smith

(no. 2887)

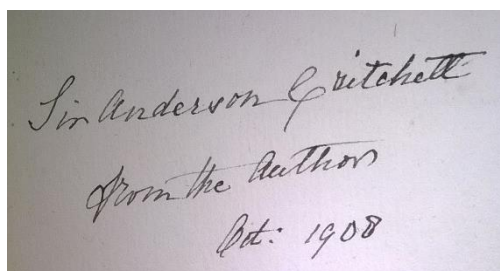
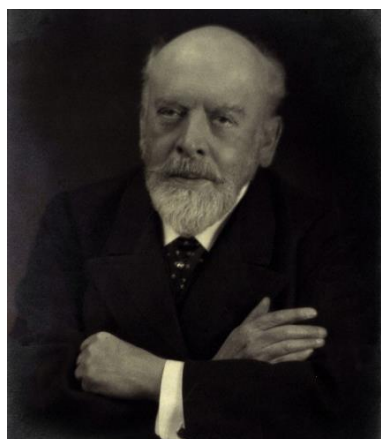
(h) 31-60-Year-Old Female – Mabel St Oswald



Mabel St Oswald

(no. 2667)

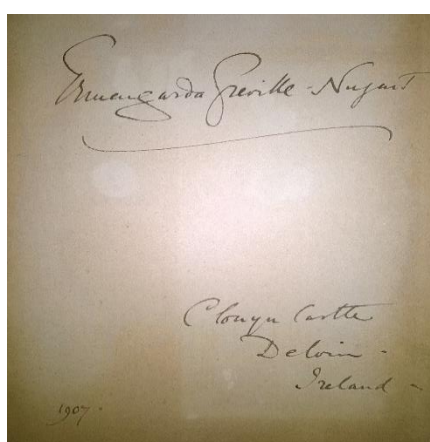
(i) 60+ Male – Sir Anderson Critchett



**Sir Anderson
Critchett
From the Author
Oct 1908**

(no. 1663)

(j) 60+ Female – Ermengarda Greville Nugent



**Ermengarda Greville
Nugent, Clonyn
Castle, Delvin,
Ireland, 1907**

(no. 1030)

Figure 77 - Sample Edwardian Age Groups from My Dataset (www.ancestry.com)

7.2.4 Class

Like the age category, it can also be difficult to determine the class of a book owner from their inscription. While assumptions can be made based on the handwriting and language used, as well as the quality of the book in which the inscription is located, the only reliable way to confirm an owner's social status is through archival records. Out of the 2,998 inscriptions in the dataset, 631 owners have been grouped according to class. As outlined in 2.3.4, Edwardian Britain can be split into five main class groups: underclass, working class, lower-middle class, upper-middle class and upper class. Figure 78 shows how book ownership varied according to these groups⁴³.

⁴³ Appendix 20 contains full details of class-based trends in book ownership and inscriptive practices.

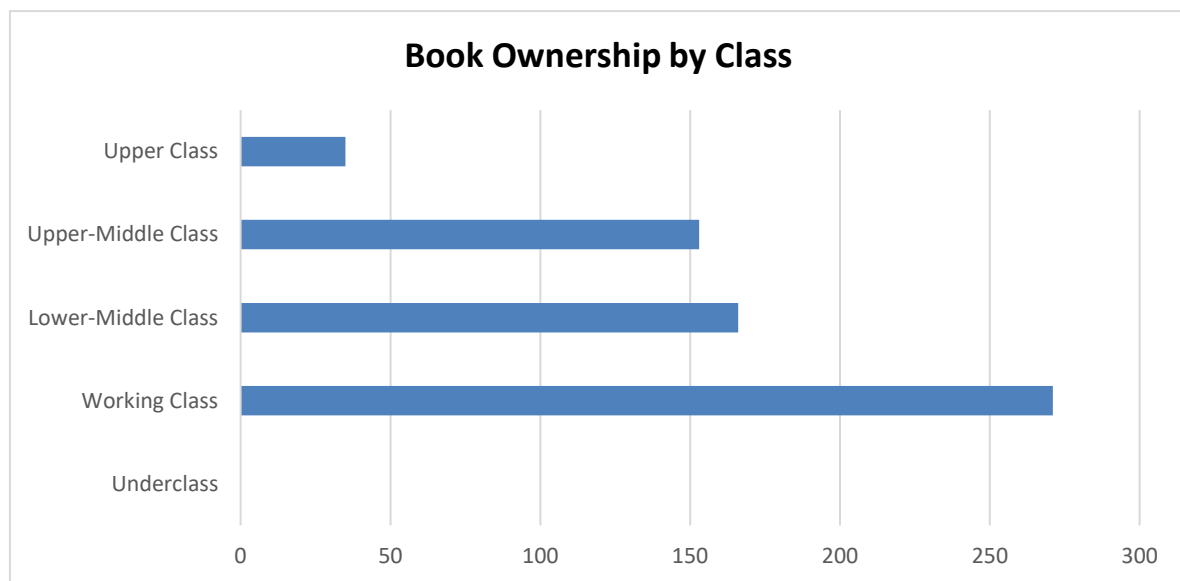


Figure 78 - Book Ownership by Class in Edwardian Britain

It is interesting to see that, with the exception of the underclass, book ownership was spread across all four class groups and generally tends to reflect the distribution of classes in Edwardian society. There are many possible reasons for why the dataset shows no signs of book ownership amongst the underclass. For example, it is likely that this group of people would go undetected in census records, particularly if they were homeless or not in their usual accommodation on the night of the census. It is also possible that books were used by the underclass for different purposes, such as toilet paper, sanitary towels, smoking, first aid, cooking fish, stuffing shoes or making fires (Seal, 2013:81). Furthermore, any books that did come into their possession, whether by stealing or donation, were likely to have been sold on for money.

Out of the other four class groups, the working class had the highest rate of book ownership. While we must treat this figure with caution (the predominance of prize books suggests one reason for this trend), this finding is significant, as it indicates the growing accessibility of books to the working classes in the Edwardian era. Several decades earlier, very few members of this class group would have had the financial means to afford their own books, let alone a sufficient level of literacy to read them.

Book ownership was evenly distributed amongst the lower- and upper-middle-class groups, whereas just a small number of upper-class Edwardians in the dataset owned books. However, again, this figure must be treated with caution, as the monetary and symbolic value of books owned by the upper classes may mean that they ended up in museums and libraries, rather than being sold in second-hand shops to the general public. This may also account for

the high number of books by working-class owners, as their books were typically inexpensive, and after the owner's death, family members may have had no interest in their content or little attachment to their sentimental value. Moreover, as mentioned previously, we must also bear in mind that inscriptions only reflect book acquisition, not book consumption. Thus, they do not account for the fact that a book was likely to pass through a great number of hands, considering the typical size of Edwardian families and the number of servants that middle- and upper-class households would have had.

These class categories can also be cross-referenced with age and gender to explore whether book ownership was particularly prominent in specific groups.

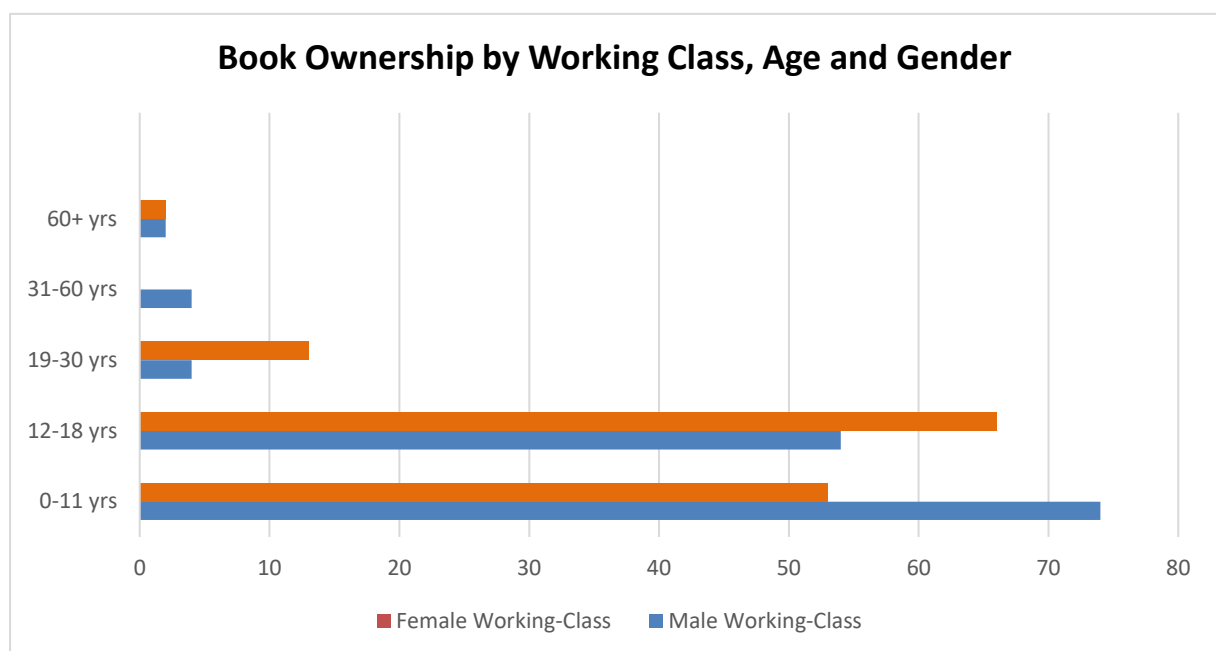


Figure 79 - Book Ownership by Working Class, Age and Gender

Figure 79 shows the book ownership habits of working-class Edwardians. It can be seen that book ownership was particularly high amongst working-class boys and girls in the 0-11 and 12-18 age categories. These findings can be explained by the prize book movement, which focused heavily on working-class children of these ages. The fact that book ownership fell dramatically from 19 years old onwards suggests that many working-class people did not continue to buy books for themselves, despite the aim of schools and Sunday schools to encourage reading. While one may interpret this as a sign of lack of interest in reading, there are other factors that must be taken into consideration. First, despite the fact that the prices of books had fallen dramatically by the turn of the twentieth century, with the average

working-class annual wage being £80⁴⁴ (Thompson, 1992:5), books may have had to be sacrificed in order to put food upon the table. However, this does not mean that working-class Edwardians did not read. The Annual Reports of the Bristol Library Committee between 1901 and 1914 state that, after students, warehousemen and manual labourers were consistently the most frequent users of the library. We must also consider that some working-class members had other means of accessing books, such as through Miners' Libraries, mutual improvement societies and the WEA. Many of the books in the George Daggar collection, for example, came from his time studying at Central Labour College, a trade union-supported higher education institution in London. Finally, it is important to recognise that few working-class Edwardians survived beyond 40 years old (*ibid*, 1992:267), which would explain the considerable decrease in book ownership amongst the older age groups.

As there was an internal hierarchy within the working class based on whether a person was a skilled, semi-skilled or unskilled labourer, it is useful to explore book ownership amongst these sub-groups (Figure 80). Inscribers were grouped into these categories based on their occupation in the 1911 census; in the case of children, their parents' occupations were taken into consideration.

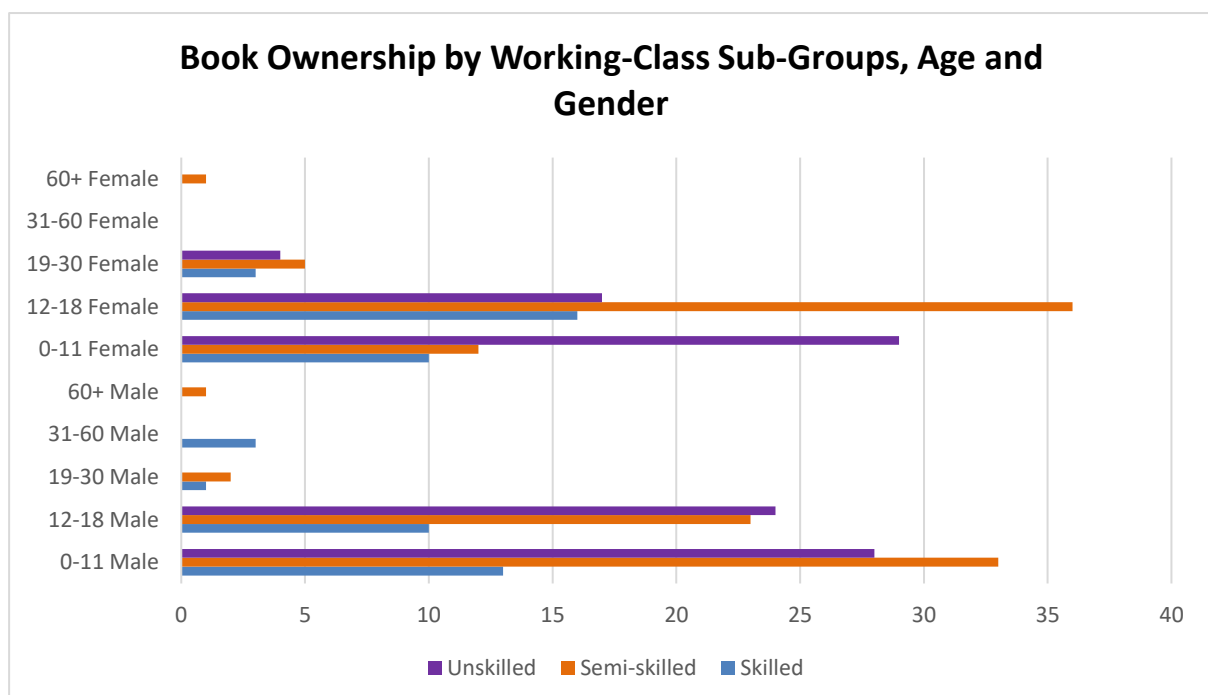


Figure 80 - Book Ownership by Working-Class Sub-Group, Age and Gender

⁴⁴ £8,960 in today's money.

Figure 80 shows that, while there are examples of book ownership across all three groups, it is particularly prominent amongst the semi-skilled. This is possibly due to the fact that this group not only received books as prizes, but also purchased books themselves to pursue auto-didactic education. The high frequency of books amongst the unskilled workers is likely the result of prize books awarded by board schools and Sunday schools. The lower rate of book ownership amongst skilled members of the working class may be influenced by the fact that this group often accessed books by other means, such as through public libraries or adult schools.

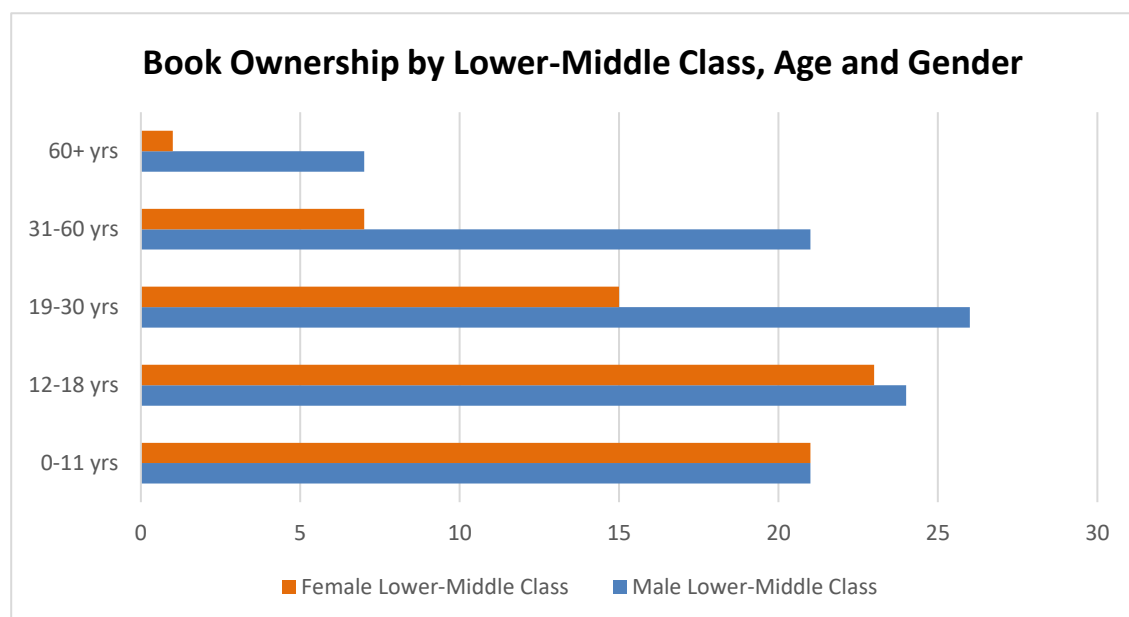


Figure 81 - Book Ownership by Lower-Middle Class, Age and Gender

Figure 81 displays the book ownership habits of lower-middle-class Edwardians. In this group, book ownership appears to have been an activity that was spread fairly equally across all gender and age groups (with the exception of 60+ women). Along with the working classes, lower-middle-class children were also key attendees of Sunday school. Thus, book ownership in the 0-11 and 12-18 categories can be explained by the prize book movement. It is interesting to note, however, that unlike their working-class counterparts, the lower-middle-class group continued to buy books as they moved from childhood to adulthood. This class group had an average annual salary of £191⁴⁵ (Thompson, 1992:6), meaning that they had a fair amount of disposable income to spend on leisure activities, including reading. Furthermore, people belonging to this group were arguably the most conscious of class

⁴⁵ £21,504 in today's money.

differences, and they may have used book ownership as a symbolic means of obtaining cultural capital. A slight decrease in book ownership can be seen for women from 31 years old onwards. One possible explanation for this is the fact that many lower-middle-class women were actively engaged in philanthropical pursuits. Entwistle (1990:312) notes that some Sunday schools and temperance movements, for example, were led by respectable lower-middle-class women. This is supported by data from the Mr Straw collection (the lower-middle-class grocer), which shows that Florence Straw stopped buying books after the age of 25. The fact that she worked as a Sunday school teacher and helped out with several local charities may account for the decline in the books she owned.

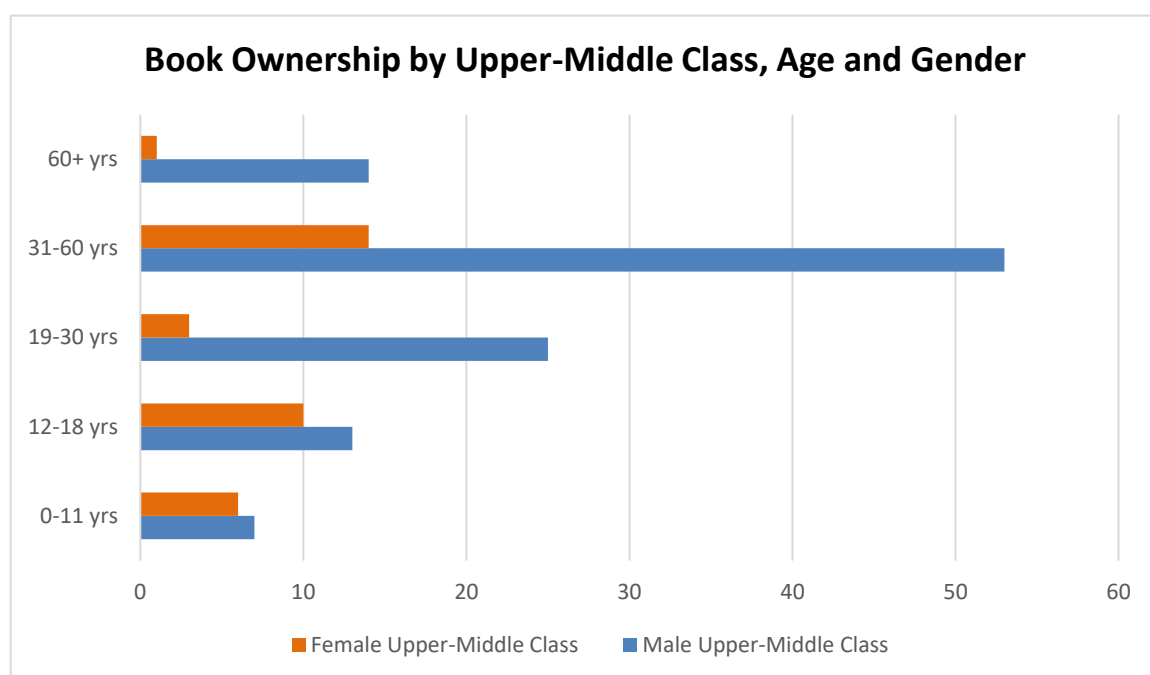


Figure 82 - Book Ownership by Upper-Middle Class, Age and Gender

Figure 82 presents book ownership within the upper-middle-class Edwardian group. One of the major findings shows that book ownership amongst the 0-11 and 11-18 age groups was considerably less than that of their working-class and lower-middle-class counterparts. This is likely due to the fact that the prize book movement was not aimed at this class group, as they were already deemed to have suitable models of behaviour in their homelife. While the two previous class groups showed similar findings for both genders, the upper-middle-class group indicates that book ownership was primarily a male activity. The statistics for the 31-60-year-old age group, in particular, show that 52 males, compared to 13 females, owned books. This is the age at which Philip Gosse (upper-middle-class physician) and Henry Clake (upper-class merchant) acquired most of the books in their private library collection. Again,

this does not suggest that upper-middle-class women did not read books, but rather that they acquired them in other ways. Flint (1993:107) notes that reading clubs, such as the National Home Reading Union, were particularly frequented by upper-middle-class women. In addition, circulating and subscription libraries were also favoured by this group of women, as they tended to avoid public libraries due to the heavy presence of “vagrants, unemployed and eccentrics” (*ibid*:174).

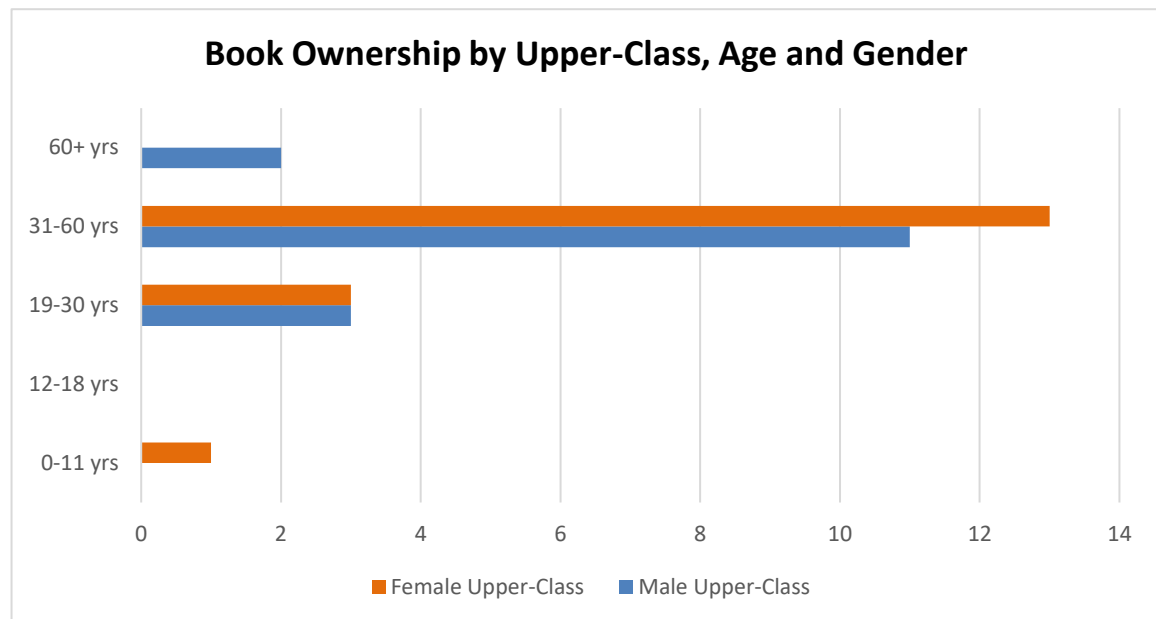
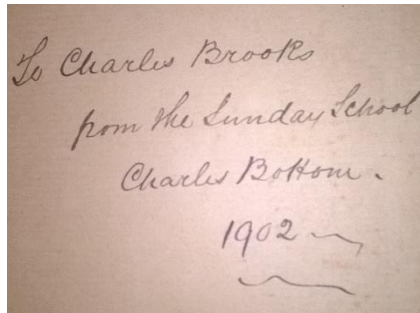


Figure 83 - Book Ownership by Upper Class, Age and Gender

Figure 83 presents the book ownership habits of upper-class Edwardians. Interestingly, there is a complete absence of books owned by the 0-11 and 12-18 groups in my dataset, with the exception of one seven-year-old female. This may reflect the fact that, in upper-class households, importance was given to other leisurely pursuits in childhood, such as gymnastics, collecting and model railways (Laski, 1965:202-203). Book ownership was most common amongst 31-60-year-old males and females, which can be explained by their higher rate of disposable income and increased leisure time. This age category fits with the age at which Henry Clake (upper-class merchant) purchased the highest number of books. Figure 84 shows a sample male and female Edwardian in each class group from my dataset alongside their inscriptions.

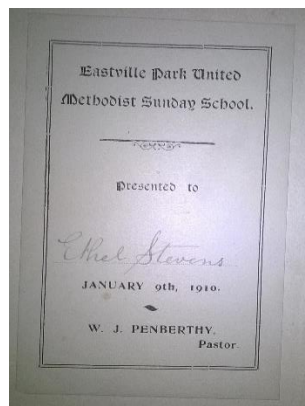
(a) Edwardian Working-Class Male – Charles Brooks



To Charles Brooks
From the Sunday School
Charles Bottom
1902

(no.762)

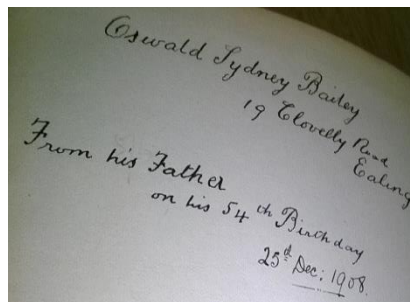
(b) Edwardian Working-Class Female – Ethel Stevens



Eastville Park United
Methodist Sunday School
Presented to Ethel Stevens
January 9th 1910
W.J. Penberthy Pastor

(no. 2450)

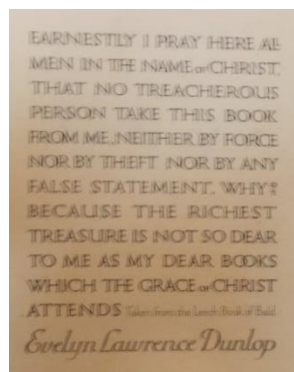
(c) Edwardian Lower-Middle-Class Male – Oswald Sydney Bailey



Oswald Sydney Bailey
19 Clovelly Road Ealing
From his Father on his 54th
birthday 25th Dec 1908

(no. 2612)

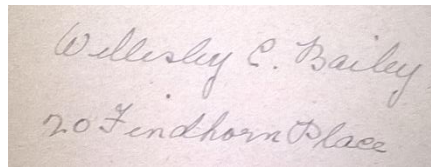
(d) Edwardian Lower-Middle-Class Female – Evelyn Lawrence Dunlop



Earnestly I pray here all
men in the name of Christ
that no treacherous person
take this book from me
neither by force nor by theft
nor by any false statement.

(no. 285)

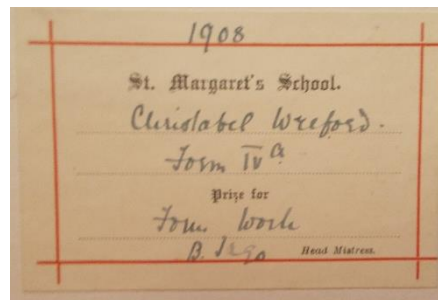
(e) Edwardian Upper-Middle-Class Male – Wellesley C. Bailey



**Wellesley C. Bailey
20 Findhorn Place**

(no. 2265)

(f) Edwardian Upper-Middle-Class Female – Christabel Wreford



**1908
St Margaret's School
Christobel Wreford
Form IVa
Prize for Form Work
(?) Headteacher**

(no. 1286)

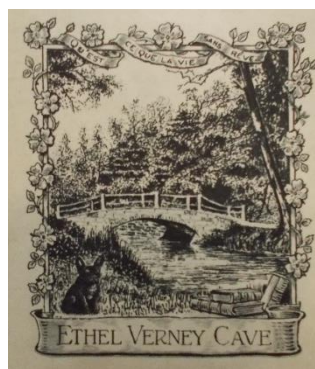
(g) Edwardian Upper-Class Male – Prince Frederick Duleep Singh



**Ex Libris Principis
Frederick Duleep Singh
Old Buckenham Hall
Norfolk**

(no. 536)

(h) Edwardian Upper-Class Female – Ethel Verney Cave



Ethel Verney Cave

(no. 1251)

Figure 84 - Sample Edwardian Class Groups from My Dataset (www.ancestry.com)

7.2.5 Occupation

In addition to considering how book ownership varied amongst class groups, it is also useful to note the three most frequently occurring occupations of the 631 book owners according to class and gender⁴⁶. Figure 85 shows the findings for working-class Edwardian males and females.

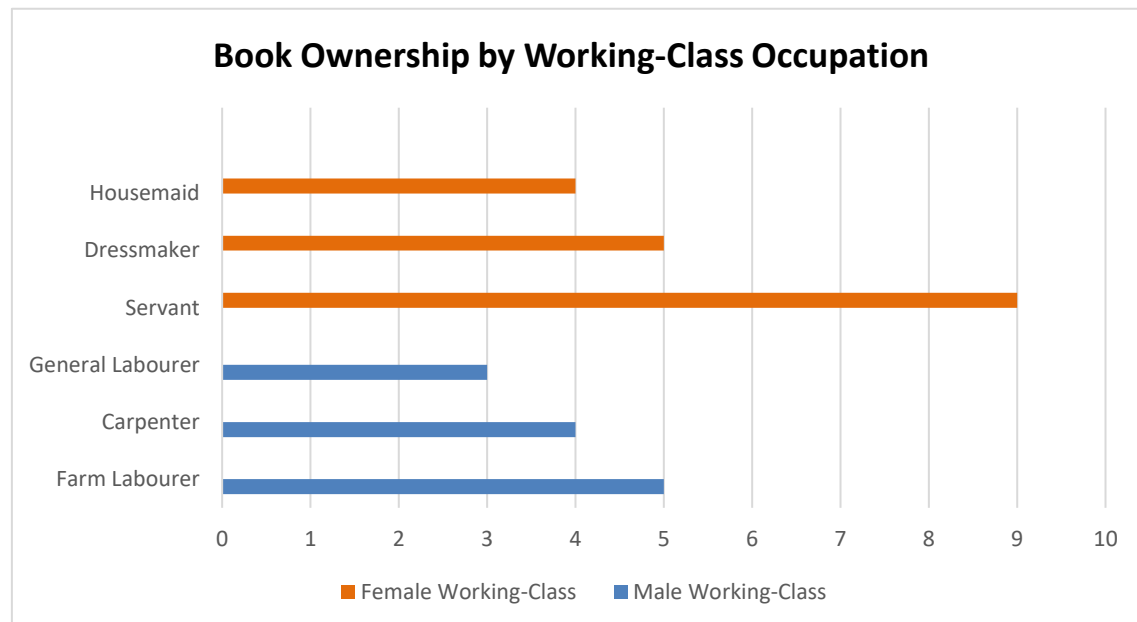


Figure 85 - Book Ownership by Working-Class Occupation

From Figure 85 it is clear that, with the exception of the carpenter, who was considered to belong to the wealthiest and most 'respectable' group of the working classes (Thompson, 1992:105), the chief owners of books were semi-skilled or unskilled workers. It is surprising that working-class book ownership was condensed amongst the labouring groups, considering the deplorable conditions in which they lived and worked. Laski (1965:151) notes that most labourers lived in overcrowded houses made up of two bedrooms and eight to ten residents, while Thompson (1992:26) states that the wages of farm labourers were the lowest of any occupational group in Edwardian Britain. Of these unskilled workers, most received their books as prizes when they were children. The fact that they retained them throughout their lives suggests the importance of the prize book as a tangible indicator of achievement. The absence of other major male working-class occupations, such as miners and railway workers, in the dataset can be expounded by the fact that these occupations had their own libraries from which they could borrow books. Thus, it was less necessary to purchase books

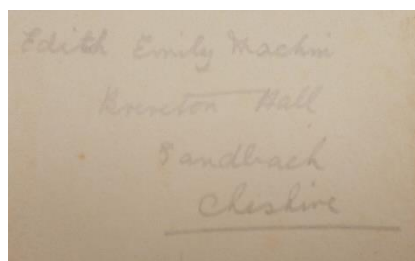
⁴⁶ Appendix 21 contains full details of gender-based trends in book ownership and inscriptive practices.

for themselves. The preference for borrowing, rather than owning, books may also imply that this group lacked a desire for upwards social mobility: they may have been more interested in the knowledge that could be obtained from the reading material than the book itself as a symbol of cultural capital.

Of the female occupations, the servant was most likely to own books between 1901 and 1914. Nearly a third of the Edwardian workforce consisted of women, most of whom were domestic servants and housemaids (Thompson, 1992:7), which may account for this widespread occurrence. Nonetheless, there is another possible reason that should also be considered: while some households did not encourage their servants or maids to read, others were keen to promote the practice by giving employees books at Christmas or on their birthdays, providing that the books fit with the giver's world view and did not upset the established class system. Price (2013:183) also notes that some masters passed down books to servants and maids as legacies or gave them their 'rejects'. The ownership inscription of the servant Emily Edith Machin in Figure 86a has been inscribed with the address Brereton Hall, suggesting that Emily's masters allowed her to read. Entwistle (1990:148) and Altick (1957) state that the "better grade of domestic servant" (83) was one of the principal targets of Edwardian publishing. Advice manuals for servants were frequently produced, advising them to read good quality literature, seek guidance in the Bible and request advice from their vicar (Flint, 1993:4).

The dressmaker was another Edwardian working-class female who frequently owned books. Apart from domestic service, dressmaking was one of the most common occupations amongst working-class women in Edwardian Britain (Thompson, 1992:7). Throughout most of the Victorian era, dressmakers were employed on a piece-work basis in their own homes but, by the late nineteenth century, they often travelled into factory towns to work. As dressmakers began to commute to factories, so reading became a regular feature of their day. In her essay on English railway fiction, Repplier (1893) describes dressmakers pouring into London by train, each with "a choice specimen of penny fiction with which to beguile the short journey" (209). Figure 86 shows examples of working-class book owners and their inscriptions from my dataset.

(a) Edith Emily Machin – Domestic Servant



**Edith Emily Machin,
Brereton Hall, Sandbach,
Cheshire**

(no. 579)

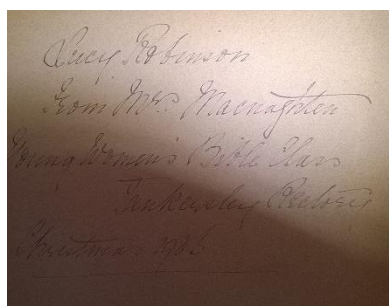
(b) Dorothy Winter – Dressmaker



**Highbury House High
School for Girls
Prize awarded to Dorothy
Winter
Form Va Christmas 1902
(?) Principal**

(no. 567)

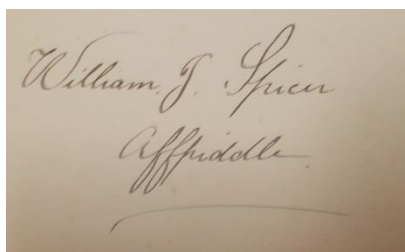
(c) Lucy Robinson – Housemaid



**Lucy Robinson, from Mr
McNaughton, Young
Women's Bible Class,
Tewkesbury Rectory,
Christmas 1906**

(no. 1104)

(d) William J. Spicer – Farm Labourer



**William J. Spicer
Affpuddle**

(no. 1270)

(e) Frank Hitchcock – Carpenter



**Methodist New Connexion
Trinity Church Sunday School,
Railway Road, King's Lynn,
Presented to Frank Hitchcock for
Regular Attendance and Good
Conduct
Henry Hope Minister**

(no. 561)

(f) Archie Coleman – General Labourer



**7th January 1906, Primitive
Methodist Sunday School,
Presented to Archie Coleman
from the P.M Sunday School, Grt
Bircham**

(no. 714)

Figure 86 - Examples of Working-Class Book Owners from My Dataset (www.ancestry.com)

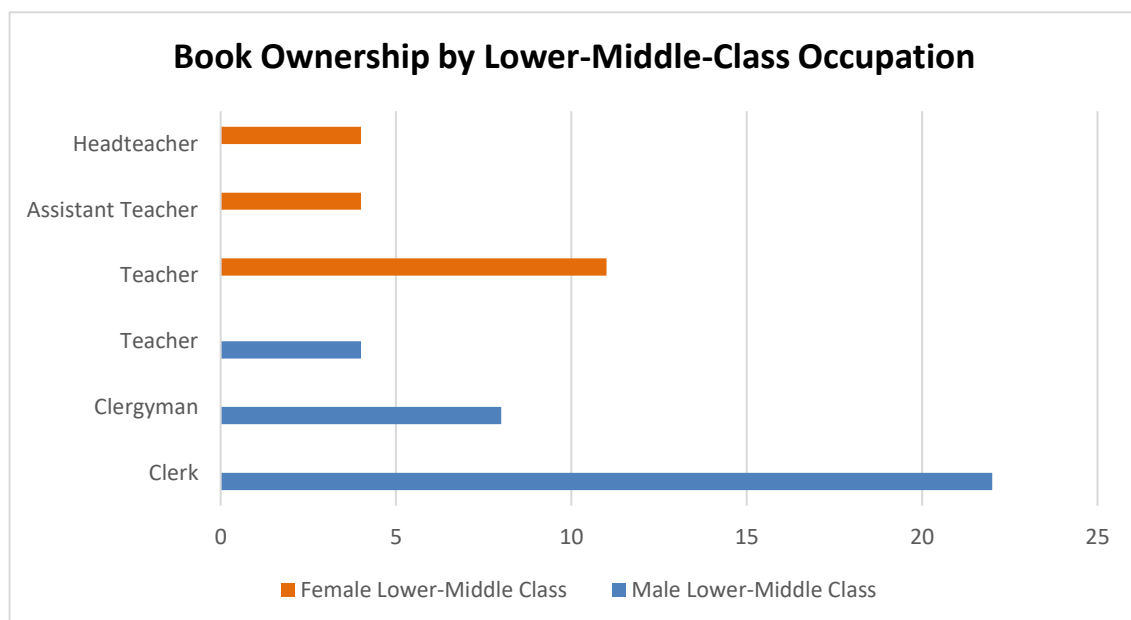


Figure 87 - Book Ownership by Lower-Middle-Class Occupation

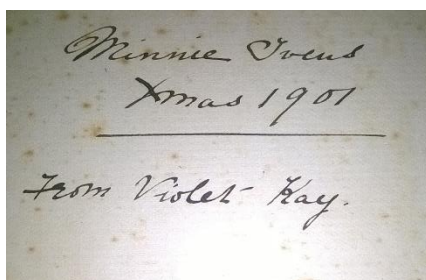
As Figure 87 shows, within the lower-middle-class group, the most frequent book owner was the male clerk. The emergence of the clerk as a distinctive social group was a phenomenon of the early twentieth century. By 1911, 6% of the population were employed

as clerks, mainly for the government and city insurance houses (Thompson, 1992:160). Clerical work also provided a new, important opportunity for women who would previously have entered domestic services. Clerks feature heavily in literature of the Edwardian era, albeit in an ambivalent way that depicts them as culturally impoverished⁴⁷. This view was shared by many Edwardians, as attested by letters published in the 1906 edition of the penny literary review *T.P.'s Weekly*, which criticises clerks for only reading “sports, crime, news and perhaps a popular novel” (McDonald, 1997:99). Nonetheless, Rose (2010:407) argues that clerks were intellectually ambitious and part of a broad literary community, while Altick (1957:83) maintains that clerks represented a chief component of the new mass audience of books in the Edwardian era. The fact that the annual reports of Bristol Library (1901-1914) not only show that the male clerk was one of the main occupations to borrow books, but also that he regularly borrowed non-fiction books, supports this view. The other major lower-class male occupation that owned books is the non-denominational clergyman. These clergymen were typically Primitive Methodist or Baptist and came from humble backgrounds, their fathers typically having worked as farm labourers, grooms or saddlers.

In the female lower-middle-class group, books were primarily owned by teachers in a range of roles (e.g. headteacher, teacher, assistant teacher). As specified by Thompson (1992:7) and demonstrated by the gender distribution in my own dataset, the Edwardian teacher was typically a woman. Between 1901 and 1914, there were three women teachers to every man (Laski, 1965:187). According to Altick (1957:83), along with clerks, teachers were another important audience for reading matter. They were also one of the major professional groups to frequent free libraries (Leigh, 1904:169). Surprisingly, there are very few shopkeepers that appear within the lower-middle-class subset. As the Straw collection (Straw being a grocer) indicates, shopkeepers did read. However, it may be that they did not inscribe their books or obtained them in other ways. Figure 88 shows examples of lower-middle-class Edwardians and their inscriptions from my dataset.

⁴⁷ *Clerk or Carpenter* (1890) by H. Boulwood, for example, describes clerks as “ten-a-penny on stools, with nothing to do, waiting for jobs” (71).

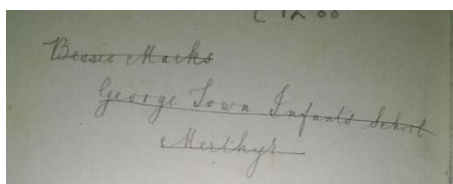
(a) Minnie Ivens – Teacher



**Minnie Ivens
Xmas 1901
From Violet Kay**

(no. 2599)

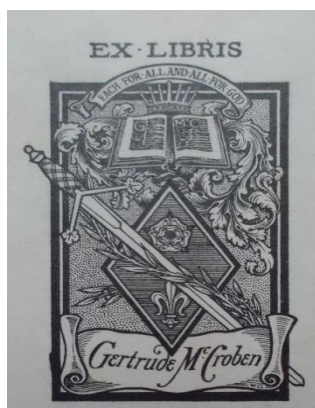
(b) Bessie Marks – Assistant Teacher



**Bessie Marks George
Town Infant School,
Merthyr**

(no. 2155)

(c) Gertrude McCroben – Headteacher



**Ex Libris
Gertrude McCroben**

(no. 937)

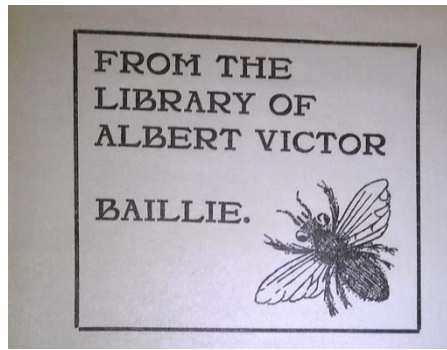
(d) Charles Thomas – Clerk



**Rush Hill Congregational
Church, Sunday School,
Presented to Mr Charles
Thomas, Class Prize 1911
(?) Superintendent 1911**

(no. 178)

(e) Albert Victor Baillie – Clergyman



From the library of
Albert Victor Baillie

(no. 1559)

(f) Rupert E. Hubbuck – Teacher



Rupert E. Hubbuck

(no. 2106)

Figure 88 - Examples of Lower-Middle-Class Book Owners from My Dataset (www.ancestry.com)

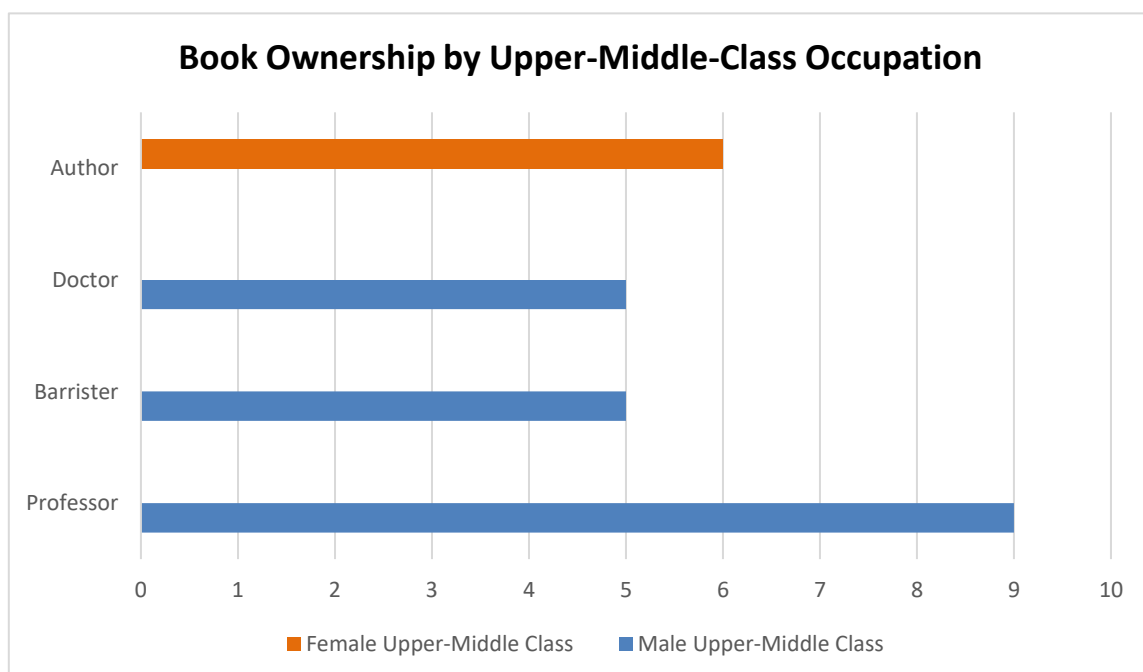
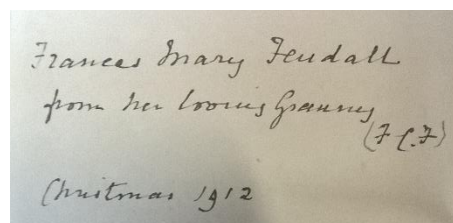


Figure 89 - Book Ownership by Upper-Middle-Class Occupation

Figure 89 indicates the most frequently occurring upper-middle-class occupations to own books in Edwardian Britain. One of the most interesting findings is that upper-middle-class women were economically comfortable enough so as not to have to work. Thus, the only female occupation to appear within this dataset is that of author. Laski (1965:187) notes that authorship had long been open to upper-middle-class women, yet it was more of a hobby than a career. This is supported by data from the Keown Collection, which shows that Gosse's wife, Anna, was an author.

Of the male upper-middle-class occupations, professors were most likely to own books. With the opening of a series of 'red brick' universities (non-collegiate institutions that admitted men without reference to religion or social background) throughout England in the late nineteenth century, the number of university professors increased significantly. Throughout the Edwardian era, professorships were almost exclusively male domains and required the possession of a university degree and a pass in the professors' exam (Roach, 1959:276). The barrister and the doctor are other frequently occurring upper-middle-class occupations in my dataset. Philip Gosse (of the Keown Collection) was a doctor. Both occupations are noted by Altick (1957:83) as important audiences for reading matter at the time. Figure 90 shows examples of upper-middle-class Edwardians and their inscriptions from my dataset.

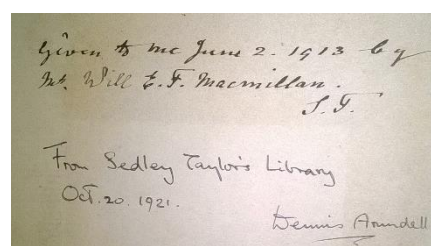
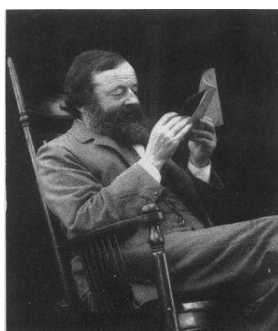
(a) Frances Mary Fendall – Author



**Frances Mary Fendall
From her loving Granny
(F.C.F)
Christmas 1912**

(no. 2411)

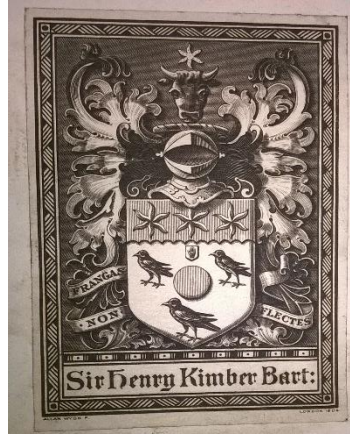
(b) Sedley Taylor – Professor



**Given to me June 2.1913
by Mr Will E.F.
Macmillan, S.T.**

(no. 3061)

(c) Sir Henry Kimber Bart – Barrister



Sir Henry Kimber Bart

(no. 1529)

(d) James Richardson Spensley – Doctor



Ex Libris
J.R. Spensley

(no. 20)

Figure 90 - Examples of Upper-Middle-Class Book Owners from My Dataset (www.ancestry.com)

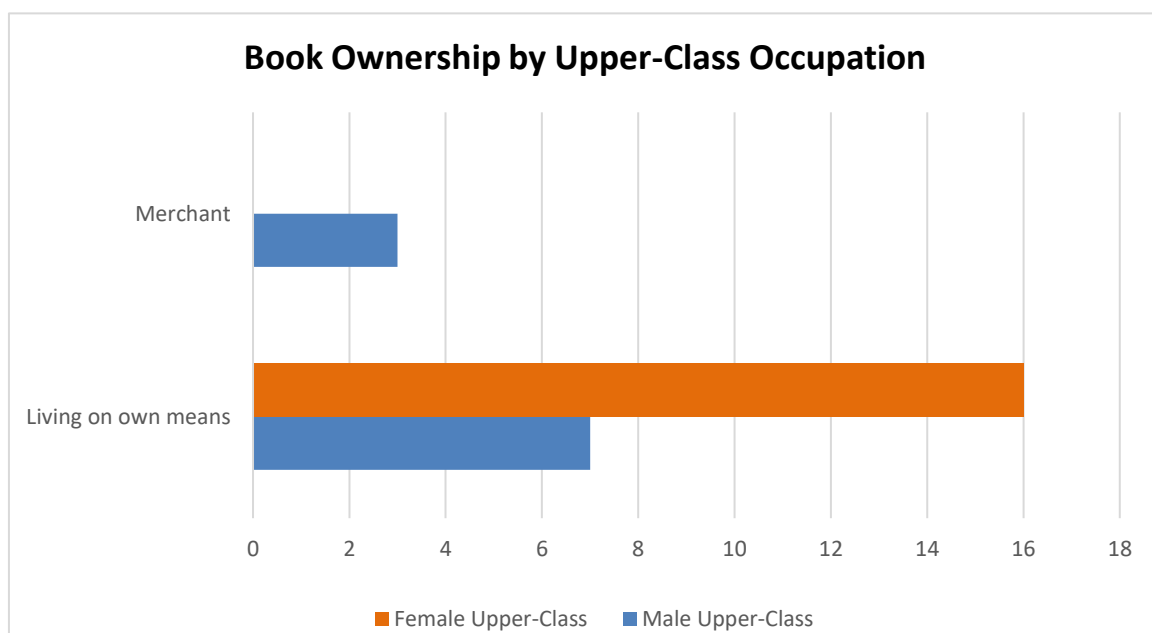
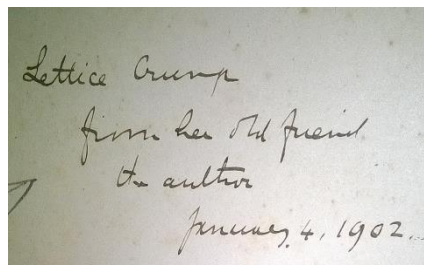


Figure 91 - Book Ownership by Upper-Class Occupation

Figure 91 shows the statistics on book ownership according to upper-class occupation. As may be expected, most people within this group, particularly women, were recorded as ‘living on own means’. ‘Living on own means’ was one of the highest indicators of status in the census, as it implied that income came from an inheritance, investment or an allowance from a benefactor. Many upper-class men were still involved in high-class occupations as politicians, merchants and shipowners. Successful merchants, such as Henry Clarke, could earn up to £5,000 a year (Thompson, 1992:5)⁴⁸, enabling them to purchase books comfortably. Figure 92 shows examples of upper-class Edwardians and their inscriptions from my dataset.

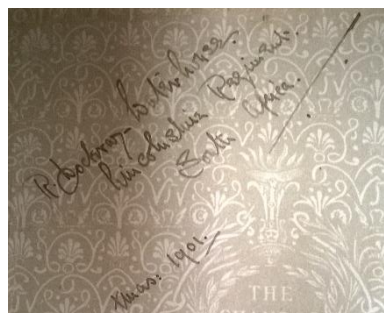
(a) Lettice Crump – Living on Own Means



Lettice Crump
From her old friend the
author
January 4 1902

(no. 3066)

(b) Ronald Dockray Waterhouse – Living on Own Means

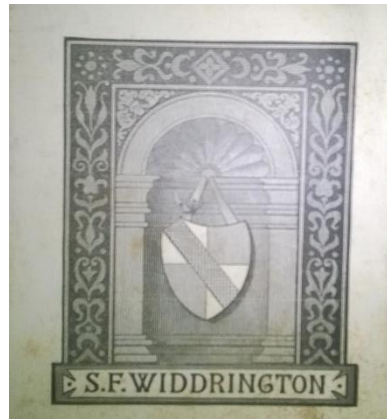


R. Dockray Waterhouse
Lincolnshire Regiment,
South Africa, Xmas 1901

(no. 2620)

⁴⁸ £560,000 in today's money.

(c) Shalcross Fitzherbert Widdrington – Merchant



S.F. Widdrington

(no. 2055)

Figure 92 - Examples of Upper-Class Book Owners from My Dataset (www.ancestry.com)

7.3 Exploring Inscriptive Practices

As outlined at the beginning of this chapter, full book ownership only comes when the book has been made a part of oneself through the inscription. Framed in terms of gender, age and class, marks of ownership can reveal interesting findings on Edwardian inscriptive practices that may help to situate the book within its broader social context.

Figures 93-100 show the most common inscription types among working-class, lower-middle-class, upper-middle-class and upper-class Edwardians according to age and gender.

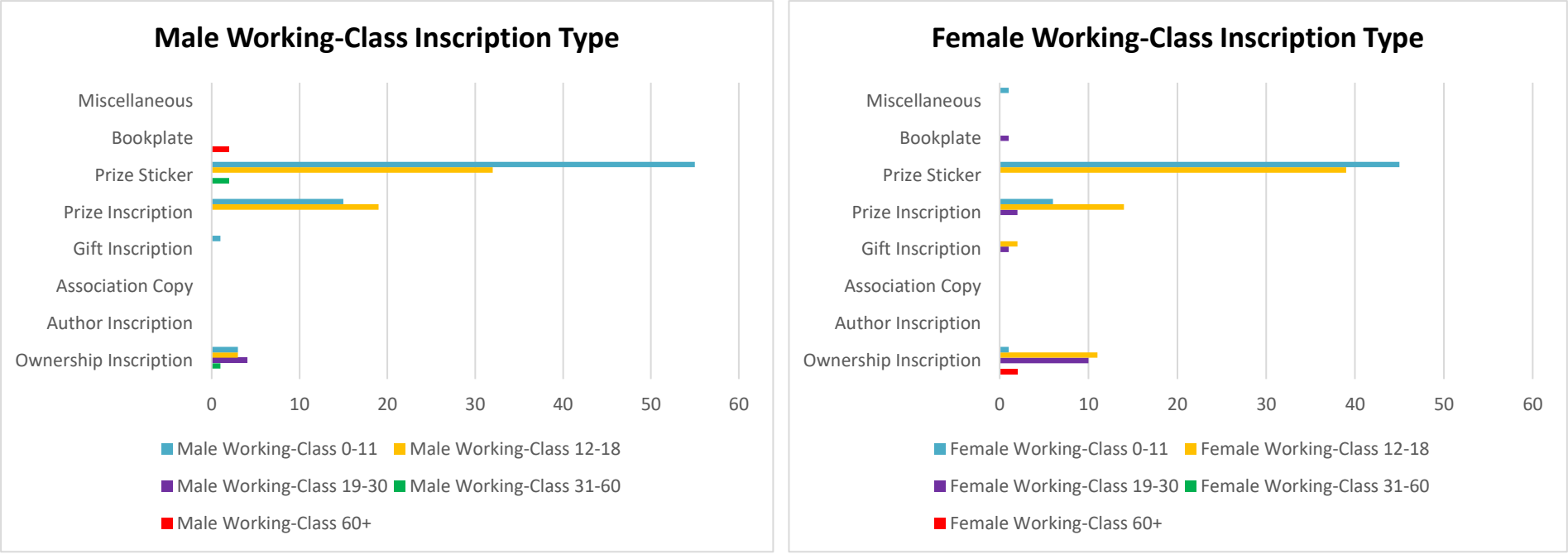


Figure 93 - Male and Female Working-Class Inscription Type

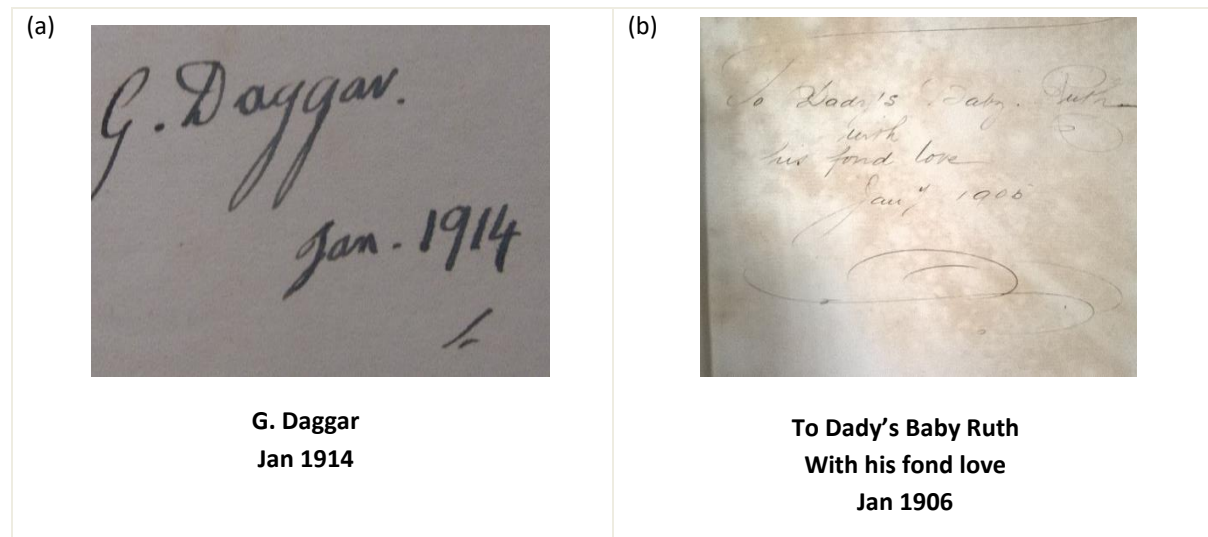
7.3.1 Working-Class Edwardians

The results presented in Figure 93 show clear similarities between the inscriptive practices of working-class males and females in all age categories. In particular, it shows that the use of prize stickers and prize inscriptions was predominant amongst working-class boys and girls between 0-11 and 12-18 years old. These findings confirm what was asserted previously (see 7.2.4) about book ownership being concentrated amongst working-class members due to the widespread prize book movement. These prize stickers/inscriptions were awarded mainly by board schools, religious clubs (e.g. Temperance Society, Salvation Army) and non-denominational Sunday schools (Baptist, Primitive Methodist and Congregational). Field (2013:40) notes these three religions as being particularly well-followed by working-class Edwardians, who often felt alienated by the Established Church. The minor difference in number of prize stickers between the 0-11 and 12-18 age groups suggests that Sunday school attendance remained constant throughout adolescence. These numbers may have also been influenced by the increase of school leaving age to twelve years old in 1899. Nonetheless, the fact that the number of prize stickers falls more steeply for boys than girls in the 12-18 category also implies that boys were more likely than girls to stop attending these schools and clubs when they reached adolescence. Statistics on Edwardian Sunday school retention rates and school truancy rates provided by Sheldon (2008:134) confirm this.

Although in considerably lower quantities than the prize sticker/inscription, Figure 93 shows that, after adolescence, the ownership inscription was used most frequently by male and female working-class groups. This may be because ownership inscriptions were the simplest and cheapest to produce. Most of these working-class ownership inscriptions featured the owner's name and date. In the George Daggar dataset, most ownership inscriptions follow the same format.

Figure 93 shows that there were also a small number of gift inscriptions across both genders, particularly in the younger age groups of the dataset. These inscriptions were predominantly written by parents or grandparents, which suggests that, in working-class households with little disposable income, gifts were reserved for the youngest in the family, if indeed they could be afforded at all. The fact that most working-class children stopped receiving books as gifts once they turned twelve also fits with Entwistle's (1990:16) belief that the childhood of working-class children constituted a far shorter period than that of their middle- and upper-class contemporaries (see 2.3.3).

Despite the introduction of universal bookplates in the early twentieth century, there are just three examples in the working-class dataset, owned by one female (19-30) and two males (60+). As asserted in 3.5.6, mass-produced bookplates opened up the potential of bookplate ownership to lower-class Edwardians for the first time. Nonetheless, their average price of 4s⁴⁹, when the average weekly working-class salary was 6s⁵⁰ (Thompson, 1992:6), meant that very few working-class Edwardians purchased them. The fact that working-class bookplate ownership is typically concentrated in the 60+ age group suggests that individuals needed to save up their money in order to buy one. One must also consider that, as the life expectancy of a working-class Edwardian was just 36 years (*ibid*, 1992:9), they may not have lived long enough to ever save enough money to purchase a bookplate. All three working-class bookplates show pre-printed images related to reading, with a space in which the owner's name is hand-written in ink. Possession of a bookplate, albeit mass-produced, by anybody in this class group is a significant marker of just how far the working classes had come since the 1870 Education Act. Figure 94 shows a selection of working-class inscriptions from my dataset and the George Daggar collection.



⁴⁹ £22.40 in today's money.

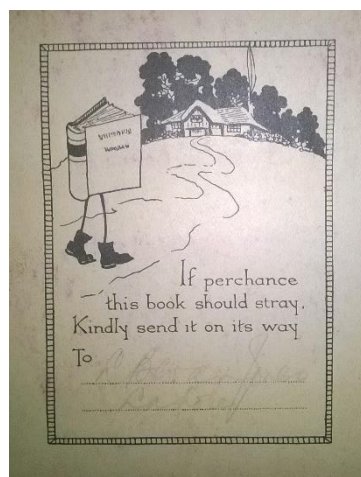
⁵⁰ £33.60 in today's money.

(c)



**Hugglescote Wesleyan
Methodist Sunday School,
This is to certify that Ethel
Hunt has collected the sum
of £1.17.9 for Wesleyan
Methodist Missions
A.E. Gardiner Missionary**

(d)



**If perchance this book
should stray. Kindly send it
on its way. To L. Bevan
James (?)**

Figure 94 - Working-Class Book Inscriptions (GD 1, no. 1973, no. 3010 and no. 2149)

It is also worth briefly considering the inscriptive practices of the working-class sub-groups (Figures 95-96). While the prize sticker is the most common form of inscription across all three sub-groups, the figures also show some noticeable differences in the inscriptive practices of the three groups. Male and female skilled workers show the most variation in their forms of inscription: in addition to prize stickers/inscriptions, some examples of ownership inscriptions and gift inscriptions can be found. Two men and one woman in this group also owned bookplates, albeit mass-produced. This indicates that this group showed an interest in books beyond those which were gifted to them by schools and Sunday schools. In contrast, the books owned by unskilled and semi-skilled males only featured prize stickers, which suggests that they may have had little interest in books or were unable to afford them. Unskilled and semi-skilled females, on the other hand, show some examples of ownership inscriptions and gift inscriptions. The use of the ownership inscription may have had an important symbolic meaning for women, as it represented the ownership of personal property – something that had only been made legal with the 1882 Married Women's Property Act.

Male Skilled Working-Class Inscription Type



Female Skilled Working-Class Inscription Type



Male Semi-Skilled Working-Class Inscription Type



Female Semi-Skilled Working-Class Inscription Type

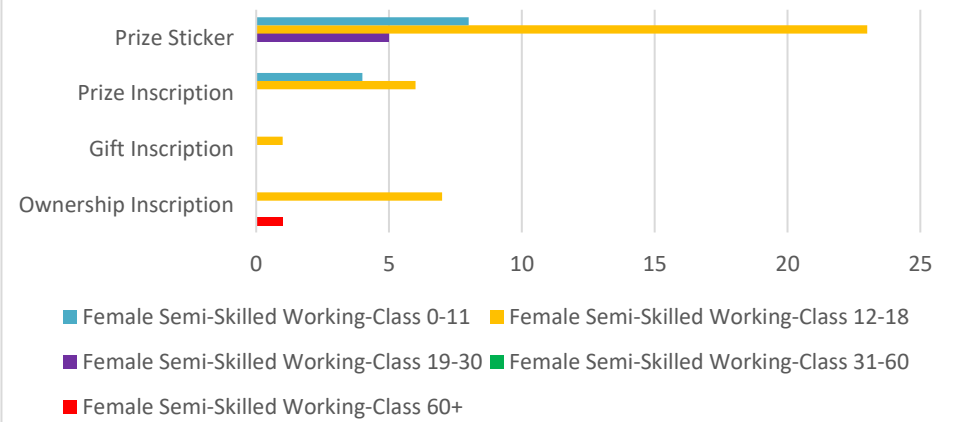
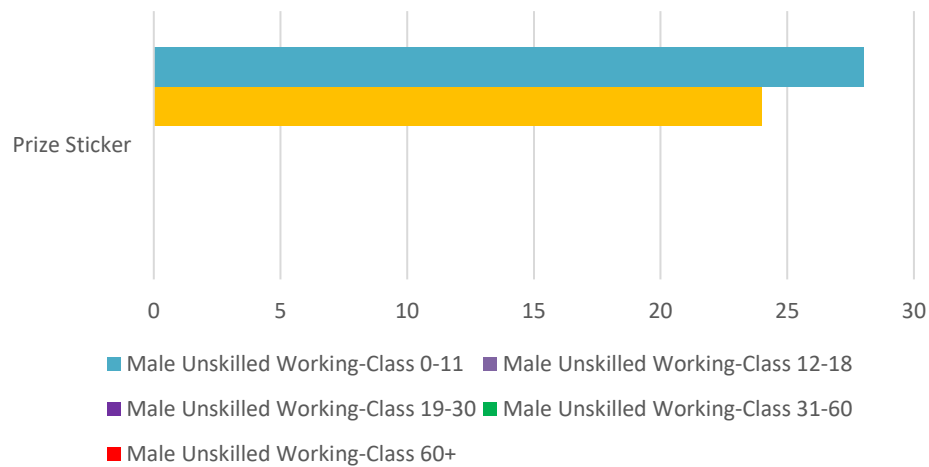


Figure 95 - Male and Female Skilled and Semi-Skilled Working-Class Inscription Type

Male Unskilled Working-Class Inscription Type



Female Unskilled Working-Class Inscription Type

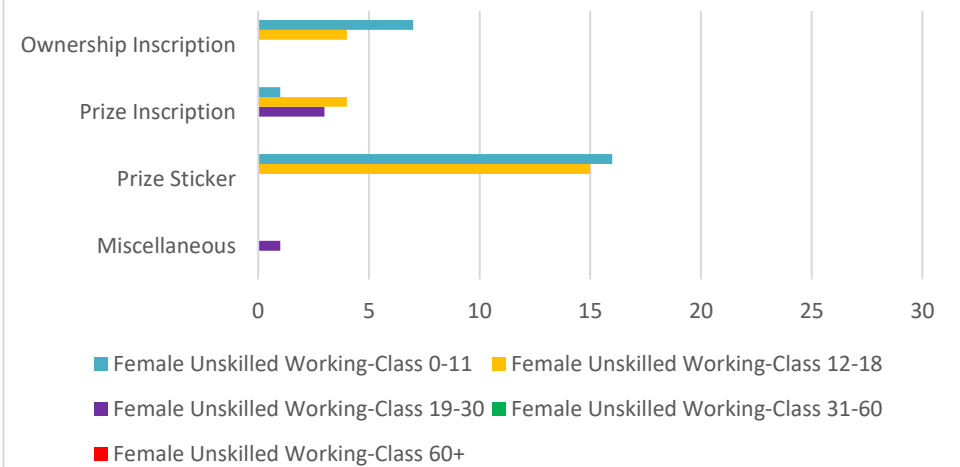
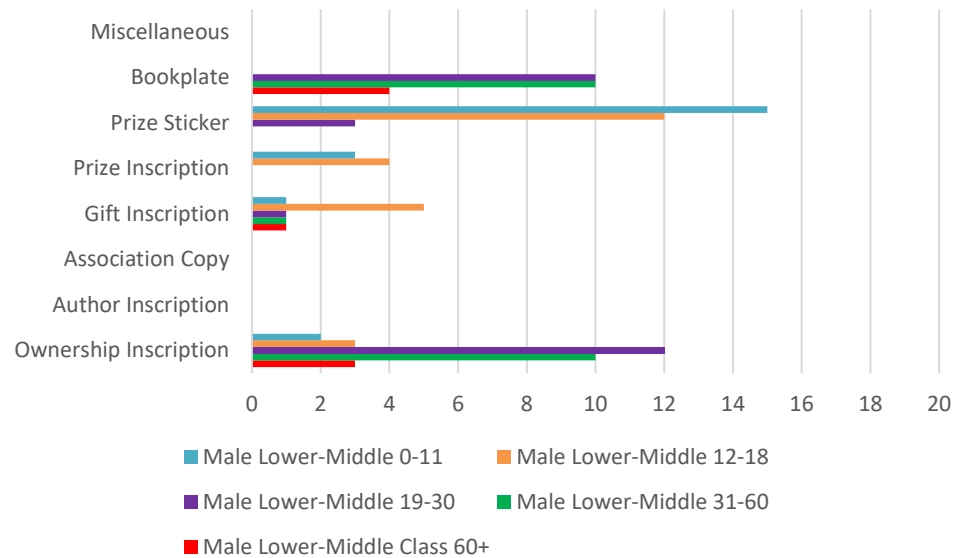


Figure 96 - Male and Female Unskilled Working-Class Inscription Type

Male Lower-Middle-Class Inscription Type



Female Lower-Middle-Class Inscription Type

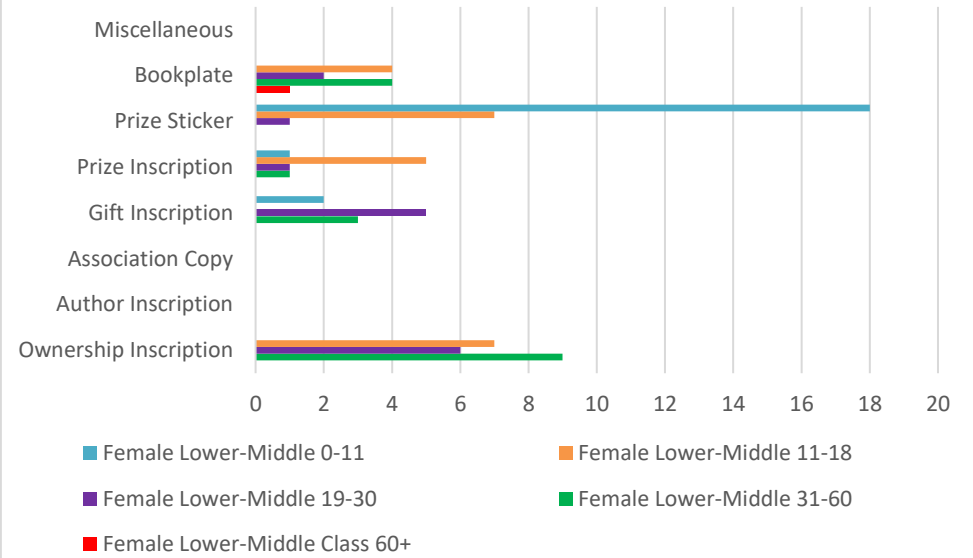


Figure 97 - Male and Female Lower-Middle-Class Inscription Type

7.3.2 Lower-Middle Class Edwardians

Figure 97 shows that, for lower-middle-class book owners, the prize sticker was also the most recurrent inscription type for 0-11- and 12-18-year-old boys and girls. Closer inspection reveals that most stickers in this subset were awarded by the Church of England and Wesleyan Methodist Sunday schools, two religious institutions that were attended primarily by lower-middle-class Edwardians (Field, 2013:48). Prize stickers were not limited to board schools; they also included faith schools and grammar schools, which were increasingly attended by lower-middle-class children on scholarships in the early twentieth century. The Mr Straw dataset also contained a range of prize inscriptions that were linked to the Church of England Sunday school, Worksop Priory faith school and the Band of Mercy. The prize stickers within the 19-30 age category for males and females were predominantly awarded by teacher training colleges and universities, which reflects the increasing social mobility of lower-middle-class Edwardians. The fact that no examples of prize stickers or prize inscriptions are present after 30 years old demonstrates that the prize book movement was associated primarily with children and young adults.

Like working-class book owners, all lower-middle-class age and gender groups also made strong use of ownership inscriptions. The particular growth in ownership inscriptions amongst 19-30-year-old men coincides with their transition to working life and highlights the importance that they gave to keeping up appearances through the possession of books. Ownership inscriptions were also frequently used by Mr Straw.

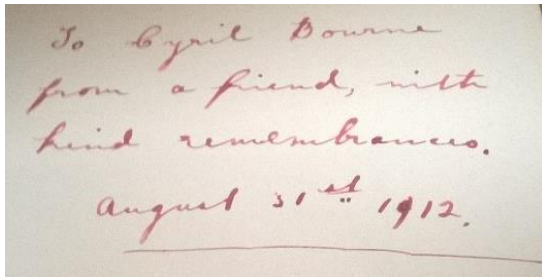
The gift inscription also featured regularly in the books owned by lower-middle-class Edwardians. However, unlike their working-class counterparts, lower-middle-class Edwardians not only inscribed books in the 0-11 and 12-18 age groups. Instead, there are examples across all five age groups, which indicates that this class had enough disposable income to afford gifts for one another. The fact that gift inscriptions come from friends and colleagues, as well as family members, reflects the broadening social circle in which lower-middle-class Edwardians moved. It also shows how susceptible they were to the new commercialisation of gift-giving, which used advertising to foster a redefinition of appropriate gift behaviours (Haggarty, 2010:57). This led to the giving and receiving of gifts as a form of social obligation and a way of performing social status. As Mauss (2011[1925]) states, “objects are never completely separated from the men who exchange them” (31). Thus, the lower-

middle class used gift-giving to forge a personal link between individuals and aspire to a similar social status to their often upper-middle-class recipients.

Figure 97 also shows that there was a small group of male and female adults who owned bookplates. These bookplates were pictorial and typographical in nature and were primarily custom-designed in stationers. Conscious of the need to carve their own niche in society in the face of much criticism from the upper classes, yet unable to afford privately-commissioned bookplates, the lower-middle classes used these stationers' bookplates as performative signs of their upward social mobility. The dataset also contains examples of calling cards and business cards that were reused as bookplates by lower-middle-class Edwardians. These recontextualised cards functioned as symbolic status indicators and served to distinguish lower-middle-class owners from the working classes, while approximating to the class above them. These types of bookplates have similar functions to cars and domestic servants, which Masterman (1909) calls "empty symbols of prosperity" (59), as they acted as items of "conspicuous consumption" (Veblen, 1899:400) that indexed wealth, even though the owner often experienced financial difficulties to maintain this appearance. In the Mr Straw dataset, a similar practice can also be found: Mr Straw's bookplates are self-made, created by cutting out his name from his shop's paper bags and affixing it onto the endpapers of his books.

Although bookplates have long been associated with adults, the lower-middle-class dataset also contains some examples of bookplates owned by 11-18-year-old females. These bookplates primarily contain images from fairy-tales and fantasy. They reflect the importance that lower-middle-class families placed on reading in the education of their daughters. They also provide important evidence of the changing attitudes towards women and their right to ownership. Figure 98 shows a selection of lower-middle-class inscriptions from my dataset and the Mr Straw collection.

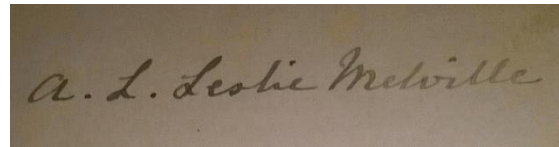
(a)



To Cyril Bourne
from a friend, with
kind remembrances.
August 31st 1912.

To Cyril Bourne
from a friend with kind
remembrance
August 31st 1912

(b)



A. L. Leslie Melville

A.L. Leslie Melville

(c)



W. STRAW,

W. Straw

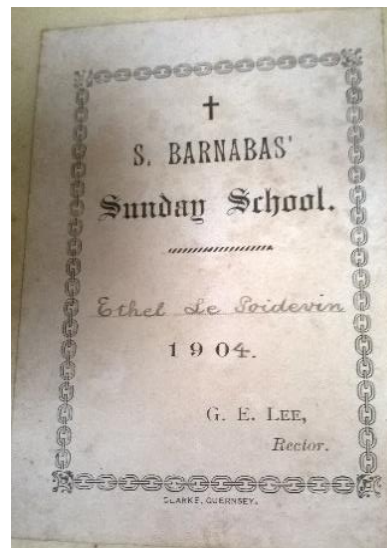
(d)



N. J. Shirley Leggatt

N.J. Shirley Leggatt

(e)



†
S. BARNABAS'
Sunday School.
Ethel de Boidevin
1904.
G. E. LEE,
Rector.
CLARKE, QUENBY.

S. Barnabas Sunday School
Ethel de Boidevin
1904
G.E. Lee Rector

Figure 98 - Lower-Middle-Class Book Inscriptions (no. 2822, no. 1518, MS 6, no. 2077 and no. 2623)

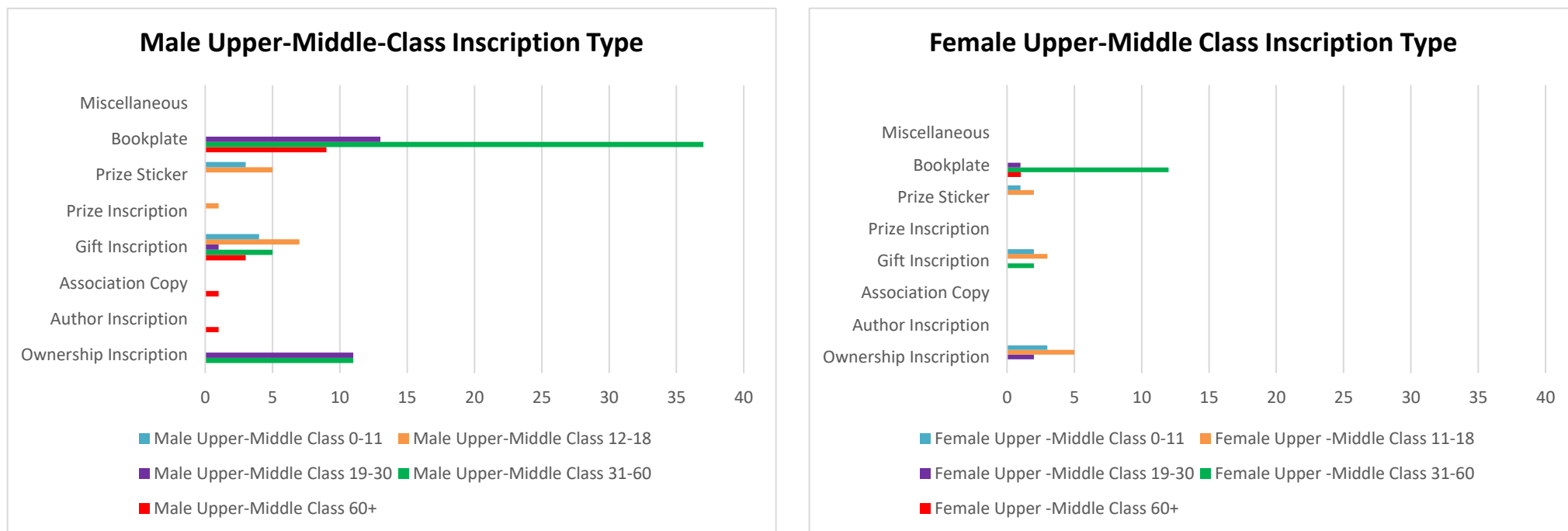


Figure 99 - Male and Female Upper-Middle-Class Inscription Type

7.3.3 Upper-Middle-Class Edwardians

Figure 99 shows that, for upper-middle-class males, particularly in the 31-60-year-old category, the bookplate was the most popular inscription type. Of these bookplates, the majority were armorial designs that used coats of arms as proof of the lineage of the owner. While bookplates were used extensively in the Keown Collection, there is a notable absence of armorials, which can be explained by the fact that the family were *nouveau riche*; thus, they did not possess a coat of arms. While armorial bookplates were typically used to distinguish the upper-class book-collecting habits from those of the lower classes, the fact that a mixture of custom-designed, stationers' and mass-produced bookplates can be found indicates that the upper-middle class may have been more open to lower-class inscriptive practices than any other class group. This suggests that the traditional notion of hegemony as the transmission of values from a dominant to a subordinate culture may need to be reassessed in the context of Edwardian book inscriptions.

Female upper-middle-class Edwardians, particularly those in the 31-60-year-old category, also favoured bookplates. However, unlike their male counterparts, these bookplates were limited to pictorial and typographical designs, as, according to the College of Arms (2016), "coats of arms must be descended in the legitimate male line from a person to whom arms were granted or confirmed in the past" (para. 1). Interestingly, women primarily used ownership inscriptions in the 0-11 and 12-18 age groups before transitioning to bookplates at around 19 years old. In this way, the bookplate can be viewed as a 'coming-of-age' token for upper-middle-class Edwardian women, a symbolic indicator of maturity, recognition and public distinction.

Figure 99 also shows that gift inscriptions were used across both genders and most age groups. Within this class group, adult male gifts were primarily awarded from outside the family by work colleagues, suggesting the role of books as important tokens of appreciation in business transactions. Surprisingly, Figure 99 also indicates some examples of prize stickers for 0-11 and 11-18 boys and girls. A closer inspection of the stickers reveals that they were all awarded to children attending boarding schools. The absence of Sunday school prize stickers within this dataset provides material evidence for the fact that Sunday schools were predominantly aimed at and attended by lower-class Edwardians.

The upper-middle-class subset also contains some examples of author inscriptions and association copies. In the nineteenth century, book owners primarily obtained author

inscriptions from attending public lectures or contacting publishing houses. However, by the mid-Edwardian era, department stores, such as Selfridge's, had popularised the modern-day concept of book signings. Lucy Willis (2016, Selfridge's Press Office Manager, personal correspondence) notes that such events were typically frequented by upper-middle-class men and women, whose increased leisure time and disposable income were major enabling factors. The Keown collection also features many examples of author inscriptions, most of which were obtained from Edmund Gosse's links with the literary world. Figure 100 shows a selection of upper-middle-class inscriptions from my dataset and the Keown collection.

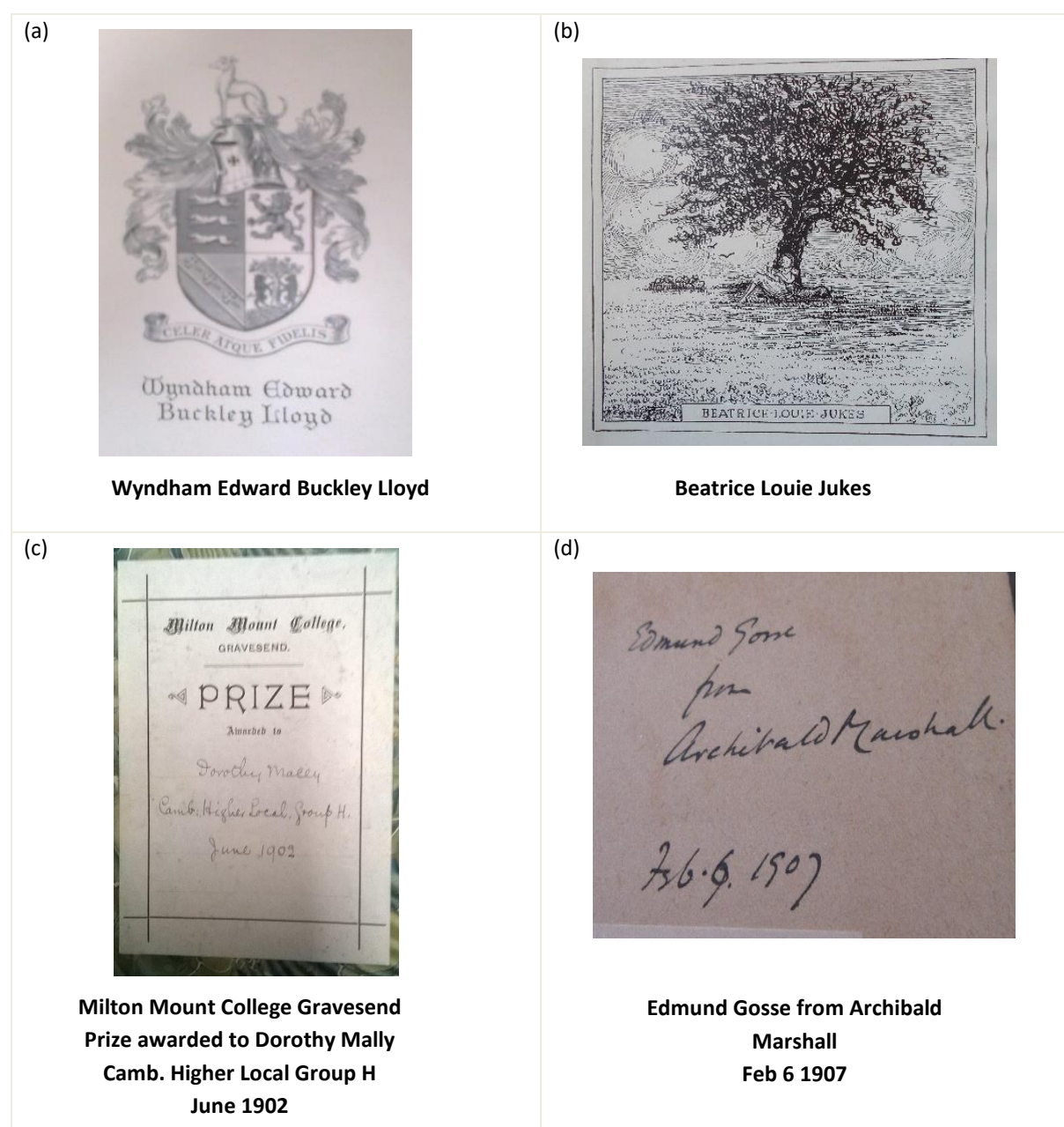


Figure 100 - Upper-Middle-Class Book Inscriptions (no. 66, no. 198, no. 2280. PG 20)

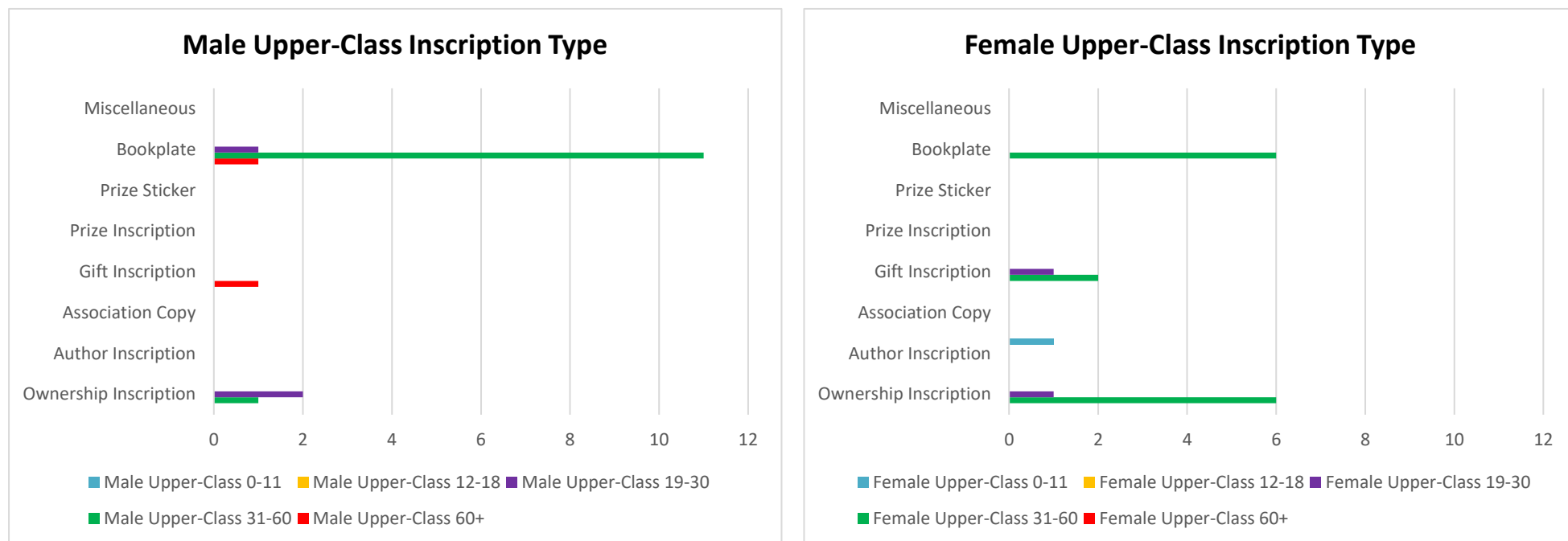


Figure 101 - Male and Female Upper-Class Inscription Type

7.3.4 Upper-Class Edwardians

The upper-class data presented in Figure 101 shows the least disparity in terms of inscriptive practices and age of inscribers. Like their upper-middle-class counterparts, upper-class Edwardians also showed a preference for bookplates over any other inscription category. The majority of these bookplates were armorial designs that were privately commissioned by artists and owned by the 31-60-year-old group. Costing £30⁵¹ on average to produce, such bookplates were clear status symbols. Although bookplates had been used frequently by upper-class men since the mid-eighteenth century, it is possible that they felt a need to conserve the trend of armorials in order to maintain a symbolic distance between themselves and the *nouveau* literate that were gaining access to books for the first time and marking them with mass-produced pictorial designs. As Bourdieu (2010) suggests, tastes “are the practical affirmation of an inevitable difference” (49). Thus, the democratisation of bookplates reduced their potential for taste differentiation and their value as indicators of cultural capital. In other words, the growing popularity of bookplates amongst the lower classes meant that the upper classes had to find a new vehicle to distinguish themselves.

The spike in bookplate ownership amongst the upper-class men aged 31-60 may be influenced by the fact that, at this age, most men would have been well-established in their professions and earning a stable salary. Furthermore, distribution of wealth in Edwardian Britain was concentrated in middle-aged males (Thompson, 1992:5), and bookplates would have been a clear way to mark this affluence. Similarly to the upper-middle-class women, the bookplates of upper-class women were predominantly pictorial and typographical, the most popular being floral, religious and literary designs. Surprisingly, there are no examples of bookplates within the Clake collection, despite Henry Clake’s social status. This is likely to have been a matter of personal preference rather than financial means, given Clake’s annual income of £1,000 [England and Wales National Probate Calendar, 1858-1966]⁵².

Of the other categories, ownership inscriptions and gift inscriptions are represented for both genders, as well as one example of an author inscription. However, there is an absence of gift inscriptions amongst the 0-11 and 12-18 age categories for boys and girls. This is likely a reflection of the limited number of inscriptions collected within this class group, given that gift-giving in Edwardian Britain was centred around young children (Bodmer,

⁵¹ £3,360 in today’s money.

⁵² £112,000 in today’s money.

1999:136). Figure 102 shows a selection of upper-class inscriptions from my dataset and the Clake collection.



Figure 102 - Upper-Class Book Inscriptions (no. 2315, no. 3041, no. 1438, HC 100)

7.4 Exploring Edwardian Book Culture

While the main focus of this thesis is book inscriptions and how they varied according to the different class groups of Edwardian Britain, it is clear that, in order to gain a true understanding of the impact of social class on book culture, this must be accompanied by a study of the most popular genres, authors, book titles and publishing companies amongst these groups. Furthermore, as the physical appearance of the book came to carry as much meaningful information as the printed text itself by the early twentieth century (Lerer, 2012:127), an inspection of binding types and book formats can also be a valuable indicator of class-based differences in book ownership. Finally, it can also be useful to explore

Edwardian book acquisition in terms of retailers and a comparison between dates of publication and purchase. The section below discusses some of the most significant findings related to these categories⁵³.

7.4.1 Genres, Authors, Titles and Publishing Houses

As expected, given the findings in 7.2 and 7.3, the reading habits of working-class Edwardians were predominantly influenced by the prize book movement. Religious fiction was most frequently owned by 0-11 boys and 0-11 and 12-18 girls, while adventure fiction was the most common genre amongst 12-18 boys. Salmon (1888) states that, when choosing prize books, it is important to remember that they will provide the “mental food for the future chiefs of the race and for the future wives and mothers of the race” (233). For this reason, girls typically received religious fiction as prizes because it was believed to provide protection from emotionally provocative material, while boys were often given adventure fiction or historical fiction, as it was considered to promote patriotism and a sense of racial superiority (Entwistle, 1990:254). Teaching young boys about the Empire was particularly important in the Edwardian era, as it was a time in which confidence in it was decreasing (see 2.2). These books were largely published by Thomas Nelson & Son, Religious Tract Society and Blackie & Son, three of the major prize book publishing houses in the early twentieth century.

The working-class dataset also shows a marked difference in the choice of authors and book titles based on gender: books by W.H.G. Kingston, G.A. Henty, R.M. Ballantyne and Gordon Stables (all adventure novelists) were predominantly owned by boys, while books by Charlotte B. Yonge, Hesba Stretton, Bessie Marchant and E.E. Green (all religious fiction novelists) were mainly owned by girls. Accordingly, *Ungava* (by Ballantyne) and *Harold Hardy's Revenge* (by Isabella Katherine Plunket) were the most popular prize books amongst working-class boys, while *Mrs Bird's Neighbours* (by Caroline M. Hallett) and *Dorothy's Training* (by Jennie Chappell) were most frequently awarded to working-class girls. These authors and titles appear in the prize book catalogues (1901-1914) of S.W. Partridge & Co. and the Religious Tract Society, and they also regularly occur in Entwistle's (1990) prize book study. This provides support for the notion that the prize book movement was centred around the aim of providing gender-specific reading material that presented conservative views on the roles of men and women.

⁵³ Appendices 22-27 contain a detailed breakdown of this data in reference to the general dataset, as well as a definition/description of each of the most frequently occurring items.

However, when interpreting this data, we must remember that the information tells us about book ownership, not book readership, and thus cannot necessarily be taken as a reliable indication of what working-class children actually read, or perhaps wished they could read. This concern had been previously raised in the late nineteenth century with respect to girls: Salmon (1888) argued that girls did not care for “Sunday school twaddle” (29) and, if they could select their own books, they would make very different choices from those their elders made for them. This is supported by a 1910 study of London elementary schoolgirls’ favourite books (cited in Rose, 2010:381), which found that barely any traditional girls’ books featured in the top one hundred of these lists.

When looking at the gift-giving habits of working-class Edwardians, similar patterns can be found: the religious fiction of Yonge, Stretton and Marchant was almost always given to girls, while boys were chiefly given adventure fiction by such authors as Kingston, Henty and Ballantyne. These practices highlight the need to readdress typical assumptions regarding the working classes’ lack of respectability, as they demonstrate the willingness of many families to transmit middle-class models of behaviour to their children, even in cases when they may have lacked this behaviour themselves. These gift-giving choices may have had a similar function to clean rent books or whitened doorsteps, which Entwistle (1990:66) considers to have been important outward manifestations of respectability, even amongst the poorest of Edwardian families.

Away from the prize book movement, the working-class dataset shows that *Pilgrim’s Progress* by John Bunyan is the most frequently occurring book title across both genders and most age categories. Throughout the Victorian and Edwardian era, *Pilgrim’s Progress* was one of the most widely stocked books on London bookstalls, and the most frequently requested book by prisoners. It also formed part of the literary canon in the school curriculum (Rose, 2010:105, 149). Murphy (1994:15) claims that *Pilgrim’s Progress* had more working-class readers than any other book apart from the Bible.

Other books that frequently occur in the working-class dataset are *Uncle Tom’s Cabin* (by Harriet Beecher Stowe), *Tom Brown’s Schooldays* (by Thomas Hughes), *Robinson Crusoe* (by Daniel Defoe), *The Swiss Family Robinson* (by Johann David Wyss), *Westward Ho!* (by Charles Kingsley) and *Little Lord Fauntleroy* (by Frances Hodgson Burnett). Rose (2010:383) argues that *Uncle Tom’s Cabin* captivated Victorian and Edwardian working-class audiences more than any other literary work, as they identified with the work being depicted in the story. With the exception of *Little Lord Fauntleroy*, all the books listed above feature in

Yonge's (1887) list of appropriate books for children in *What Books to Lend and What to Give*, and they are also named in Welsh's (1884, cited in Knowles and Malmkjaer, 1996:36-38) survey of children's favourite books.

In addition to the previously mentioned authors, two authors appear most frequently in the 19-30, 31-60 and 60+ age groups for both males and females: H. Rider Haggard and George Bernard Shaw. Haggard was a popular writer of adventure fiction whose books would have been seen by many readers as more 'adult' versions of Kingston and Henty, while Bernard Shaw may have been favoured for his socialist views and sympathy for the working classes. Bell (forthcoming:26) notes that, on the 1901 British National Antarctic Expedition, Haggard was a favourite author of working-class seamen on the lower deck of the *Discovery*. Amongst these age groups, some examples of books from J.M. Dent's *Everyman's Library* series can also be found. Examples were also present in the George Daggar library dataset. Rose (2010:200) notes that the *Everyman's Library* series offered an essential source of cheap texts for the WEA. Thus, the ownership of these books by working-class Edwardians attests to the importance that they gave to self-education and intellectual betterment.

Despite the will of lower-middle-class adults to differentiate themselves from the working classes, the reading habits of their children also strongly reflect the influence of the prize book movement: religious fiction was the most popular book category for 0-11 boys and 0-11 and 12-18 girls, and adventure fiction was the most commonly owned by 12-18 boys. Equally, Kingston, Henty and Ballantyne were the most favoured authors amongst boys, while Yonge, Stretton and Marchant appeared most commonly amongst girls.

Nonetheless, unlike working-class children, lower-middle-class children also owned books by authors from outside the prize book movement, which were typically given as gifts by their parents or grandparents. George Eliot, for example, was a popular choice for 12-18 girls, while Ernest Thompson Seton was favoured amongst 0-11 and 12-18 boys. Shakespeare was also owned across both genders in the 0-11 and 12-18 categories, while *Robinson Crusoe*, *Uncle Tom's Cabin* and *The Swiss Family Robinson* reoccurred as popular titles for boys in particular.

The most interesting findings, however, relate to lower-middle-class adults, as their books generally reflect a concern for social respectability and acceptance by their upper-class contemporaries. In the 19-30, 31-60 and 60+ age categories for males and females, poetry, religion, travel and biography are the most frequently occurring genres, all of which are mentioned in advice manuals of the time (e.g. Yonge, 1887; Bennett, 1909) as essential

reading for anyone wishing to obtain literary taste. The same observations can be made for Mr Straw and his wife's collection.

Books by John Ruskin, A.C. Benson, George Meredith, John Masefield, H.G. Wells and George Manville Fenn were frequently owned by lower-middle-class males and females. Of these authors, Ruskin's *Sesame and Lilies* occurs most frequently. *Sesame and Lilies* was an important advice manual on the duties of males and females, and it may have been favoured by this class group as a moral guide to help them achieve social respectability. Poetry books by Tennyson, Browning, Wordsworth and Longfellow also regularly reoccur in this dataset across both genders and all age groups. In Bennett's (1909) *Literary Taste*, all four poets are listed as essential when building a private library collection. This, again, highlights the importance that lower-middle-class Edwardians gave to such advice manuals. In addition to poetry, other books that appear regularly in the lower-middle-class dataset, as well as the Mr Straw library, are *The Holy Bible*, Scott's *The Talisman*, Lamb's *Tales from Shakespeare* and Palgrave's *Golden Treasury of Songs and Lyrics*. Again, these books are recommended readings listed in many advice manuals of the time, particularly for girls (Mason, 1880, cited in Doughty, 2004:60).

Like in the working-class dataset, the lower-middle-class dataset contains a large number of books from the J.M. Dent's *Everyman's Library* book series. Similar series that also reoccur are Williams and Norgate's *Home University Library of Modern Knowledge*, A. & C. Black's *People's Book* and Bohn's Library, all of which demonstrate the emphasis that lower-middle-class Edwardians placed on self-education as a means of projecting a particular identity and achieving acceptance in the wider community.

Although the upper-middle classes were not the target of the prize book movement, the reading habits of children in this group resemble those of the working and lower-middle classes, with religious fiction and adventure fiction being the most popular amongst 0-11 and 12-18 girls and boys respectively. This can be explained by the fact that in upper-class households, mothers typically chose their daughters' books and fathers chose their sons' books in order to promote a standard that dictated what 'good' girls and boys should read (Flint, 1993:83). Across the books owned by upper-middle-class adults, both genders show a broad range of fiction and non-fiction genres, including travel, poetry, classics, history and biography. This bears similarities to the findings made in the Keown collection.

Amongst upper-middle-class males, the three books to occur most frequently all pertain to the biography genre: *Life of Gladstone*, *Evelyn's Diary* and *Dr. John Brown. Life of*

Gladstone was one of the most popular biographies of the Edwardian era, selling 25,041 copies in its first year alone (Hudson, 1965:315). Other popular biographies to reoccur amongst males in this dataset are those on Napoleon, Garibaldi, Charles II, Livingstone and Bright. These biographies are also named as the most popular amongst boys in Welsh's survey (1884, cited in Knowles and Malmkjaer, 1996:36-38), which reflects the imperialist war culture with which young boys were indoctrinated at this time. In contrast, the most favoured biographies of upper-middle-class females cover the lives of great writers (Johnson, Stevenson, Shakespeare), poets (Browning, Tennyson), artists (Watts) and composers (Wagner), as well as religious figures (St Francis) and philanthropists (Nightingale). In addition to biographies, poetry books by Matthew Arnold, Robert Bridges and Elizabeth Barrett Browning also frequently reoccur amongst upper-middle-class females.

Amongst upper-middle-class males, Walter Scott and Rudyard Kipling were the two most popular authors. This fits with Bell's (forthcoming:26) findings of class-based reading practices on the *Discovery*, whereby 'first-rank' fiction, such as Scott and Kipling, was almost exclusively read by upper-middle-class officers. Five of Scott's works appear in Bennett's (1909) list of appropriate private library books, while St Clair (2004:420) argues that, if there are links between texts, books, reading, cultural formation and mentalities, then Scott is the author to whom, above all, we should look. Kipling, on the other hand, is often described as the most popular poet and prose writer of the Edwardian era due to his ability to strike a happy balance in his works between popular appeal and literary respectability (Attridge, 2003:75). In the dataset of books that belonged to upper-middle-class females, Charles Dickens and Robert Louis Stevenson were the two most frequently occurring authors. Again, these two authors are recognised by Bell (forthcoming:26) as being almost exclusively read by the upper-middle classes. Leary and Nash (2009:176) note that, in Edwardian Britain, no author appeared in a greater number of editions and formats than Dickens. Although the popularity of Stevenson amongst this group seems surprising, the dataset reveals that most females owned his poetry or essay collections as opposed to his adventure novels. Perhaps equally surprisingly, the upper-middle-class dataset also contains many examples of *Robinson Crusoe*, *Uncle Tom's Cabin* and *Tom Brown's Schooldays*. This mixture of 'highbrow' and 'lowbrow' books in the libraries of upper-middle-class Edwardians demonstrates that the two categories of book were not mutually exclusive.

Throughout the early twentieth century, publishers targeted book series at particular class groups. Macmillan & Co.'s *Highways and Byways* series of travel books was aimed

squarely at middle-class Edwardians, and copies on Dorset, East Anglia, Kent, London and Warwickshire occur frequently throughout the upper-middle-class dataset. The popularity of this series amongst upper-middle-class Edwardians reflects Macmillan's success in catering to the cultural aspirations and socioeconomic needs of this group.

In the upper-class dataset, the general lack of books in the 0-11 and 12-18 age categories for boys and girls means that there was no one prevalent genre amongst these groups. For men in the 19-30, 31-60 and 60+ age categories, history and politics frequently reoccurred, while women in the same categories favoured biography. These genres reflect those that were considered staples of highbrow literary taste (Bennett, 1909). The upper-class dataset is the first in which there is a notable absence of fiction (with the exception of classics). A similar finding was also made in the Clake collection, which suggests that upper-class Edwardians may have negatively associated fiction with the 'masses' (see also Kemp, Mitchell and Trotter, 1997:xvii). The only exception to this rule is *Robinson Crusoe*. The fact that *Robinson Crusoe* occurs across the working-, middle- and upper-class categories supports Avery's (1975:236) claim that this particular book had a widespread appeal across all ages and class groups. It also provides support for the notion that just as much social 'deposturing' as "posturing" (Hammond, 2006:13) existed in Edwardian book culture. However, as 'deposturing' was more likely to be frowned upon by peers, upper-class ownership of a book like *Robinson Crusoe* had a certain risk attached to it. Thus, it is possible that the book had an even wider readership, yet copies were not marked with inscriptions so as to avoid any association with the owner.

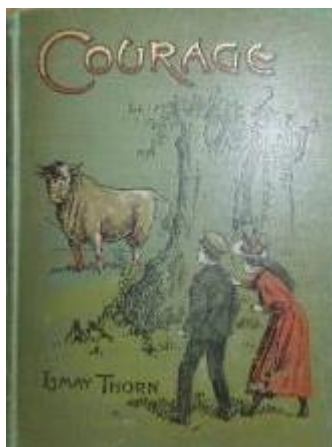
The upper-class dataset bears some similarities to the upper-middle-class dataset in that examples of *Life of Gladstone*, *Evelyn's Diary* and *Dr. John Brown* were also owned frequently by males, and poetry books by Arnold, Bridges and Barrett Browning were favoured by females. Similarly, books by Scott, Kipling and Dickens also reoccur. In addition, the upper-class dataset contains books by Maurice Hewlett, Hilaire Belloc, G.M. Trevelyan, Thomas Carlyle, John Morley and William Makepeace Thackeray, some of whom are mentioned by Bell (forthcoming:26) as typical authors favoured by upper-class Edwardians. The presence of these authors (and the notable lack of 'popular' authors) can be considered as conscious choices on the part of this class group to maintain their social status, especially if we bear in mind that most books would be on view to visitors in private library collections. Within the Clake dataset, there is a similar preference for authors from the literary canon or classical authors.

7.4.2 Formats, Bindings and Paper

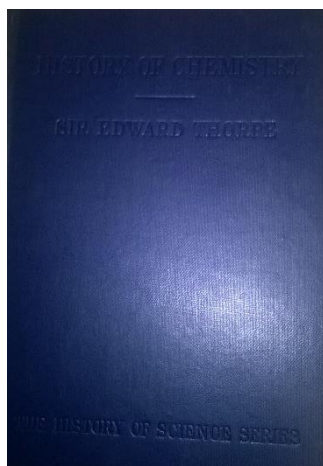
St Clair (2004:423) claims that, in the mid-Victorian era, the external packaging became an essential aspect of situating texts in the market and that many publishers adapted the physical appearance of books to suit the wealth and social status of potential book owners. This is apparent in the current dataset.

Working-class books typically fall into two categories: the prize book and the cheap edition. The prize book was made to look as attractive as possible with its decorative cloth boards and gilt lettering (103a) while, inside, its paper was made of a low-quality wood pulp with highly compressed print and unadorned endpapers. Typefaces with ornate designs and unique whiplash forms inspired by Art Nouveau were used for these book covers and spines. The 'cheap editions', on the other hand, had plain buckram cloth covers with no decorative elements (103b). Like prize books, their paper was low-cost, and text was printed in a smaller font size to reduce costs (103c). Both types of book were typically printed in an octavo format (6" by 9"), which was the most common size for Edwardian books (AbeBooks, 2017).

(a)



(b)



(c)

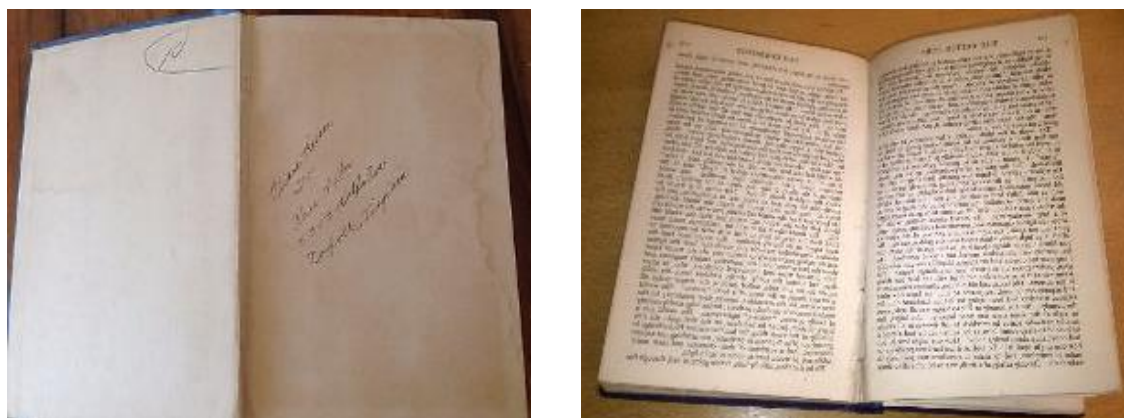


Figure 103 - Working-Class Books

(a) Prize Book (no. 45) and Prize Book Spines (goo.gl/fyyg19); (b) Cheap Edition (GD 298) and Cheap Edition Spines (<http://etsy.me/2FyT4Xx>); (c) Unadorned Endpapers (GD 298) and Wood Pulp Paper (no. 921)

While the lower-middle-class dataset also contains some examples of prize books, the most frequently occurring book format was the pocket book (104a). The pocket book measured 6" by 4" and was aimed specifically at the lower-middle classes who lived in suburban areas of cities and had to commute by train to work each day. The pocket book's small format made it ideally suited to be read on the move (Hammond, 2006:102). Although the pocket books were printed on wood pulp paper and buckram cloth to keep costs down, their exterior boasted decorative Art Nouveau patterns and lettering, making the books look aesthetically appealing as part of a private library collection. In addition to their content, their attractive appearance may have held a particular allure for lower-middle-class Edwardians.

Equally, the lower-middle-class dataset contains some examples of paperback books, including second-hand editions of Victorian 'yellowbacks' (104b). 'Yellowbacks' grew in popularity in the late nineteenth century in parallel with the increase in railway travel, and they are described by Eliot and Nash (2009) as the "airport lounge novels of their day" (423) due to their cheap cost and easy read format. The fact that lower-middle-class Edwardians owned such books suggests that they perhaps did not have as much disposable income as they led others to believe.

The Holy Bible is the only book in the lower-middle-class dataset that is bound in a high-quality leather (104c). This is in keeping with advice manuals of the time that advise all households to own a Bible in leather format by virtue of tradition (Mason, 1880, cited in Doughty, 2004:60).



Figure 104 - Lower-Middle-Class Books

(a) Pocket Books (<https://goo.gl/FyQQx9>); (b) Yellowback (no. 3148); (c) Holy Bible (no. 2518)

Vellum and leather bindings are the key feature that characterise books in the upper-middle-class dataset (105a, 105b). In the Edwardian era, many book owners began to use the ever-growing range of qualities of leather or pseudo-leather of bookbinders to enhance the appearance of their libraries. This reflects the growing importance of the concept of the “book as furnishing” (McKitterick, 2009e:647) in this period. The paper used for most of these books was of a far higher quality, typically vellum or Japan paper, made from mulberry bark or bamboo (105c). The upper-middle-class dataset also contains examples of leather-bound ‘presentation books’ awarded by grammar and boarding schools in order to distinguish their prize-giving practices from those of the working classes (105d). This striking difference in the outward appearance of books marketed by publishers as ‘reward books’ and those custom-bound by grammar and boarding schools suggests that, when studying Edwardian prize-giving, it is useful to reframe the practice into two distinct categories: the prize book and the book as prize.



Figure 105 - Upper-Middle-Class Books

(a) Vellum Cover (no. 2); (b) Calf Leather Cover (no. 2199); (c) Presentation Book (no. 3157); (d) Vellum Paper (no. 1368)

Like those of the upper-middle classes, most books in the upper-class collection are leather bound, reflecting their owners' high social status. These books tend to have decorative ridged spines and marble patterning on their endpapers (106a, 106b). Some examples of colonial editions have also been found in the upper-class dataset (106c). While these books were cheap editions produced for sale in British colonies, their presence in this dataset can be considered as status markers that indicate that the owner lived or worked abroad. Another category of book that was exclusive to the upper-class dataset is the 'limited edition' (106d). These books were markedly expensive and consisted of small print runs, uncorrected proofs or signed vellum bindings.

The upper-class dataset is the only one in which examples of folios (12" by 19") or elephant folios (23" by 25") can be found (106e). These folios were the preferred choice for atlases and books on art and botany and were the most expensive due to their size and use

of glossy photographs and illustrations (AbeBooks, 2017). They can be seen as another overt symbol of high social status.

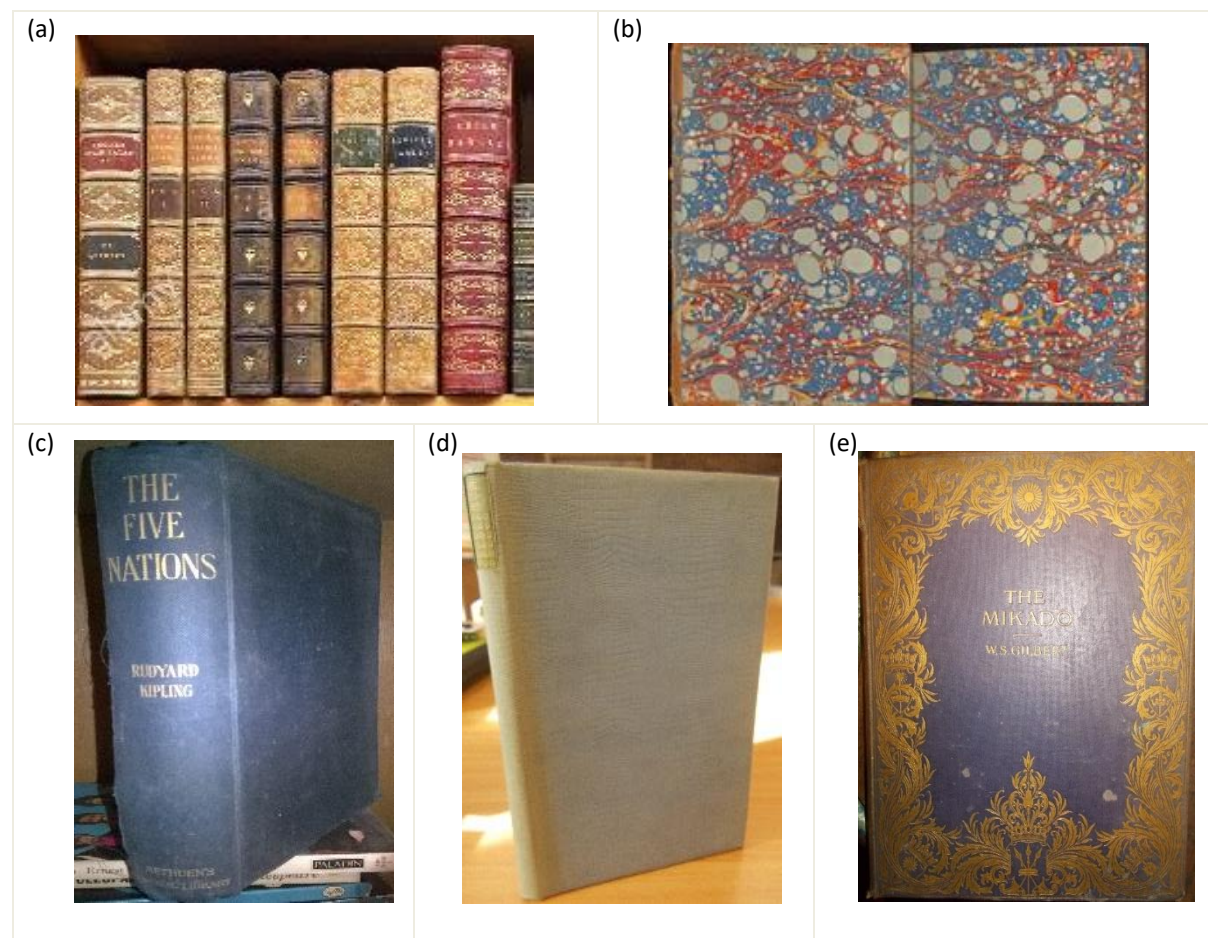


Figure 106 - Upper-Class Books

(a) Leather Spines (goo.gl/f2qKEL); (b) Decorative Endpapers (PG4); (c) Colonial Edition (no. 1513); (d) Limited Edition (no. 3158); (e) Folio (no. 371)

7.4.3 Purchasing Habits

The inscriptive marks in the 2,998 books collected for this study indicate that there were five principal modes of book acquisition in Edwardian Britain: gifts, prizes, inheritance, borrowing and retail. While the presence of booksellers' labels inside many of the collected books offers a useful resource for exploring Edwardian purchasing habits, it is important to note that many Edwardians also purchased books from stalls, street barrows and itinerant booksellers (McKitterick, 2009e:635). However, as these retailers did not use identifying labels or stamps, this information has been lost over time.

Within the current dataset, the most prominent booksellers across all class groups are W.H. Smith and Foyles. Smiths was one of the wealthiest booksellers of the early twentieth century (Colclough, 2009:278), while Foyles was the largest educational bookseller in London, with a stock of over one million books (Block, 1933:19). Other large booksellers that occur regularly throughout the dataset include William George in Bristol and Basil Blackwell in

Oxford, which may reflect both the geographical location of the data-collecting sources and the popularity of the book market amongst university students. The booksellers' labels also show a number of smaller retailers across Britain (e.g. Deighton, Bell & Co. in Cambridge, Matthews and Brooke in Bradford and Underhill & Co. in Plymouth), as well as the existence of specialist bookshops (e.g. Arthur Probsthain, an oriental bookseller, and Edward Stanford, cartographers). There are also some examples of booksellers based in Bombay (e.g. A.J. Combridge & Co. and Thacker & Co.), which demonstrates that upper-class Edwardians in India were able to obtain books from established British retailers. Figure 107 shows some examples of the collected booksellers' labels.



Figure 107 - Booksellers' Labels

(1) W.H Smith and Foyles (BS 721 and BS 3047); (2) Large Edwardian Booksellers (BS 2241 and BS 1612) (3) Small Edwardian Booksellers (BS 248 and BS 733) (4) Specialist Booksellers (BS 1267 and BS 301); (5) Colonial Booksellers (BS 414 and BS 856)

Although Altick (1957) described second-hand bookshops as “poor men’s browsing grounds” (252), McKittrick (2009e:636) notes that they were particularly important sources of book supply in cities, offering competitive prices and a means of discreetly raising money in times of economic hardship. This is confirmed by the fact that second-hand booksellers’ labels appear across all four class groups in the current dataset and the four private library collections. The versatility of second-hand shops meant that they offered an opportunity for the lower classes to purchase cheap books, while simultaneously enabling the middle and upper classes to acquire out-of-print books and first editions. Some examples of second-hand booksellers’ labels can be seen in Figure 108.



Figure 108 - Second-Hand Booksellers' Labels (BS 369, BS 1406, BS 1719 and BS 2454)

In addition to purchasing books from second-hand bookshops, some Edwardians, particularly the lower-middle and upper-middle classes, also bought books from circulating libraries. As Eliot (2006:141) notes, lending and selling were not opposites; they were both part of a successful circulating library’s activities, as non-circulating stock needed to be unloaded. For instance, Mudie’s and W.H. Smith frequently issued catalogues of new and second-hand books at reduced prices. This may account for the presence of books within the dataset that contain private ownership inscriptions yet come from circulating library collections (Figure 109)⁵⁴.

⁵⁴ Full details on the booksellers’ labels in the current dataset can be found in Appendix 28.



Figure 109 - Circulating Library Stickers (BS 429 and BS 2836)

When investigating the reading habits of different social classes, it is also beneficial to explore the time lapse between when a book was published and when it was subsequently acquired⁵⁵. It is surprising to note that, for all class groups, as well as in the four private library collections, most books were purchased within one year of publication. This suggests that books were being sold at such affordable prices during the Edwardian period that most people were able to buy them as soon as they were released, rather than having to wait for second-hand copies or cheap editions. This finding indicates that the “layering of readership”, a term used by St Clair (2004:40) to describe classic books reaching working-class populations many years after their original publication (and, thus, causing a generation lag in reading tastes), was no longer the case in Edwardian Britain.

Nonetheless, there is one important difference that can be ascertained when considering time lapse according to inscription type. While most books containing ownership inscriptions, author inscriptions, bookplates and gift inscriptions were bought within twelve months of initial publication, books that feature prize stickers and prize inscriptions show an average time lapse between publication and acquisition of twenty-five years. It is possible that awarding institutions deliberately selected Victorian material, as it promoted conservative ideas of what it meant to be a boy and a girl. Although it is also possible that the time lag may be due to the fact that publishers had a large backlog of stock that they wished to sell off at a discounted rate, advertisements in *The Girl's Own Paper* and *The Boy's Own Paper* contradict this theory. In these magazines, advertisements regularly promoted many of the books within the current dataset as prize books, thus demonstrating that popular books were regularly reprinted in new editions.

⁵⁵ Full details on the time lapse between date of publication and date of acquisition can be found in Appendix 29.

Looking specifically at authors, the dataset shows that books by Kingston and Ballantyne had the longest time lag between publication and presentation: both books were given on average forty years after their original publication date. While many prize book titles remained in print as publishers continually rebranded them, it is also possible that the popularity of these books continued because educators considered them to be safe and reliable.

In some upper-middle and upper-class examples, there is a vast time lag between initial publication and purchase. However, this can be explained by the fact that many of these books are first editions from the eighteenth and early nineteenth century. The owner's high social status is a major contributory factor in this time lag, as these collectable and rare books would have been purchased for the cultural cachet that they would bring, rather than any explicit interest in their contents (McKitterick, 2009e:657). This demonstrates a completely opposing purpose to the lower-class books that exhibit time lags.

7.5 Summary

This chapter has moved analysis from the inscription as a marker of possession to the inscription as a culturally embedded practice within the daily lives of British Edwardians. Using historical records to explore the people involved in the creation of the 2,998 book inscriptions in the dataset has revealed important findings regarding book ownership, reading habits and purchasing habits amongst different groups of people in Edwardian society. The map of Britain presented in Figure 73 and the analysis of booksellers' labels clearly demonstrates the widespread geographical distribution of books in the early twentieth century. While the largest nucleus of book owners was to be found in London (reflecting the city's size, wealth and quantity of bookshops), outside of the capital most Edwardians lived within just one mile of a bookshop and most children in industrial cities regularly received books as school or Sunday school prizes.

Furthermore, book ownership was not confined to one particular group in society: it was, in fact, spread fairly evenly across men and women, and all age, class and occupation groups (with the exception of the underclass). Book ownership was particularly marked amongst working-class children, who were likely influenced by the prize book movement, and lower-middle-class adults, who were keen to self-educate themselves. These trends are reflected in the inscriptive practices of each group: while working-class inscriptions are predominantly prize stickers and prize inscriptions, lower-middle-class inscriptions include

ownership inscriptions, gift inscriptions and mass-produced or self-made bookplates. In contrast, upper-middle and upper-class inscriptions are almost exclusively bookplates. However, even their use of bookplates is complex, as upper-class Edwardians favoured custom designs, while upper-middle-class Edwardians blended mass-produced, stationers' and custom designs. This suggests that both class groups used bookplates with differing purposes: while the former saw bookplates as a means to perpetuate their high social status, the latter may have been more concerned with choosing bookplates based on their aesthetic appeal and cost.

An exploration of the most frequently occurring genres, book titles, authors and publishing houses has indicated clear differences in reading practices amongst class groups: the lower classes were strongly influenced by the prize book movement and recommended reading guides, while the upper classes gave more attention to the literary canon and upholding tradition. An investigation of formats, bindings and paper has also demonstrated class-based differences inherent in Edwardian book production. In contrast to traditional views, however, an examination of purchasing habits has found that second-hand bookshops were, in fact, frequented by all classes of society.

The next chapter draws upon the findings of Chapters 6 and 7 to carry out a multimodal ethnohistorical analysis of twelve prototypical book inscriptions from the dataset. Each inscription is explored in terms of its use of image, colour, texture, typography and materiality, and is supported by evidence of the owner provided in historical records. The analysis will clearly demonstrate class-based differences in Edwardian inscriptive practices, and how this information can be used to update current understanding of the central and peripheral features of each book inscription category established in Chapter 6.

Chapter 8 – The Semiotic Features of Edwardian Book Inscriptions

8.1 Introduction

Analysing the dataset according to social categories has revealed important differences in Edwardian inscriptive practices, particularly between class groups. While up until now, inscriptive patterns have only been explored in terms of the categories and sub-categories established in Chapter 6 (i.e., ownership inscriptions, author inscriptions, association copies, gift inscriptions, prize inscriptions, prize stickers, bookplates and miscellaneous), this chapter moves on to consider the ways in which book owners used semiotic resources to transform their books from commodities into individuated artefacts. In addition to the owner's choice of words, writing implement, site of inscription, typography and colour all played an important role in projecting a distinct social and cultural identity to the outside world. In printed inscriptions, other meaning resources, such as paper type, printing technique, images, texture and symbology, were also used for this purpose.

In order to investigate these design choices and determine the extent to which they were influenced by social class, this chapter begins by exploring the materiality of inscriptions through the most frequently used writing implements, printing techniques, printing materials and sites of inscription in the current dataset. Next, based on the topological typology of book inscriptions presented in Chapter 6, the class-based findings on inscriptive practices outlined in Chapter 7, and the information on materiality that will be presented in section 8.2 of this chapter, twelve prototypical inscriptions will be chosen for multimodal ethnohistorical analysis. Each is examined with regard to the three metafunctions of visual social semiotics (representational, interpersonal and compositional), as well as any other relevant semiotic features, such as colour, texture, typography and materiality. The analysis is supported by information on the local and broader contexts of the inscription, provided by an investigation of the book's peritext and epitext, in addition to an examination of the participants, topic, linguistic form, time of inscription and process of inscription. Census information on the owner (and, when relevant, information about the awarding institution) is also essential when interpreting the inscription and possible signs of power, ideology and social posturing embedded within it. Alongside each analysis section, elaborated versions of the tables from Chapter 6 on the prototypical features of book inscriptions will be presented, taking into account semiotic differences in modes of production and their prototypical users.

8.2 Exploring Materiality in Edwardian Book Inscriptions

When creating book inscriptions, Edwardians had a range of possible implements and materials at their disposal. Although these choices gave owners a degree of freedom, as inscriptions began to take on standardised forms, owners found themselves constrained by provenance (what the mode has been repeatedly used to mean and do over time) and social conventions (Mavers, 2016: para. 2). This meant that inscriptions were not only created with an awareness of what it was possible to express and represent with the meaning resources available, but also with an awareness of the boundaries of social acceptability and the various cultural, social and historical ways in which meaning could be created through particular semiotic choices.

8.2.1 Writing Implement

While we may take the ownership of a pen for granted, this was a relatively new phenomenon for the lower classes in Edwardian Britain. In the mid-nineteenth century, pens were very expensive to produce, meaning that ownership was largely restricted to the middle and upper classes of Victorian society (Porter, 1998:176). It was only after the introduction of the handpress in the 1860s, which sped up production and brought about a dramatic decrease in the price of pens, that working-class adults were able to afford them. The subsequent creation of the 'school board pen' following the 1870 Education Act also provided many working-class children with the means to learn how to write for the first time (Charles, 1983:34). If we view pen ownership within this historical setting, the fact that members of all four class groups in my dataset owned a pen gains significance.

The fountain pen (110a) was the most popular writing implement in Edwardian Britain (Child, 1985:3). It was considered more practical than its predecessor, the dip pen (110b), as it contained a reservoir which enabled ink to flow continuously to the nib. Most fountain pens used black ink, as it was the cheapest and most readily available colour on the market. However, it was not uncommon to find stationers that sold ink in other colours, such as blue, purple and red. The popularity of black fountain pens is reflected in the current dataset: out of the 2,998 inscriptions collected, 1,635 were written with this writing implement by Edwardians in all four class groups. The dataset also shows minor usages of blue (47 occurrences), red (5 occurrences), purple (4 occurrences), gold (2 occurrences) and green (1 occurrence) fountain pen ink. The absence of dip pen examples emphasises the fact that their use was dwindling by the turn of the twentieth century.

In Edwardian Britain, there were two types of pencil that were most commonly used: plain lead (110c) and indelible (110d). The plain lead pencil was made of graphite encased in a wooden or metal holder, while the indelible pencil (a precursor to the ballpoint pen) contained an aniline dye, which could not be erased. Although both types of pencil were used throughout the dataset across all class groups (plain lead – 305 occurrences; indelible – 60 occurrences), their infrequent occurrences may be due to the fact that pencils were typically used for more mundane everyday scribal practices, such as shopping lists and note-taking, while pens were reserved for formal writing. Furthermore, inscriptions made with lead pencils are more likely to fade over time, which may account for some inscriptions physically disappearing from endpapers as if they had never existed. Other types of writing implement that occurred, albeit rarely, are paint (2 occurrences) and coloured pencils (1 occurrence)⁵⁶. These findings suggest that choice of writing implement tended to be a practical, rather than a symbolic choice, for most Edwardians, motivated primarily by availability and durability, not social status. Figure 111 shows examples of inscriptions written with each of the four most common writing implements.

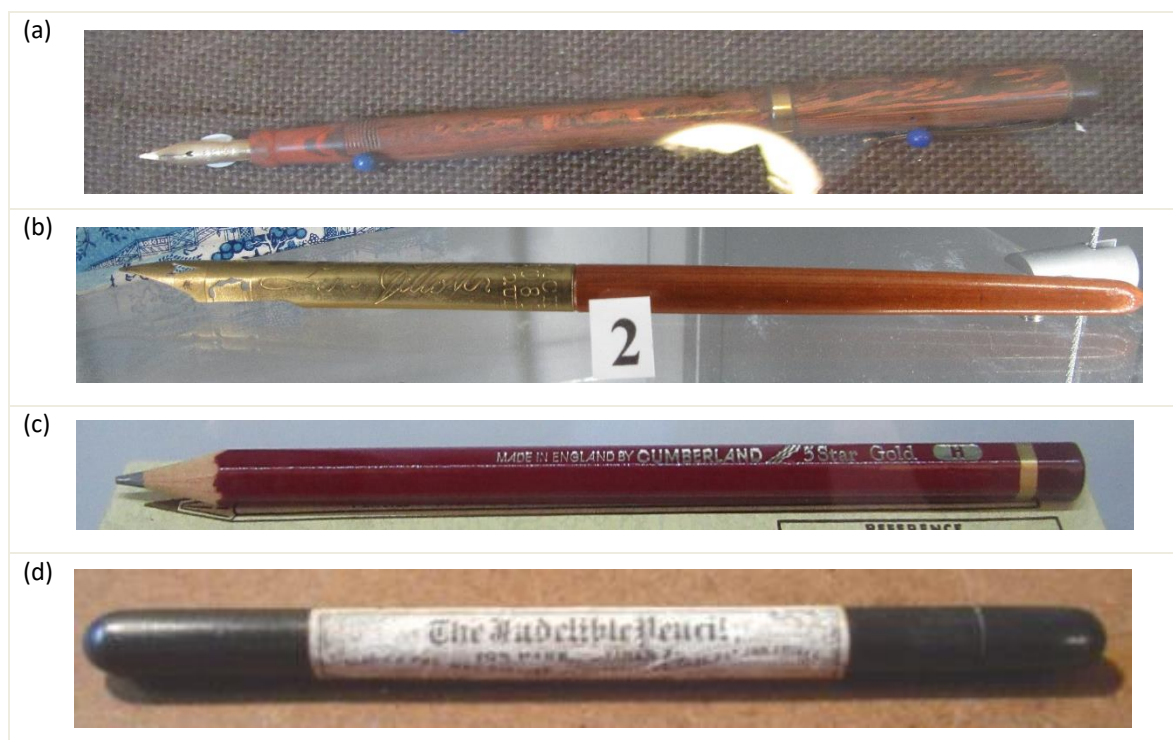


Figure 110 - Edwardian Writing Implements
(a) Fountain Pen; (b) Dip Pen; (c) Plain Lead Pencil; (d) Indelible Pencil
(images taken by O'Hagan, 2018)

⁵⁶ Full details of the frequencies for each writing implement can be found in Appendix 30.

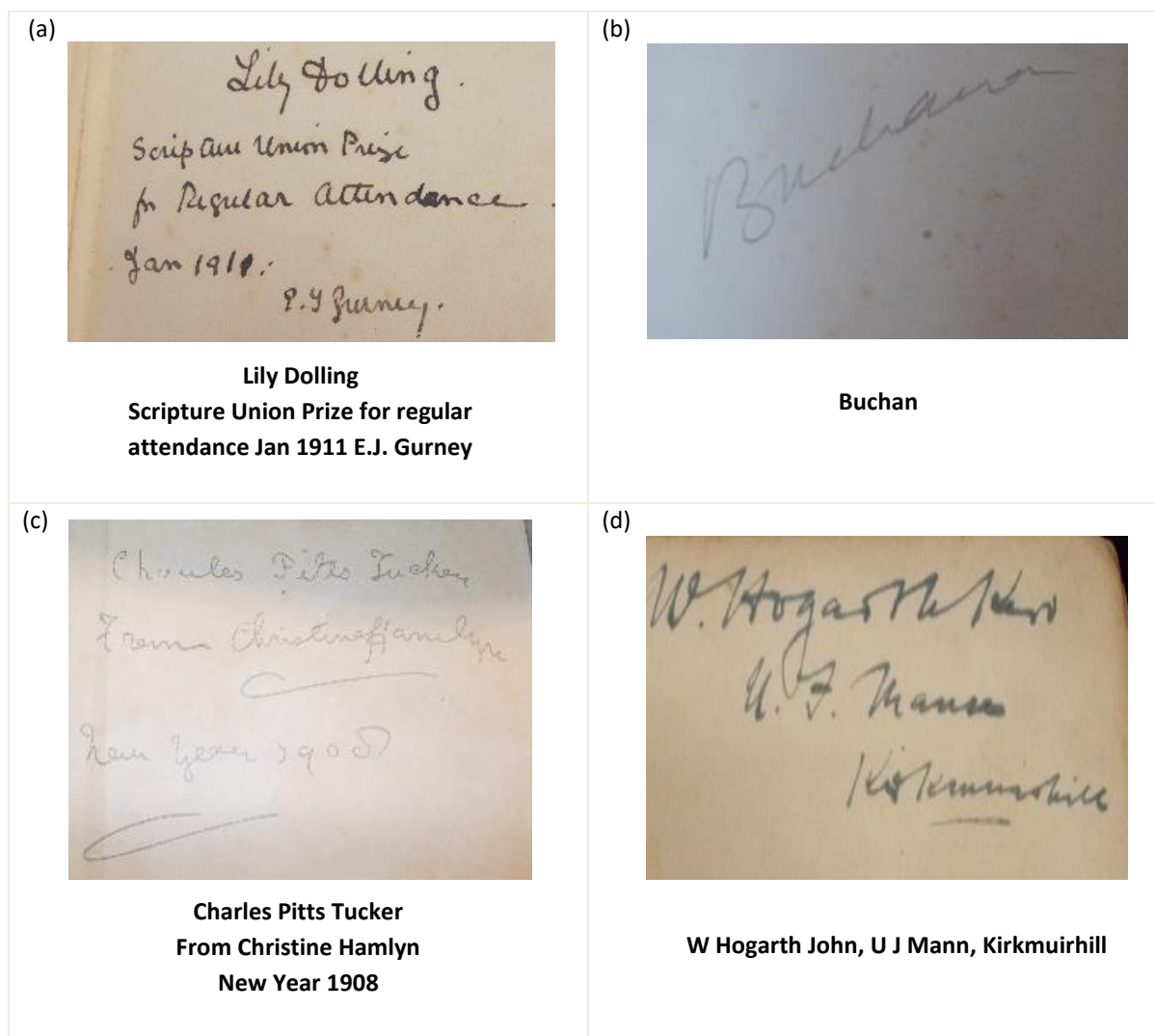


Figure 111 - Most Frequently Used Edwardian Writing Implements

(a) Black Fountain Pen (no. 792); (b) Plain Lead Pencil (no. 26); (c) Indelible Pencil (no. 55); (d) Blue Fountain Pen (no. 364)

8.2.2 Printing Technique

Any inscriptions that were not hand-written were produced using one of four broad printing techniques: relief, intaglio, planography and stencil. Figure 112 shows how each method was employed. Drawing upon the knowledge I acquired as an antiquarian bookseller and records assistant, I was able to assess the appearance of each inscription and determine that the most frequently occurring printing techniques were the planographic photolithography (black and white photographic plates), with 510 occurrences, and chromolithography (multi-coloured plates), with 362 occurrences. These two techniques grew in popularity in the late nineteenth century as newspaper printing methods were introduced into book production, which rapidly reduced costs. The widespread usage of photolithography can be attributed to the increased commercialisation of and growing demand for mass-produced bookplates by lower-class Edwardians. The popularity of chromolithography, on the other hand, can be directly

connected to the number of prize stickers within the dataset, as awarding institutions favoured colourful and attractive paste-ins that aimed to project wealth and generosity.

Examples of reliefs occur on a far lesser scale in the dataset. Black (20 occurrences) and purple (19 occurrences) rubber stamps, and embossing (7 occurrences) were occasionally used to imprint the owner's name and address, particularly by lower-middle-class Edwardians, while woodcuts (4 occurrences) were sometimes employed to create bookplates for upper-class Edwardians. The dataset also shows two examples of stencils, both of which were found in upper-class bookplates created by silkscreen prints. The notable absence of intaglio designs demonstrates the increasingly mainstream usage of bookplates in Edwardian Britain. Just twenty years earlier, most bookplates had been privately commissioned, and thus hand-etched, engraved or aquatinted. These findings indicate that, while printing technique had been a traditional indicator of class in Victorian society, by the early twentieth century, increasing mass-production methods had decreased the capacity to deduce social status from the printing technique used in a person's bookplate⁵⁷. Examples of inscriptions from the current dataset using each printing technique can be seen in Figure 113.

⁵⁷ Full details of the frequencies for each printing technique can be found in Appendix 31.

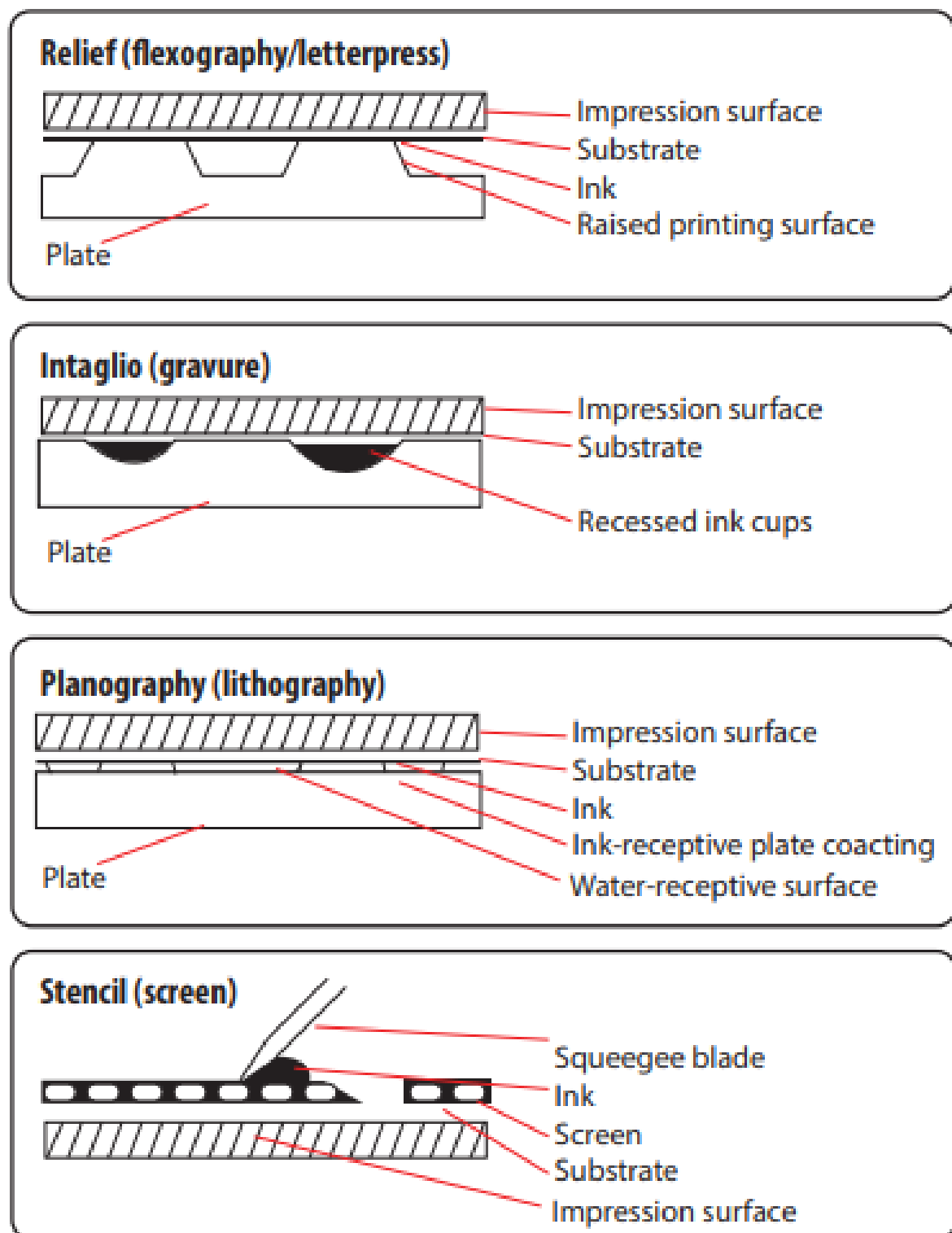


Figure 112 - Explanation of Relief, Intaglio, Planography and Stencil Printing Techniques
(O'Hagan, 2018)

(a)



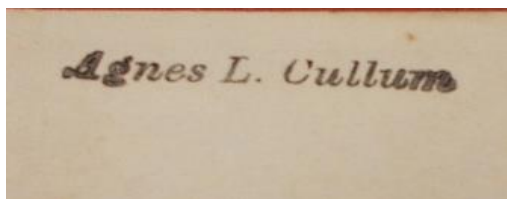
Primitive Methodist Sunday School
Stanton Hill
Prize Presented to Allan Dennis for
good attendance 80 marks out of a
total 80 marks Dec 31st 1906

(b)



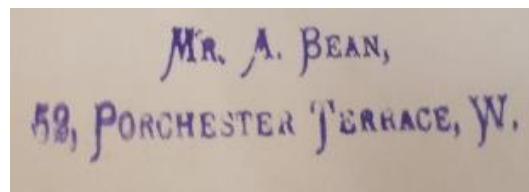
Norfolk Education Committee Prize
awarded to Faith Buttle for regular and
punctual attendance during the school
year ending March 31st 1906 Congham
School

(c)



Agnes L. Cullum

(d)



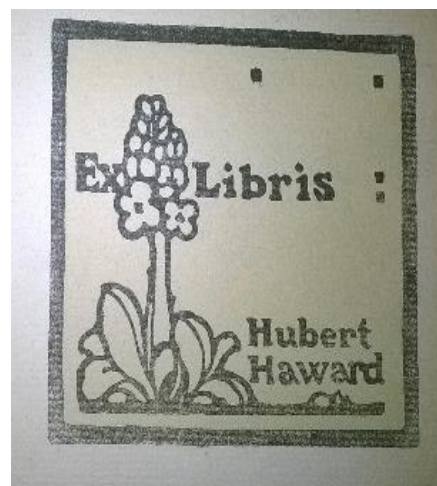
Mr A. Bean
58 Portchester Terrace W.

(e)



Liber Meus Helen Dunham

(f)



Ex Libris Hubert Haward

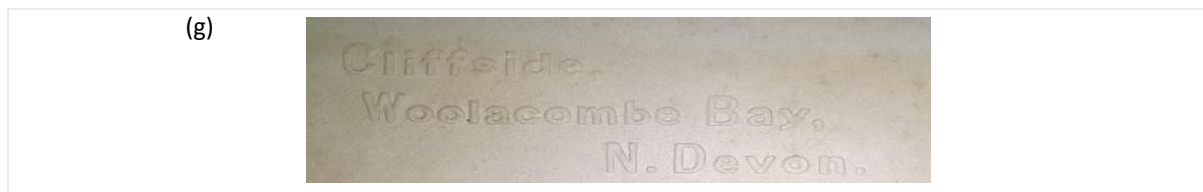


Figure 113 - Most Frequently Used Edwardian Printing Techniques

(a) Photolithography (no. 40); (b) Chromolithography (no. 678); (c) Black ink rubber stamp (no. 566); (d) Purple ink rubber stamp (no. 443); (e) Silkscreen (no. 395) (f) Woodcut (no. 1228); (g) Embossing (no. 2071)

8.2.3 Printing Material

Printed inscriptions also varied in terms of the material on which they were printed. The dataset shows that white gummed paper (114a) was by far the most frequent printing material used by book owners across all four class groups (886 occurrences). Gummed paper featured an adhesive on one side, which allowed inscriptions to be affixed easily to a book. For this reason, producers of bookplates and prize stickers favoured this material when printing designs. White was particularly common, as it enabled printed images and text to be clearly seen. The second most frequently used printing material was white card (31 occurrences), followed by white copperplate paper (14 occurrences). While copperplate paper (114b) was chosen for its card-like texture and strength, the examples of white card (114c) can be explained by the number of lower-middle-class owners who used calling cards and business cards as a cheap means of self-produced bookplates (see 7.3.2). Most other printing materials in the dataset tend to be colour variants of gummed paper, card and copperplate paper or newsprint paper (due to miscellaneous newspaper clippings stuck into some books). Despite the extensive use of wood pulp paper in book production, the dataset contains no examples of inscriptions printed on wood pulp, perhaps due to its poor quality. The preference for paper over other surface materials across all four class groups suggests that the choice of printing materials was influenced by availability and practicality, rather than by symbolic choices.

While it is clear that printing material could be used to indicate social status or wealth (Houghton Library at Harvard University contains some examples of eighteenth-century silk and velvet bookplates), the dataset contains just one example of a non-paper-based material: a leather bookplate (114d and 115d) used by the author Hugh Walpole. This suggests that, by the early twentieth century, most book owners favoured other means of expressing social status through their inscriptions⁵⁸. Examples of inscriptions from the current dataset using each printing material can be seen in Figure 115.

⁵⁸ Full details on the frequencies for printing materials can be found in Appendix 32.

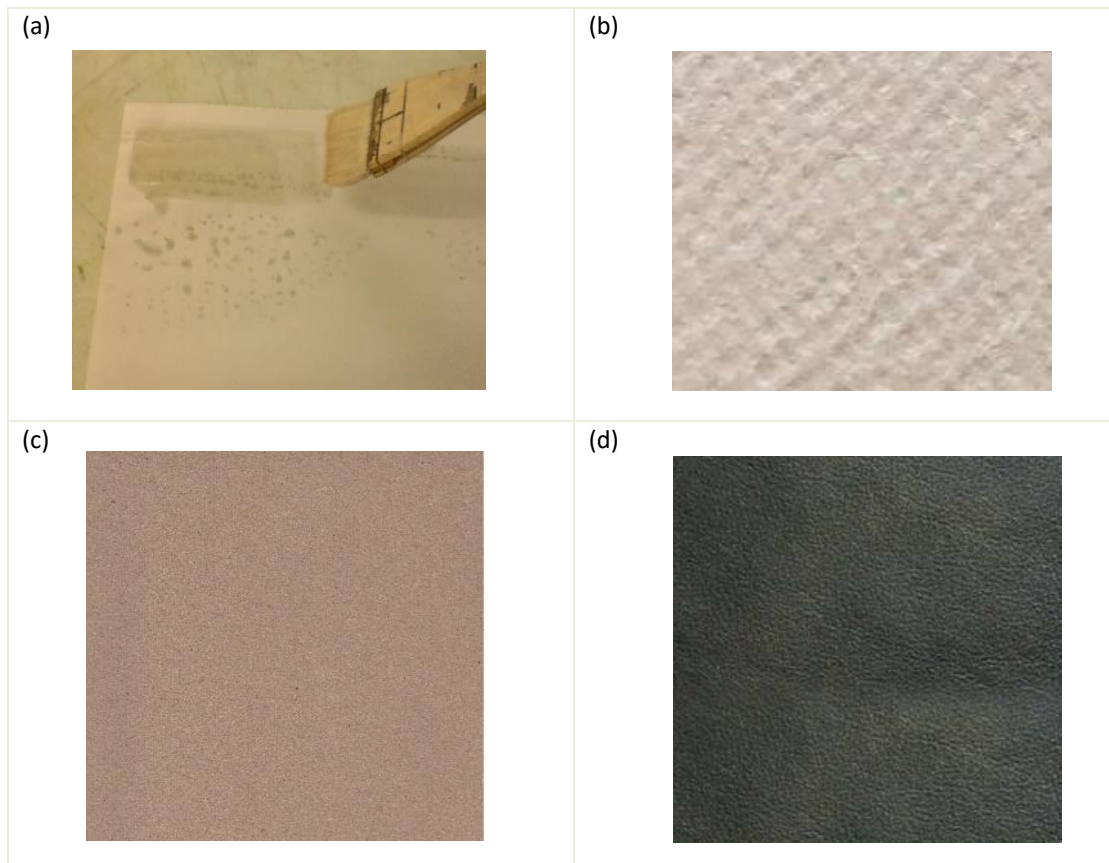
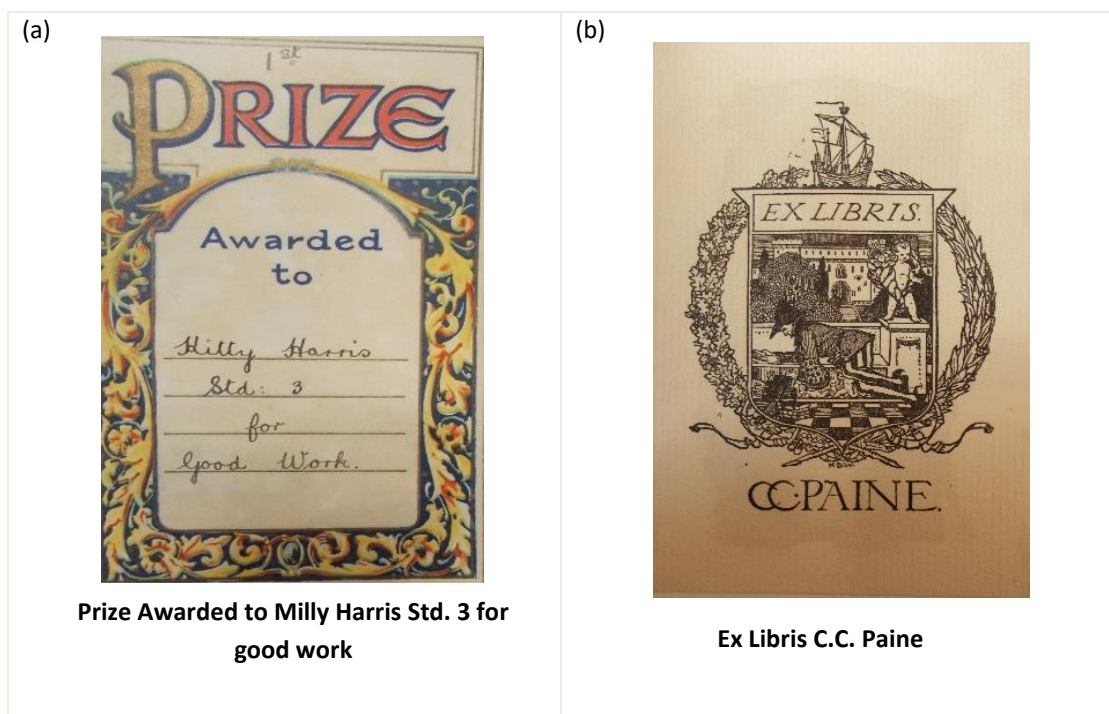


Figure 114 - Edwardian Printing Materials

(a) Gummed Paper; (b) Copperplate Paper; (c) Card; (d) Leather (O'Hagan, 2017)



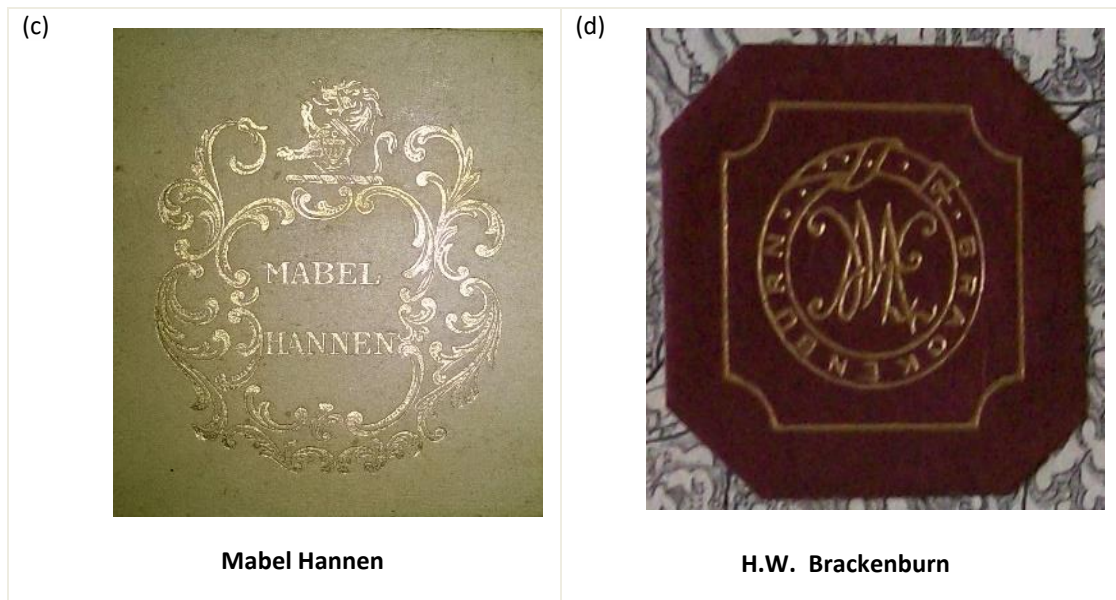


Figure 115 - Most Frequently Used Edwardian Printing Materials

(a) Gummed Paper (no. 948); (b) Copperplate Paper (no. 210); (c) Card (no. 2246); (d) Leather (no. 119)

8.2.4 Sites of Inscription

In *Paratexts*, Genette (1997) states that the half-title page of books is the “optimal site for inscription” (32). However, an exploration of the current dataset has established that there is no one clear-cut rule when it comes to the location of an inscription within the book. Often, the place where owners chose to inscribe was influenced by the type of inscription used, as well as the space that they had available to them. This can be demonstrated by the fact that the most frequent place of inscription was the centre of the front endpaper (846 occurrences). In the majority of these examples, bookplates or prize stickers were used (116a), suggesting that printed artefacts were more likely to be affixed in the centre of a page. In her study of Romantic Age inscriptions, Jackson (2001:19) obtained the same finding, which indicates the influence of tradition on the site of inscription. It is also possible that the centre of the page was chosen because it was the best position to attract readers’ attention. This was likely to be a particularly important consideration for bookplate owners and prize sticker awarders. The second most frequently occurring site of inscription in the dataset is the top centre of the front free endpaper (604 occurrences). This location (116b) was used most commonly for ownership inscriptions and gift inscriptions and may suggest that the owner followed a long-standing Western tradition of writing at the top of a page from left to right. Other popular sites of inscriptions include the centre of the front free endpaper (462 occurrences) – a variation of the location for bookplates and prize stickers (116c) – and the

top right of the front free endpaper (373 occurrences) – a variation of the conventional location of ownership inscriptions (116d).

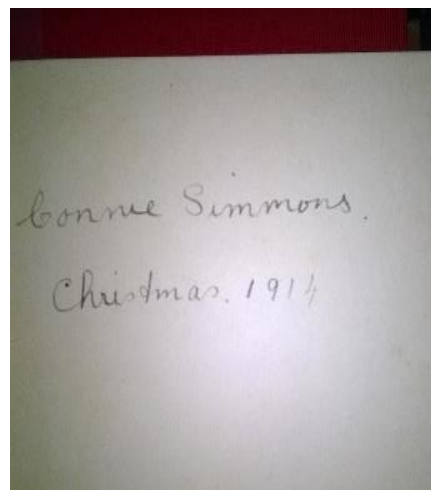
While some inscriptions were written on half-title pages and other blank pages at the beginning of the book, the majority occurred on the front endpapers, highlighting the impulse of an owner to mark possession at the earliest point possible. Although most owners followed the standard format of writing from left to right, there are some examples of inscriptions written vertically, upside down or cryptically (i.e., using nicknames or initials) to stop possible ‘intruders’ from reading something that they should not (116e, 116f, 166g). This practice was found particularly among the working classes. As this was a known practice in postcard writing to prevent the postman from becoming the unintended reader of a message (Gillen, 2013:506), working-class book owners who had previous limited experience of book ownership may have transferred this knowledge to the context of book inscriptions. With the exception of the previous example, the fact that similar trends in sites of inscriptions have been found across all four class groups suggests that conventions and unspoken rules that were learnt in society had a greater impact on where to inscribe than social background. While, in theory, owners had the freedom to inscribe wherever they liked, in practice, they remained bound by socially acceptable ways of ordering information⁵⁹.

(a)



D. Lorne McGibbon

(b)



**Connie Simmons
Christmas 1914**

⁵⁹ Full details of the frequencies for site of inscription can be found in Appendix 33.

<p>(c)</p>  <p>Ex Libris C.M. Francis</p>	<p>(d)</p>  <p>S. Scoble Brigham</p>
<p>(e)</p>  <p>Samuel Hughes from C.S.S.H. 1905</p>	<p>(f)</p>  <p>E.R from Alice Wyld, Christmas 1910</p> <p>(g)</p>  <p>W.S.M from M.M 07</p>

Figure 116 - Most Frequently Used Site of Inscription

(a) Centre of Front Free Endpaper (no. 2273); (b) Centre of Front Endpaper (no. 32); (c) Top Centre of Front Free Endpaper (no. 2344); (d) Top Right of Front Free Endpaper (no. 2295); (e) Vertical Writing (no. 1369); (f) Upside-Down Writing (no. 2067); (g) Cryptic Writing (no. 1706)

8.3 A Multimodal Ethnohistorical Analysis of Edwardian Book Inscriptions

In this section, twelve inscriptions are studied using multimodal ethnohistorical analysis. The analysis brings together the findings presented in Chapters 6 and 7 on the prototypical features of book inscriptions, as well as on any class-based differences in inscription types. In particular, the semiotic features of each inscription, as well as the sociocultural context and personal backgrounds of all participants involved in their creation, are explored.

8.3.1 Ownership Inscription

The data presented in Chapter 7 demonstrated that the ownership inscription was used by males and females across all four class groups in Edwardian society. Its usage was particularly frequent amongst the working classes, whose increased literacy and disposable income had granted them access to book ownership for the first time. According to the prototypical features of book inscriptions established in 6.3, an ownership inscription must be hand-written and contain the owner's name. It may also incorporate additional information, such as the owner's address, location or date. In the current dataset, this format is adhered to across all four class groups. Considering the widespread and largely congruous class-based usage of ownership inscriptions, it is helpful to add a new column to the table presented in 6.3 that outlines its main users (Table 24).

	Central Features	Peripheral Features	Users
Ownership Inscription	<ul style="list-style-type: none">- Hand-written- Owner's name	<ul style="list-style-type: none">- Additional information (e.g. date, address, location)	<ul style="list-style-type: none">- Males and females in all four Edwardian class groups (working class, lower-middle class, upper-middle class, upper class), but predominantly the working classes

Table 24 - Updated Prototypical Features of Ownership Inscriptions

Given the above criteria, the ownership inscription in Figure 117 can be considered a prototypical example. It belonged to the working-class Huw Roberts and was found in the 1892 edition of *Did a Hen or an Egg Exist First?*, a book by Jacob Horner that chronicles his doubts about religion after the many discoveries of modern science.



Figure 117 - Huw Roberts

(a) Prototypical Ownership Inscription (no. 6); (b) Did a Hen or an Egg Exist First (no. 6); (c) Image of Huw Roberts (www.ancestry.com)

Huw Roberts was born in Llandegla in Denbighshire, Wales. At the time of inscription in 1902, he was fifty years old, living in Blaenau Ffestiniog and working as an outfitter in a draper [1911 census], which made him part of the upper-working class, or what Entwistle (1990) terms the “artisan elite” (40). Outfitters like Huw earned roughly £120 a year⁶⁰ (Thompson, 1992:6), which would have provided a reasonable amount of disposable income for him to spend on books. The 1902 catalogue of the Religious Tract Society prices Huw’s book at 2/6⁶¹ – the average price for an octavo in Edwardian Britain. Huw’s choice of book is interesting, as it may suggest a growing scepticism about religion despite the fact that he was brought up in an Anglican family. In *The Condition of England*, Masterman (1909) notes that “religion is steadily fading from the modern city race” (266), particularly amongst the working and lower-middle classes.

⁶⁰ £13,440 in today’s money.

⁶¹ £14 in today’s money.

Huw's inscription is characterised by the simplicity of its design, which is made up of his full name, the location and date. These three pieces of information are arguably the most important personal details that are recorded in all official documents throughout life. The fact that Huw has chosen to log this information in his book is meaningful, as it indicates the significance that he gave to the inscription as a means of indicating possession.

The equal distribution of weight in terms of the lettering and connectivity of letters, word spacing and line spacing throughout the inscription show that Huw gives the same importance to all three elements of information. Moreover, the writing follows an orderly pattern spread across three lines and running from left to right – the typical linear reading path in Western culture. This linearity imposes a syntagm on the reader that determines the sequence and connection between each element. Each line is also slightly indented, which indicates a “footing shift” (Goffman, 1981:128) that establishes a new frame and a new referential point for the reader.

The inscription has been written on the top centre of the front endpaper of the book with a black fountain pen. Huw's use of black ink was likely influenced by the fact that it was the cheapest and most widely stocked colour of ink in the early twentieth century. Additionally, letter writing guides of the time explicitly advised that black ink be used whenever possible, as “it is the most durable colour, and one never tires of it” (Westlake, 1876:18). It is probable that Huw applied this general implicit set of conventions to the context of book inscriptions.

Born in 1852, Huw did not benefit from the various education acts that were introduced later in the nineteenth century to improve standards and increase minimal school-leaving age. Instead, he left school at nine years old [1861 census], which means he would most likely have had no more than a basic knowledge of reading, writing and arithmetic. At the time when Huw attended school, the Vere Foster handwriting style was just being introduced. It was deemed a single, general purpose style that blended the needs of elegance and speed, thus making it suitable for both middle- and working-class boys and girls (Smith, 1977:27). Considered as “an imitation of real free writing rather than stiff Copperplate engraving,” (Foster, 1865, cited in Sassoon, 1999:28), this style can be seen clearly in Huw's inscription. The letters are slightly slanted to the right and have wider body proportions, and there is no marked contrast between thick and thin strokes. The looped *f* (as noted in *Ffestiniog*) is particularly characteristic of this style of handwriting.

8.3.2 Author Inscription

Chapter 7 showed that the author inscription had a far more select group of users than the ownership inscription: male and female upper-middle and upper-class Edwardians. The exclusive nature of book signings and public lectures by authors was suggested as a possible reason for this difference (7.3.3). Author inscriptions are characterised by their hand-written format and the presence of the names of the author and the recipient (who is generally not personally known to the author). Although not essential, they can also feature a message of regards, the date and the occasion (6.3). This prototypical format is followed by all upper-middle and upper-class book owners in the dataset. Table 25 shows an updated version of the table presented in Chapter 6 with information on the key users of author inscriptions.

	Central Features	Peripheral Features	Users
Author Inscription	<ul style="list-style-type: none">- Hand-written- Contains name of author and/or recipient (unknown to author)	<ul style="list-style-type: none">- Additional information (e.g. occasion, date)- Message of greetings/regards	<ul style="list-style-type: none">- Upper-middle and upper-class males and females

Table 25 - Updated Prototypical Features of Author Inscriptions

Based on the information provided in Table 25, the author inscription in Figure 118 can be considered a prototypical example. It was written by children's author E. Nesbit for a girl called Winifred inside of Nesbit's 1910 novel *The Magic City*, a story about a boy who is teleported into a giant model city that he built. Although Winifred cannot be found in census records, the material structure of the book (gilt, special cover design) and its price (5s)⁶² [New Books for the Young, 1910 Catalogue] suggest that she was a member of the Edwardian upper-middle class.

⁶² £28 in today's money.

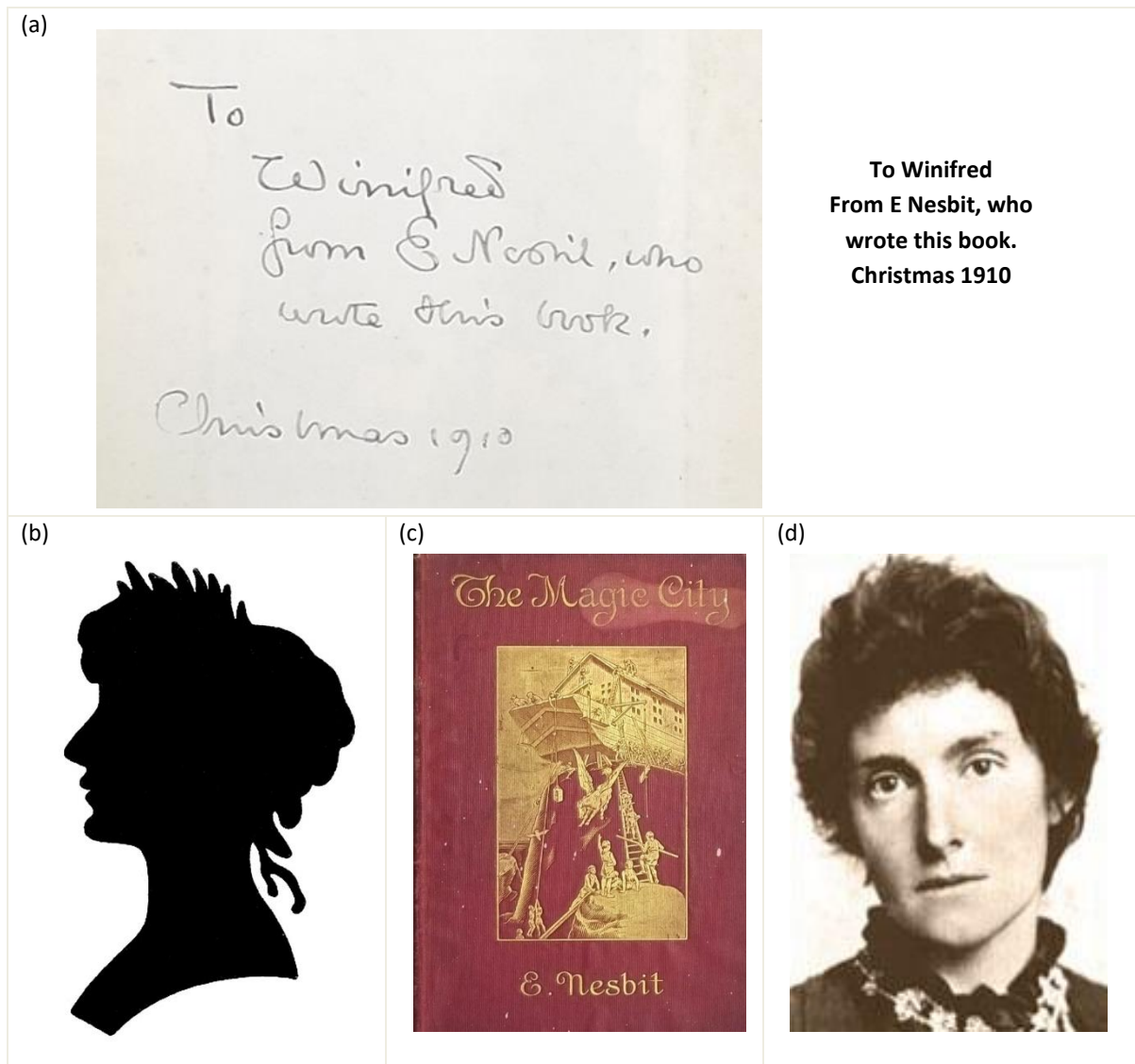


Figure 118 - Winifred

(a) Prototypical Author Inscription (no. 191); (b) No image of Winifred; (c) *The Magic City* (no. 191); (d) Image of E. Nesbit (www.ancestry.com)

The style of inscription and a comparison with similar modern-day inscriptions suggest that Nesbit wrote this message during a book-signing session attended by Winifred. As mentioned in 7.3.3, book signings were an Edwardian invention, pioneered by Selfridge's in London and specifically aimed at men and women who had sufficient disposable income to spend in store (Willis, 2016, Selfridge's Press Office Manager, personal correspondence).

As with the previous inscription, a black ink fountain pen is used. Again, this choice was probably guided by the fact that black ink was most readily available and considered most appropriate for formal writing. This inscription appears in the centre of the front free endpaper. It is possible that Nesbit deliberately chose this space as it is the first place that the eyes rest upon opening the book.

The style of handwriting employed in this inscription is not one typically associated with the early twentieth century. However, it bears some resemblance to the vertical style of handwriting that was recommended by John Jackson (handwriting professor) in the early 1890s. Some late-Victorian educators argued that vertical writing was quicker, as “the perpendicular of every right-angled triangle is shorter than the hypotenuse, and therefore there is less distance for the pen to travel in making vertical lines, than in making slanting lines” (Witherbee, 1893:87). Furthermore, Witherbee stated that vertical writing ensured that students maintained an upright posture, which was “better for their health” (*ibid*). If Nesbit were, indeed, writing this inscription at a book-signing, speed of production may have influenced her decision to adopt this style of handwriting. The fact that the letters look rather messy and hurriedly formed with no crossing of the *ts* (note how ‘Nesbit’ is written) may add weight to the hypothesis that it was produced in the context of a book-signing session. This notion is further supported by Sassoon (1993:40), whose study on differences in handwriting when writing at speed revealed a considerable lack of *t* crossing and the joining of *t-h*.

8.3.3 Association Copy

Like the author inscription, association copies were also used exclusively by upper-middle and upper-class Edwardians (7.3.3 and 7.3.4). Given that association copies depended on a relationship between eminent or wealthy Edwardians, it is unsurprising that the lower classes were excluded from this inscriptive practice. The central and peripheral features of association copies resemble those of author inscriptions, with the crucial difference being that the author and the recipient are known to one another (6.3.3). Table 26 shows the key features of association copies with additional information on their users.

	Central Features	Peripheral Features	Users
Association Copy	<ul style="list-style-type: none"> - Hand-written - Contains name of author and/or recipient (known to author) 	<ul style="list-style-type: none"> - Additional information (e.g. occasion, date) - Message of greetings/regards 	<ul style="list-style-type: none"> - Upper-middle and upper-class males and females

Table 26 - Updated Prototypical Features of Association Copies

Figure 119 shows a prototypical association copy from the dataset, inscribed by L. Forbes Winslow, a British psychiatrist associated with the Jack the Ripper case, to H.M. Hyndman, the founder of the Social Democratic Federation and the British National Socialist Party [1911 census]. The inscription was found in Forbes Winslow’s autobiography,

Recollections of Forty Years. Their professions and educational background indicate that these two men belonged to the upper-middle class.

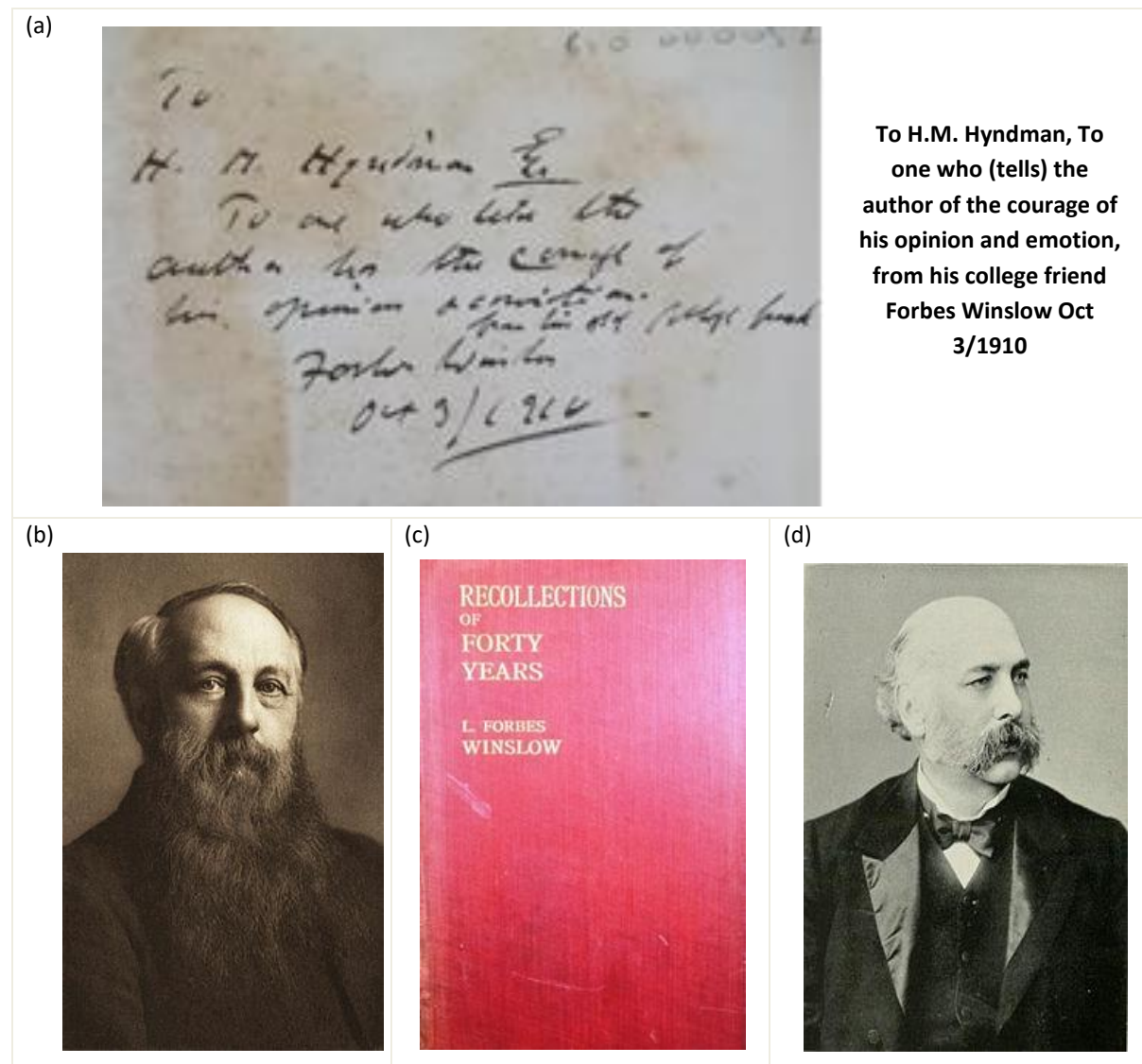


Figure 119 - H.M. Hyndman

(a) Prototypical Association Copy (no. 113); (b) Image of L. Forbes Winslow (www.ancestry.com); (c) *Recollections of Forty Years* (no. 113); (d) Image of H.M. Hyndman (www.ancestry.com)

Like the previous two inscriptions, this example is also written in black fountain pen. At the time of inscription, Forbes Winslow was sixty-six years old [1911 census], and his choice of handwriting indicates a blending of traditional copperplate (i.e., heavy downward strokes, thin connecting strokes, decorative flourishes) and the more modern Vere Foster style (i.e., looped cursive, wider letter body proportions, open *p*) (Graddol, 2007:188). Forbes Winslow lived through a period of vast changes in education and handwriting, and he may have unconsciously adopted features from both styles to create his own calligraphic form.

It is also interesting to note that Forbes Winslow has written his name as a signature. Jakoby (1938, cited in Sassoon, 1999) argues that the signature has its own “personal

hieroglyph” (76) that presents the writer and his/her character to the world. Writing a signature differs from name writing in several aspects. As Sassoon (1993:76) notes, speed influences the letters, pressures, slant and individuality of letterforms, idiosyncratic stress patterns on certain features, such as capital letters, will develop, and different forms of the owner’s name may be used. All of these aspects can be noted in this inscription, and they highlight the personal repertoire of shapes that was available to Forbes Winslow.

In his inscription, Forbes Winslow has also underlined particular features to make them salient. The first underlined element is the *E* next to Hyndman’s name. This *E* indicates Hyndman’s status as ‘Esquire’ and signals the importance that Forbes Winslow gave to this title. The second is the date. Rather than suggest salience, this underlining seems to mark the completion of the inscription. ‘From his old college friend’ is written in a much smaller font and appears to have been slotted into the small space between the message and Forbes Winslow’s name. Forbes Winslow may have chosen to add this at the last minute to indicate the relationship between the two men and conjure up a nostalgic shared knowledge of their time together at Trinity College, Cambridge [Cambridge University Alumni, 1261-1900].

8.3.4 Gift Inscription

The findings in Chapter 7 indicate that, in the current dataset, the gift inscription was used by males and females across most age categories and all class groups. This not only highlights the importance of gift-giving in Edwardian social interactions, but also demonstrates the improvement in average family incomes that enabled even the working classes to buy gifts for one another. The prominence of gift inscriptions amongst the lower-middle classes is particularly interesting, as this group used gift-giving as a symbolic gesture of social status and cultural capital (see also 7.3.2). As indicated in chapter 6.3, all gift inscriptions must be handwritten and contain the name of the giver and/or recipient. They may also feature the occasion or date of inscription. While gift inscriptions across all four class groups follow this format, an additional peripheral feature must be added for the lower-middle classes: ornate or decorative handwriting. Throughout the dataset, the use of elegant calligraphy in gift inscriptions is used exclusively in this class group. Table 27 shows an updated version of the prototypical features of gift inscriptions.

	Central Features	Peripheral Features	Users
Gift Inscriptions	<ul style="list-style-type: none"> - Hand-written - Contains name of giver and/or recipient 	<ul style="list-style-type: none"> - Additional information (e.g. occasion, date) - Ornate calligraphy (when used by lower-middle classes) 	<ul style="list-style-type: none"> - Males and females in all four Edwardian class groups (working class, lower-middle class, upper-middle class, upper class), but predominantly the lower-middle classes

Table 27 - Updated Prototypical Features of Gift Inscriptions

Based on these criteria, the gift inscription in Figure 120 represents a prototypical example written by the lower-middle-class Herbert A. Prince and given to Mrs Ellen Holman. It comes from the 1911 edition of *A Journalist in the Holy Land*, a travel book about Egypt and Palestine by Arthur E. Copping.

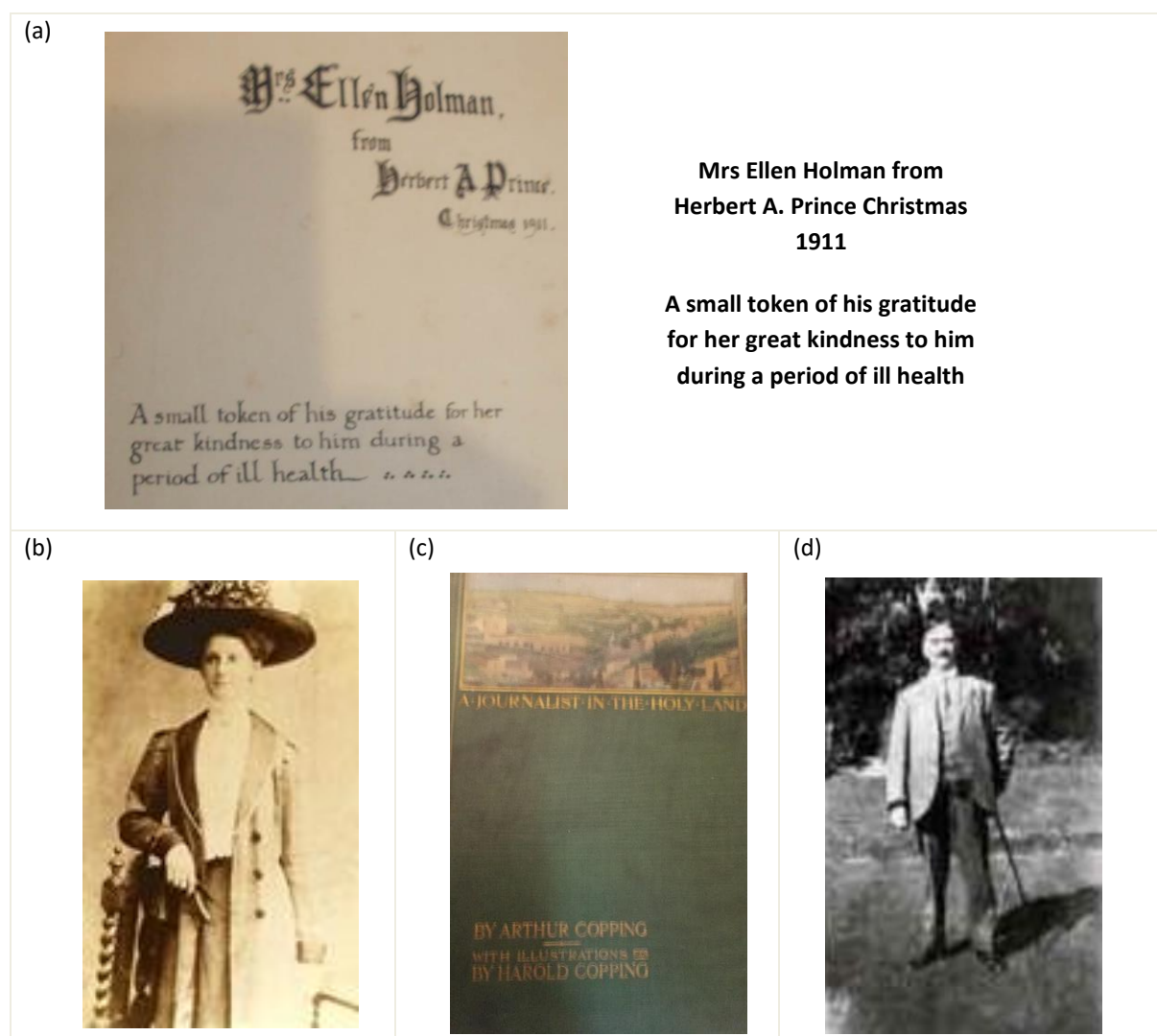


Figure 120 - Ellen Holman

(a) Prototypical Gift Inscription (no. 472); (b) Image of Ellen Holman (www.ancestry.com); (c) *A Journalist in the Holy Land* (no. 472); (d) Image of Herbert A. Prince (www.ancestry.com)

At the time of the inscription, Herbert A. Prince was a forty-four-year-old insurance clerk, living in Sutton, Surrey; Ellen Holman was a fifty-two-year-old housewife, also living in Sutton. Ellen's son, Lennox, was a work colleague of Herbert's [1911 census]. Herbert was part of the lower-middle class of Edwardian Britain, while Ellen's social background and clothes in the image suggest an upper-middle-class woman. Their differences in class may explain Herbert's use of atypically ornate calligraphy when writing this otherwise prototypical inscription. Having obtained social mobility through their employment as clerks, the newly emergent lower-middle classes were keen to signal that they were emphatically not working class and felt stridently aware of the fact. Conscious of Ellen's own status, Herbert may have used calligraphy to index his aspiring education and culture. Herbert's choice of book is also interesting, as Egypt and Palestine were popular destinations for middle-class Edwardian tourists. In purchasing this book, Herbert was perhaps surreptitiously signalling his desire to be accepted into Ellen's social circle. This is supported by the fact that Herbert's book cost 6s⁶³ [Religious Tract Society Catalogue, 1911] – a considerable amount of money for a clerk whose weekly wage was probably around £3⁶⁴ (Crossick, 1977:18).

The first part of the inscription is located on the centre right of the front free endpaper and is written in ornamental gothic script. From an inspection of Herbert's handwriting in the 1911 census, it is clear that the handwriting used in the inscription was not part of his everyday writing practices. Writing in 1906, the craftsman Edward Johnston stated that, "Gothic lettering is one of the most picturesque forms of lettering and therefore of ornament – and besides its ornamental value, there is still in the popular fancy a halo of romance about 'black letter', which may fairly be taken into account" (331). Thus, it is likely that Herbert deliberately chose this lettering for its aesthetic appeal and positive reflection on himself. Scarfe-Beckett (2015: para. 6) notes that traditional gothic lettering used glossy black for the body text, vermilion for capital letters and gold for decoration. Here, despite the monochrome black ink, Herbert has used shading to give the impression of different hues. The first letters of both names and the word 'Christmas' are emboldened, thus accentuating their appearance on the page. The writing style also adheres to other traditional characteristics of gothic script, such as straight vertical orientation and lines produced by small controlled nib movements (Graddol, 2007:179).

⁶³ £33.60 in today's money.

⁶⁴ £336 in today's money.

The second part of the inscription, which is separated from the first in a new frame at the bottom left corner of the front free endpaper, indicates a change in writing style. Here, the letters are based on humanist minuscule – a style of script that was invented in secular circles in Italy at the beginning of the fifteenth century. This writing was typically associated with intelligence, the revival of antiquity and beauty (Meiss, 1960:109), and it may have been chosen by Herbert to promote an image of himself as someone who is well-educated (and, hence, justifiably part of Edwardian middle-class society). This part of the inscription is followed by four three-dotted triangles. Within mathematics, this symbol signifies ‘therefore’, and may have been employed in this context to signal the physical act of giving the book as a token of thanks. Alternatively, this symbol can be considered as a form of asterism, which was often used to indicate a break in a text. If this is the case, it violates our understanding of the asterism, as no more text follows. The fact that the two parts of the inscription are located in separate frames is also significant, as this divorces the act of thanking from the participants involved in the speech act. This disassociation is further exemplified by the use of the personal pronouns ‘his’ and ‘her’ that cannot be linked back to the referents as easily when they appear in a separate frame. Both choices may have been made deliberately by Herbert to separate himself from any connection with the book once it had left his hands.

8.3.5 Prize Inscription

According to the findings presented in Chapter 7, prize inscriptions were clearly used predominantly by 0-11 and 12-18-year-old working-class and lower-middle-class males and females. This reflects the fact that prize-giving targeted lower-class groups of Edwardian society with the aim of providing them with a moral education (5.3). Prize inscriptions are always hand-written and feature the name of the awarding institution and the recipient. They can also contain the reason for awarding the prize, the year of award and the signature of the headteacher/superintendent (6.3). In the current dataset, these characteristics are shared by books intended for working-class and lower-middle-class recipients. Table 28 shows an updated version of the table presented in Chapter 6 with information on the key users of prize inscription.

	Central Features	Peripheral Features	Users
Prize Inscriptions	<ul style="list-style-type: none"> - Hand-written on front endpapers - Name of institution - Recipient 	<ul style="list-style-type: none"> - Reasons for prize - Year of award - Signature of headteacher/superintendent 	<ul style="list-style-type: none"> - Givers: All types of schools, Sunday schools, clubs and associations - Recipients: 0-11 and 12-18 year old working-class and lower-middle-class males and females

Table 28 - Updated Prototypical Features of Prize Inscriptions

The image in Figure 121 shows a prototypical prize inscription based on the above criteria. It was written by one of the managers of the Ballaugh Primitive Methodist Sunday School, and was awarded to the working-class Katie Cowell. Primitive Methodism was one of the religious denominations in Edwardian Britain that was most closely associated with the working classes (Calder, 2016:ix). It played an important role in the formative phase of the Trade Union movement in England, and was particularly widespread on the Isle of Man, where Ballaugh is located.

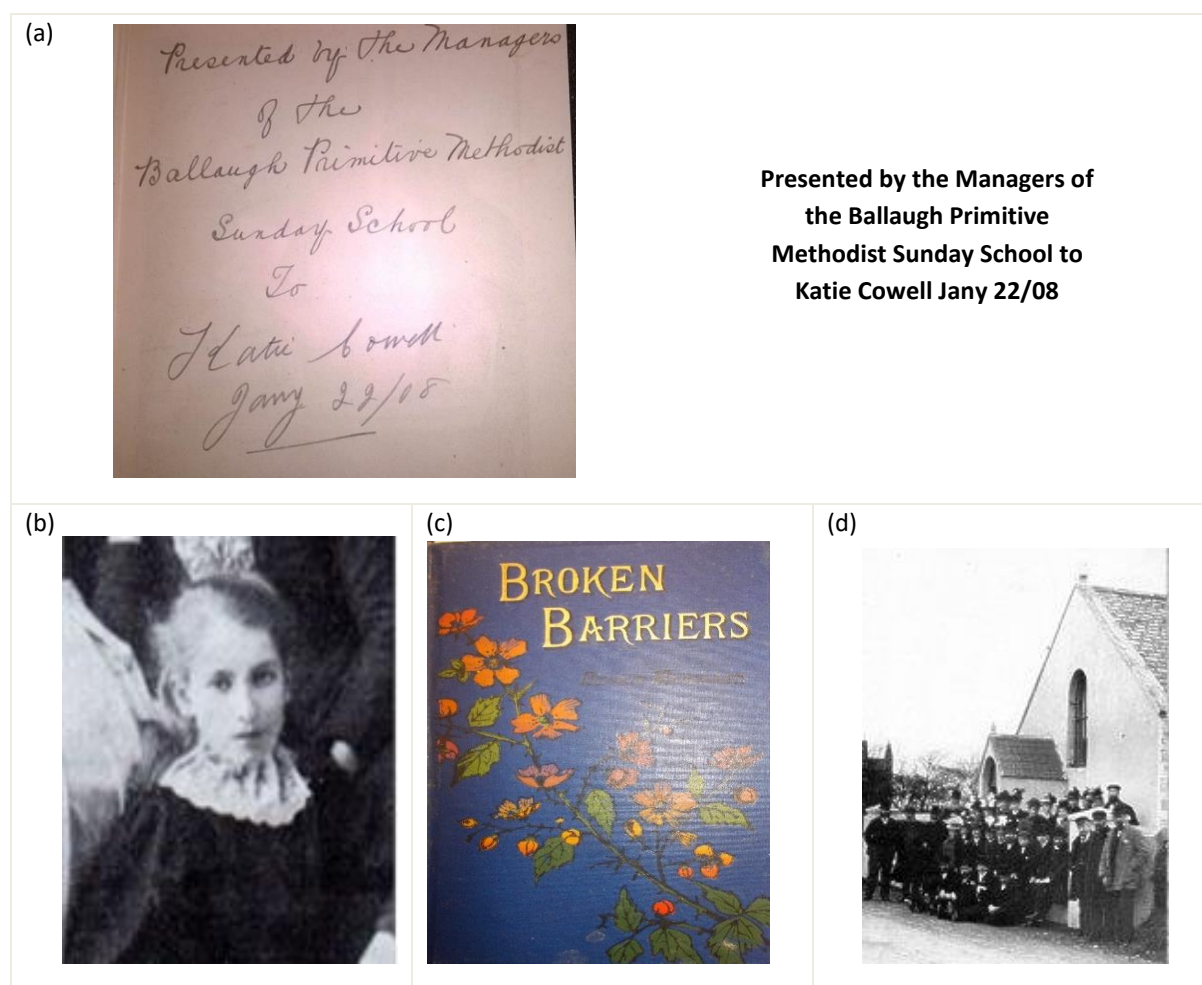


Figure 121 - Katie Cowell

(a) Prototypical Prize Inscription (no. 563); (b) Image of Katie Cowell (www.ancestry.com); (c) *Broken Barriers* (no. 563); (d) Image of the Ballaugh Primitive Methodist Sunday School (<http://goo.gl/7MvZXg>)

At the time of inscription, Katie was nineteen years old and working as a servant for a Church of England clergyman. The fact that Katie still attended Sunday school at nineteen is not unusual. As Lacquer (1977:85) notes, although most attendees were children, the age of scholars ranged from five to thirty years old. The inscription appears in the religious novel *Broken Barriers* by Bessie Marchant and it was probably awarded to Katie to provide her with a suitable model of behaviour. Analysis of the book's contents confirms this aim, as cleaning and nursing are the two main activities of the book's protagonist, Ruth Maplesden, who claims that all girls' knowledge "must be gained from books" (Marchant, 1889:144).

This inscription is written in black fountain pen and plain indelible pencil. The indelible pencil served as a convenient substitute for the fountain pen, as it could be carried on one's person without need for ink or fear of leaks, and provided firm pressure and permanent markings (Dube, 1998: para. 12). It is likely that the managers of the Sunday school opted for indelible pencil when writing the recipient's name and date so that the inscription did not fade or smudge and would serve as an enduring emblem of Katie's good behaviour. The fountain pen, on the other hand, was reserved for writing the name of the Sunday school. The differences in writing implement also suggest that the two acts of inscription were carried out at different times. It is possible that the Sunday school name was written in all the copies when they were originally purchased, whereas the prize winners' names were added after they had been selected to receive a prize.

In this example, the type of handwriting is a form of Vere Foster looped cursive (Smith, 1977:27). The letters are slightly slanted to the right and characterised by rounded ascenders and descenders. The clarity of letterforms in this handwriting would have ensured that the message of the inscription was interpreted clearly by the recipient. The inscriber has also chosen to centre particular elements of the inscription (e.g. 'of the' in Line 2; 'to' in Line 5). This not only makes those words more salient, but it also provides symmetry between the first and third lines and the fourth and sixth lines respectively. As Kress and van Leeuwen (2006:93) note, symmetrical composition and equidistant spatial arrangement of different elements connote their equivalent importance. Like in the association copy example, the date is underlined, which marks the end of the reading path and signals the completion of the inscription.

8.3.6 Prize Sticker

Chapter 7 revealed that prize stickers were also favoured by institutions awarding prizes to 0-11 and 12-18-year-old working-class and lower-middle-class males and females, with some

rare examples in the 19-30-year-old age category. The few examples of prize stickers in the upper-middle-class subset were awarded to children attending boarding schools. All prize stickers are printed on gummed paper and feature the name of the institution, the recipient and the reason for the prize. They can also show the year of award and the logo of the institution (6.3). From a material perspective, prize stickers are one of the most interesting inscription types, as their designs vary considerably. For this reason, when considering materiality, it is useful to sub-categorise prize stickers into four groups (Basic, Standard, Premium and Deluxe) based not on the awarding institutions, but rather on the way they were advertised in Edwardian book catalogues (O'Hagan, 2017a:520). As stated in 6.3, recognising the fluidity of genre is an essential component of a genre-based approach to multimodality, as it enables texts to be placed into different categories according to the purpose of the analysis (Bateman, 2008:177). Table 29 shows an updated version of the prototypical features of prize stickers according to their material classification and their primary users.

	Central Features	Peripheral Features	Users
Basic prize sticker	<ul style="list-style-type: none"> - Monochrome - Simple black border - No illustrations or decorations - Locally produced (no printer's mark) - Name of institution, receiver and reason for prize 	<ul style="list-style-type: none"> - Year of award - Signature of headteacher/superintendent 	<p>Givers: Small nonconformist religions (e.g. United Methodists, Primitive Methodists)</p> <p>Recipients: 0-11- and 12-18-year-old working-class and lower-middle-class males and females</p>
Standard prize sticker	<ul style="list-style-type: none"> - Polychrome (max. two colours) - Blend of traditional (Gothic lettering) and modern elements (Art Nouveau patterns) - Institution's logo - Locally produced (printer's mark) - Name of institution, receiver and reason for prize 	<ul style="list-style-type: none"> - Year of award - Signature of headteacher/superintendent 	<p>Givers: Board schools, larger nonconformist religions (e.g. Baptist, Congregationalist), secular clubs/associations</p> <p>Recipients: 0-11-, 12-18- and 19-30-year-old working-class and lower-middle-class males and females</p>

Premium prize sticker	<ul style="list-style-type: none"> - Polychrome (two colours including gilt) - Art Nouveau - Nationally produced (printer's mark) - Numbered (produced for catalogue) 	<ul style="list-style-type: none"> - Year of award - Signature of headteacher/superintendent 	Givers: Wesleyan Methodists, Church of England, religious clubs/associations Recipients: 0-11- and 12-18- and 19-30-year-old working-class and lower-middle-class males and females
Deluxe prize sticker	<ul style="list-style-type: none"> - Blend of gilt and polychrome - Elaborate Art Nouveau decoration - Illustrations - Nationally produced (may or may not feature printer's mark) - Template designs 	<ul style="list-style-type: none"> - Year of award - Signature of headteacher/superintendent 	Givers: Church of England, Faith schools, Grammar schools, Boarding schools Recipients: 0-11- and 12-18-year-old working-class, lower-middle-class and upper-middle-class males and females

Table 29 - Updated Prototypical Features of Prize Stickers

Figure 122 shows prototypical basic, standard, premium and deluxe prize stickers. Due to space restrictions, just one example will be analysed in detail⁶⁵ (Figure 123).



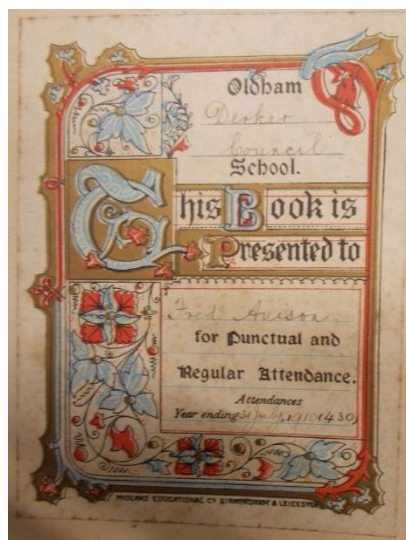
⁶⁵ For a detailed analysis of each of the above prize stickers, see O'Hagan (2017).

(c)



**Presented to James Higham 2nd Prize
Class III Sunday School W.R. Clayton
Vicar**

(d)



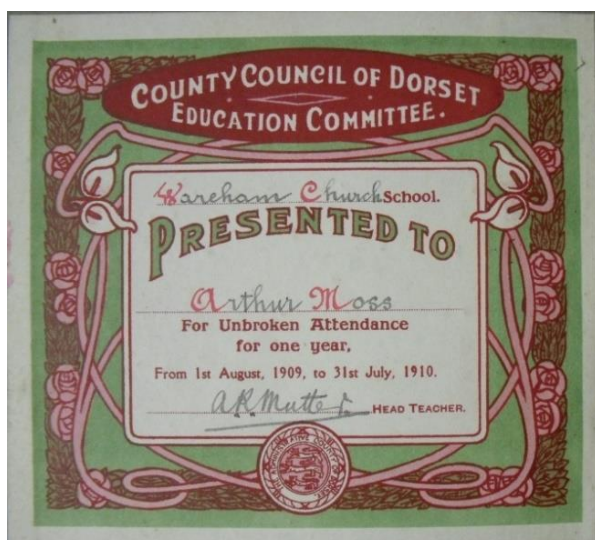
**Oldham Derker Council School This
Book is Presented to Fred Avison
for punctual and regular attendance
Attendance year ending 31 July 1910**

Figure 122 - Types of Prize Sticker

(a) Prototypical Basic Prize Sticker (no. 557); (b) Prototypical Standard Prize Sticker (no. 667); (c) Prototypical Premium Prize Sticker (no. 645); (d) Prototypical Deluxe Prize Sticker (no. 317);

Figure 123 shows a deluxe prize sticker awarded to the working-class Arthur Moss by Wareham Church School. It featured inside the religious novel *Twin Brothers* by Francis Palmer – a story about two runaways.

(a)



**County Council of Dorset
Education Committee
Wareham Church School
Presented to Arthur Moss for
unbroken attendance for one
year
From 1st August 1909 to 31st July
1910
A.R. Mutter, Head Teacher**

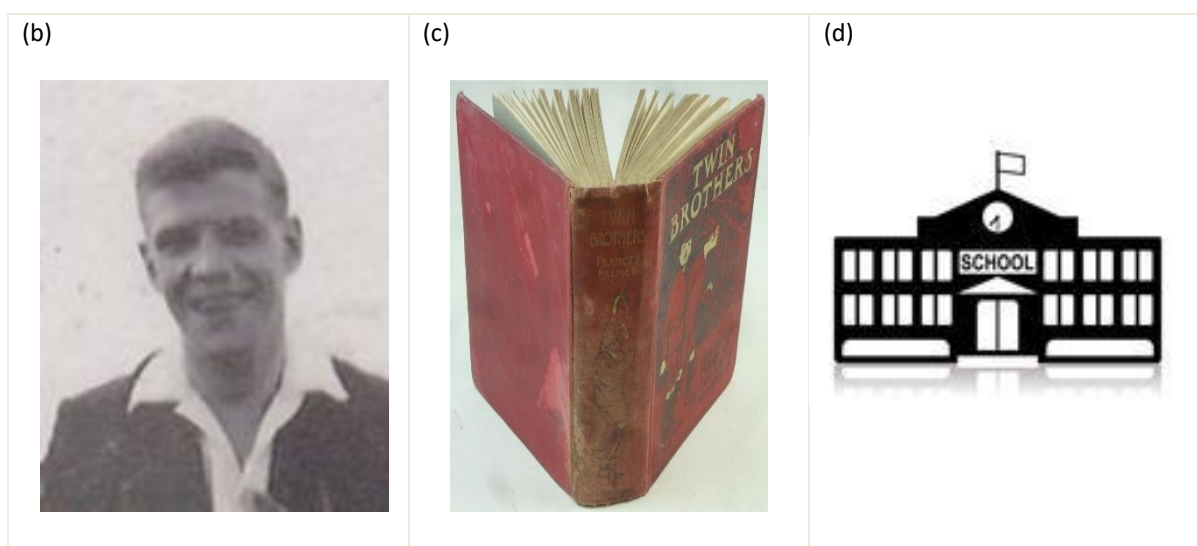


Figure 123 - Arthur Moss

(a) Prototypical Prize Sticker (no. 78); (b) Image of Arthur Moss (www.ancestry.com); (c) *Twin Brothers* (no. 78); (d) No image of Wareham Church School

Established in 1863, Wareham Church School was a faith school run by the Church of England for Anglican pupils. Arthur was born in London in 1903 and moved to Wareham at the age of four. His father was a bricklayer, one of the most unstable jobs in Edwardian Britain, which meant that the family constantly moved around as he looked for work [1901 and 1911 census]. Rosen (2014: para. 8) notes that a bricklayer could earn £2⁶⁶ a week in the summer but, in the winter, £2 was what he would typically earn over the entire three-month period. Arthur was six years old when he received this prize book for unbroken attendance.

The ‘deluxe’ design represented the highest quality and most expensive prize stickers on the market in Edwardian Britain. They were particularly favoured by faith, grammar and boarding schools, as well as Church of England Sunday schools, as all had the financial means to afford such stickers. In awarding this book, the sticker “gave off” (Goffman, 1959:16) information about the generosity and wealth of the awarding institution. Turner (1990:2) argues that churches and schools often used such stickers in a bid to seem kinder or richer than their rivals, and thus attract more pupils. Reynolds (2008) describes such stickers as a “public relations exercise” (190) because they were designed to foster a sense of belonging and loyalty in recipients, while also advertising and promoting the institution. Deluxe designs also blended modern and traditional features, ensuring that a balanced and appropriate image of the awarding institution was conveyed to recipients and their families.

⁶⁶ £224 in today’s money.

Arthur's sticker is a template design that was produced by a national reward selling company and presented to the Dorset Education Committee in a catalogue. The Committee would have then requested customisation of the sticker with the school's own logo, name and information. As a result, this sticker design recurs across the dataset nationwide with minor changes according to the respective education committee and awarding institution.

This prize sticker features a wide range of colours and an extensive use of gilt and Art Nouveau patterning, made up of sinuous lines and flowing organic shapes based on plant forms (Fahr-Becker, 1982:118). Its background is green, and its border shows the repetition of gold leaf and red tendril motifs entwined with pink roses and white tulips on pink whiplash stems. Gold carries strong meanings of opulence, while the combination of green and red is eye-catching, as both colours are complementary and deeply wired in our subconscious in terms of their opposite meanings (Kress and van Leeuwen, 2002:351). When they are combined into one image, they provide a balance that accentuates the message of the prize sticker. In addition to the border and background, the repetition of colour and symmetry also acts as a "visual rhyme" (van Leeuwen, 2005:17) that brings connectivity, cohesion and a sense of unity to the image.

The name of the awarding committee is situated inside a red oval frame at the top of the prize sticker. It is written in white Art Nouveau letterforms, which are characterised by their embellished stroke endings, high and low waistlines and top and bottom weighted stresses (Fahr-Becker, 1982:40). This horizontal elongation of the oval creates a pronounced distinction between its sides, which emphasises its position on the page (Kress and van Leeuwen, 2006:52). It may have been designed to single out the Education Committee as the most important element of the prize sticker. Below, a white bordered square frames the key information of the prize sticker. Each piece of information is elicited by a series of dotted lines, followed by the printed words 'School', 'For Unbroken Attendance' and 'Head Teacher' in red that act as prompts that invite the inscriber to write. The first letters of each word are written in stylised red ink, while black ink is used for the rest. The contrast between red and black makes each word stand out on the page. In the centre of the sticker, 'Presented to' is arranged in the organic shape of a semi-circle, which Kress and van Leeuwen (*ibid*) argue is associated with the world of nature and creation. Given the importance that Art Nouveau places on the natural world, as well as the significance of creation in religion, this choice may be "motivated" (*ibid*, 2006:7), rather than completely arbitrary. The bottom of the sticker features a small emblem of the county of Dorset – three red lions with a red fleur-de-lis. This

small illustration acts as a signifier that indicates the awarding institution by means of an arbitrary convention.

8.3.7 Bookplates

Chapter 7 highlighted that, by the beginning of the twentieth century, bookplates were no longer used exclusively by the upper classes. Instead, their adoption had filtered down to the lower classes through the introduction of cheaper mass-produced designs. While upper-class Edwardians generally hired artists to custom-design their bookplates, some members of the upper-middle and lower-middle class used stationers to create their designs. This offered a more economic option, yet it still allowed customers to maintain a symbolic distance from working-class inscriptive practices. Many lower-middle-class Edwardians who could not afford these types of bookplates created their own with calling cards or business cards (8.2.3). For working-class Edwardians, universal mass-produced bookplates were used most frequently. While the upper classes looked down on such ‘universal’ bookplates, these bookplates provide evidence of the growing economic and cultural independence of the Edwardian working classes.

Despite their differences in production, all bookplates share the same prototypical features: they are printed on a separate piece of paper and use images/writing to mark personal ownership. Up until now, the present study has only considered bookplates in terms of armorial, typographical and pictorial designs, but, when considering their semiotic features and class-based differences, it is useful to group them according to their materiality instead (mass-produced, recontextualised, stationer’s and artist). Table 30 below shows an updated version of the prototypical features of bookplates based on these four categories and their primary users.

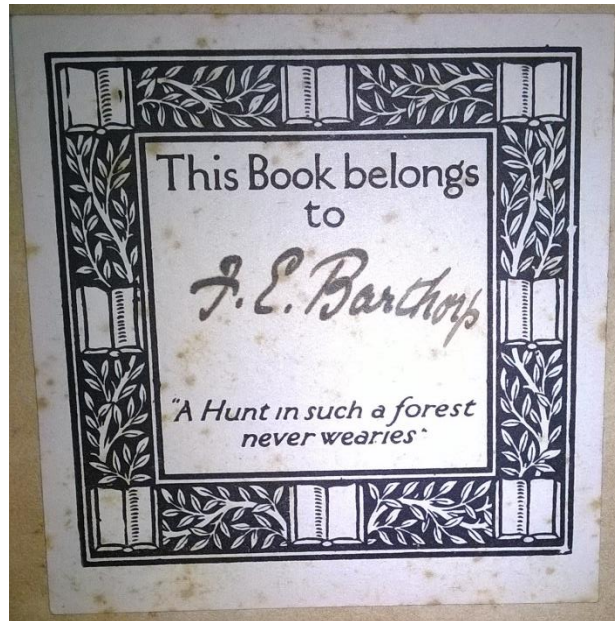
	Central Features	Peripheral Features	Users
Mass-produced bookplate	<ul style="list-style-type: none"> - Monochrome - Pre-printed template - Name of owner is hand-written - Offset printing - Generic quotes or images 	<ul style="list-style-type: none"> - Number in catalogue 	Working-class adult males and females
Recontextualised bookplate	<ul style="list-style-type: none"> - Monochrome - White card - Second-hand calling card or business card 	None	Lower-middle-class males
Stationer's bookplate	<ul style="list-style-type: none"> - Monochrome - Custom-designed - 'Die sinker' print method - Name of owner printed 	<ul style="list-style-type: none"> - Stationer's signature 	Lower-middle-class and upper-middle-class males and females
Artists' bookplate	<ul style="list-style-type: none"> - Monochrome or polychrome - Custom-designed - Hand-printed - Signed by artist - Name of owner printed 	None	Upper-middle-class and upper-class males and females

Table 30 - Updated Prototypical Features of Bookplates

Mass-Produced Bookplate

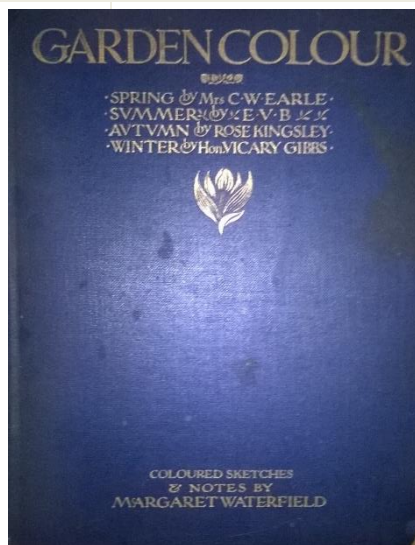
Throughout the dataset, mass-produced bookplates are limited to pictorial and typographical examples. This is because armorials were restricted to upper-class Edwardians who had rightfully been granted coats of arms (7.3.3). Mass-produced bookplates were often deemed to be low quality, as they were printed using newspaper production methods that enabled high-speed, high-quantity press runs. The bookplate in Figure 124 is a typographical manuscript design that belonged to the working-class Florence Emily Barthorp. It was found in *Garden Colour*, a book on botany by Mrs C.W. Earle.

(a)



This book belongs to F.E. Barthorp
"A hunt in such a forest never wearies"

(b)



(c)



Figure 124 - Florence Emily Barthorp

(a) Prototypical Mass-Produced Bookplate (no. 1592); (b) *Garden Colour* (no. 1592); (c) No image of Florence Emily Barthorp

Florence was born in 1885 and was 20 years old at the time of inscription. She was the wife of a farm labourer and lived in Holbeach, Lincoln [1911 census]. Her choice of book suggests an interest in gardening and cultivation, which were typically considered to be middle-class pursuits at this time. Thus, the book provides material evidence that some unskilled members of the working class had an interest in 'respectable' leisure pursuits – something that was often refuted by Edwardian scholars (e.g. Masterman, 1909). The book's

high-quality material construction and price (5s⁶⁷) [J.M. Dent & Co. 1905 Catalogue] suggest that Florence may have had to save in order to purchase it.

Florence's bookplate is framed by a pictorial border. Here, text and image stand together as separate but interdependent parts of a single whole in a complementary relationship, which Barthes terms "relay" (1977:41). The quote 'a hunt in such a forest never wearies' only gains meaning when it is combined with the repeated image of books and branches of trees in the bookplate's border. Through linking the fragments of a more general syntagm, the reader is able to visualise a metaphorical forest of books through which Florence untiringly wades. The theory that the way in which an object is perceived is determined by the total context or field in which it exists was first put forward by the Gestalt School of psychology in 1912 (Zakia, 2007:28). Within this bookplate, the Gestalt notions of proximity (the closer two or more visual elements are, the greater the probability that they will be seen as a group or pattern), similarity (visual elements that are similar tend to be seen as related) and continuity (visual elements that require the fewest number of interruptions will be grouped) all serve to provide a "visual beat" (*ibid*, 2007:39) that establishes equilibrium and facilitates the connections between each element.

The quote is recorded in Hardy's (1897) *Book-Plates* in reference to the bookplate of Lewis Bosch on which it first appeared. Its transferral to a mass-produced design highlights the popularity of pre-packaging well-known quotes related to bibliophilia. This is something that can be noted in most examples of mass-produced bookplates in the current dataset. However, as Jaffe (1999:135) stated in her study of pre-packaged messages in greeting cards, these messages are only effective if they tap into collective ideas or experiences. The fact that Florence bought the bookplate indicates that she was able to derive a more personal meaning from its generic message. Thus, like greeting cards, it is clear that mass-produced bookplates cannot be seen as mere "meaningless assemblages of generic sentiment" (*ibid*, 1999:138) when they are explored within their context of use. Even with their limited room for manoeuvre in terms of identity construction, working-class Edwardians were able to construct their own meaning using mass-produced bookplates.

The centre of the bookplate features the printed message 'this book belongs to...', which constitutes an unfinished sentence that invites Florence to inscribe her name below. The inscription is written in black ink in an abbreviated form (F.E. Barthorp). In a legal setting, initials are typically used to confirm one's identity, while a signature creates commitment to

⁶⁷ £28 in today's money.

a particular act (Kettle and Häubl, 2011:485). Here, by blending both elements, Florence's inscription serves not only as a testimony of ownership, but also as a type of formal agreement with the contents and ideas reflected in the bookplate.

Recontextualised Bookplate

Given that they were typically created from business cards and calling cards, recontextualised bookplates are typographical in nature, with no examples of armorials or pictorials found in the current dataset. For this reason, they were often made of thick card, but could also be made of kraft paper (the typical paperboard of envelopes) if a shop bag was used, such as the Mr Straw example in 7.3.2. The image in Figure 125 shows a typographical booklabel design found in the adventure novel *Ungava* by R.M. Ballantyne. Its owner was the lower-middle-class clerk Fred Dane, who was 19 years old at the time of inscription [1911 census].

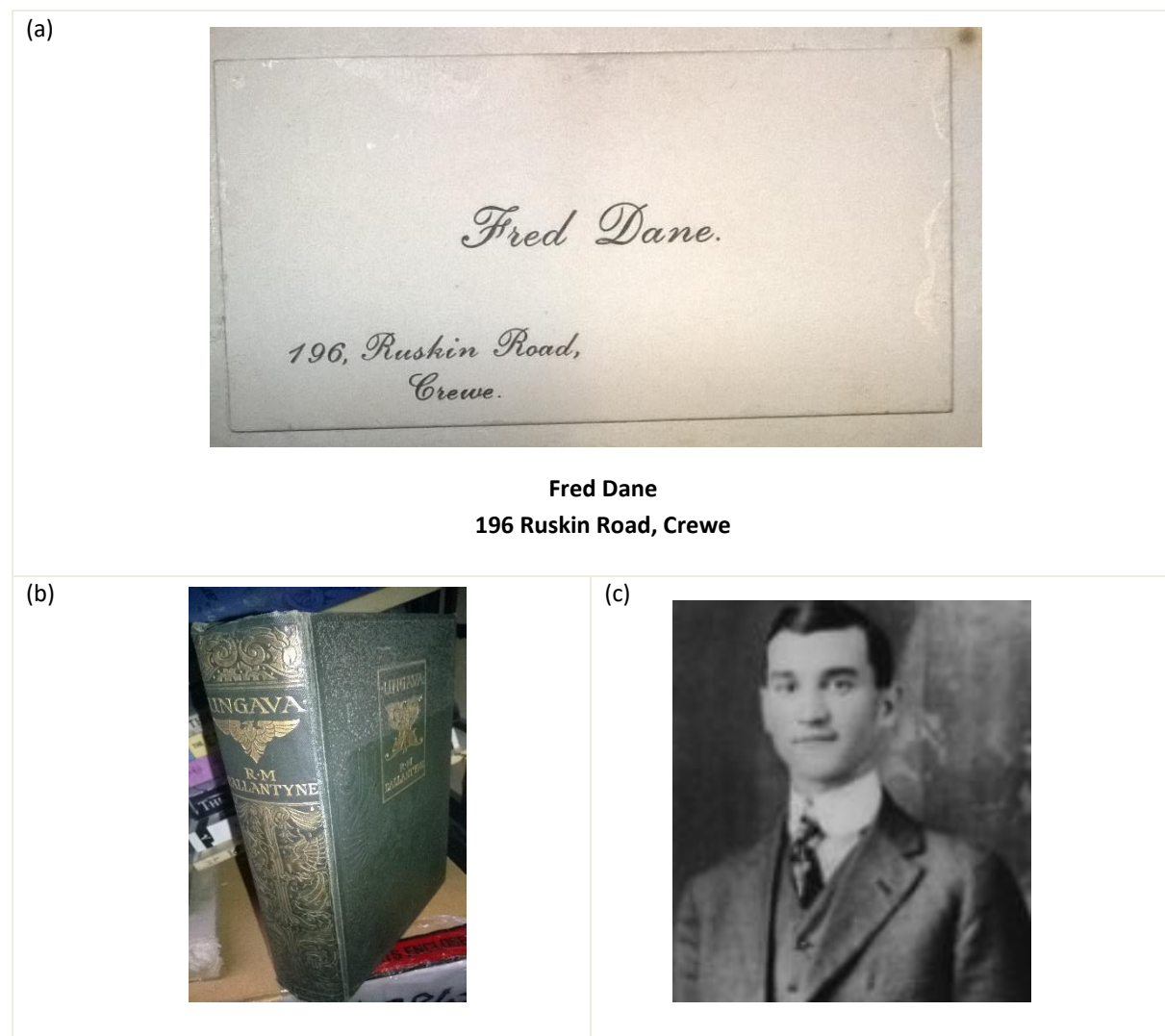


Figure 125 - Fred Dane

(a) Prototypical Recontextualised Bookplate (no. 2114); (b) *Ungava* (no. 2114); (c) Image of Fred Dane (www.ancestry.com)

As outlined in 7.2.5, the Edwardian clerk is often portrayed as a culturally impoverished person who relied on symbolic gestures of social mobility. The fact that Fred has created his own bookplate from a business card provides support for this notion. Business cards shared many characteristics with traditional booklabels (e.g. lack of bordering and image, rectangular shape, central position of the owner's name), so they could be easily transferred into this new context without anybody realising their original purpose. This was particularly important for the lower-middle classes, who were still often criticised by their upper-class contemporaries for aspiring to social positions that were unattainable to them.

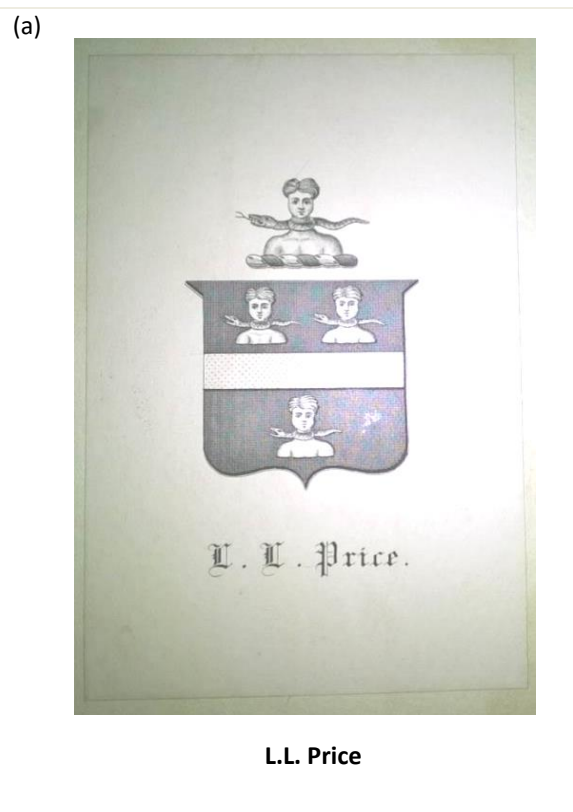
In accordance with expected norms, the most salient element of Fred's bookplate appears in the centre: his name. His address is written in the bottom left corner, mimicking the traditional layout of a letter. Fred's name and address are printed in a classic copperplate font, which resembles handwriting. Thompson (1965:13) notes that printed copperplate was often based on the owner's actual handwriting. Therefore, the cursive slope of its glyphs acts as a personal testimony to confirm that this book is the property of Fred. The fact that the bookplate was originally a business card brings additional meaning, as the principal job of a clerk was to carry out basic bookkeeping and stenography. Thus, the use of what looks like Fred's personal handwriting in his business card acts as a metaphorical depiction of Fred's profession.

Fred's choice of book is also interesting, as *Ungava* was a typical prize book for working-class boys. The fact that he has bought the book as an adult in a deluxe format, coupled with the presence of the self-made bookplate inside, shows his moral struggle between embracing the middle-class life that he has entered and rejecting the lower-class values in which he was brought up. This conflict was frequently mentioned by young Edwardians who had moved up the social ladder, leaving their families on the rung below: "Doing something different from the rest of the family has made them regard my actions somewhat suspiciously. They think you are a snob, and you have the conflict between intellectual isolation or running away from your family and friends" (anonymous, 1908, cited in Rose, 2010:288). According to Wild (2006:124), this search for belonging was one reason why the office clerk was at the forefront of the successful recruitment drive for soldiers at the outbreak of the First World War. He argues that the qualities of team spirit, which the office environment had inspired, helped to foster a group mentality centred around heroism that resulted in clerks joining up *en masse*. Fred Dane was one of them: he signed up to the Royal

Welsh Fusiliers in 1915, but thankfully survived the war and returned to his job as a clerk in 1918 [British Army WWI Service Records].

Stationer's Bookplate

Given that they were privately commissioned, stationers' bookplates could be armorial, pictorial or typographical. These bookplates were derogatively labelled "die-sinkers" (The Bookplate Society, 2008: para. 7) by the upper classes in reference to the fact that they were produced with little artistic flair (die sinkers were responsible for stamping designs on coins and medals). The most popular style of bookplate to be produced in a stationer was the plain armorial, which was made from steel engravings and cost significantly less than traditional artist-designed armorials [J & E Bumpus, 1910 Pattern Book]. The example in Figure 126 shows a plain armorial bookplate that belonged to the upper-middle-class economist Langford Lovell Price. It was found in the 1910 edition of *Studies in Modern Music* – a limited edition book that cost 7/6⁶⁸ [Seeley & Co. 1910 catalogue].



⁶⁸ £42 in today's money.

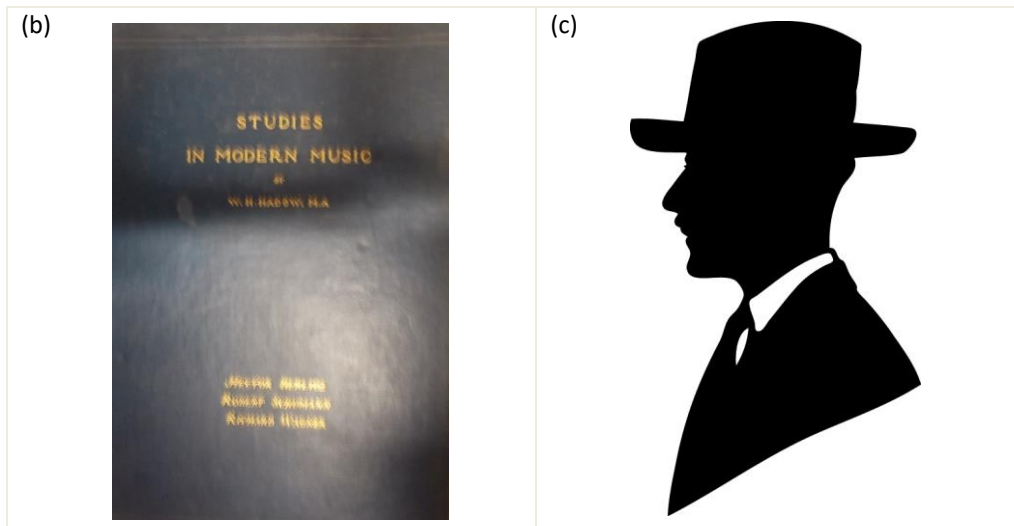


Figure 126 - Langford Lovell Price

(a) Prototypical Stationer's Bookplate (no. 1767); (b) *Studies in Modern Music* (no. 1767); (c) No image of Langford Lovell Price available

Armorial bookplates have their origins in heraldry, which has its own language with its own semantics and grammar, demonstrated in the syntax and rhetoric of blazoning (Vanrigh, 2009:229). For this reason, armorials are generally considered part of a semiotic domain in which the meaning of signs is fixed by precise rules (van Leeuwen, 2005:5). Most depict conceptual structures made up of symbolic attributes, which can be recognised as such by being made salient through foregrounding, detail and colour.

Traditionally, only those with a right to a coat of arms could use armorials. However, the growth of stationer-designed bookplates in the early twentieth century jeopardised this conventional practice, as “no effort was made to ensure that the heraldry was accurate, or that the owner was entitled to bear arms” (The Bookplate Society, 2018: para. 7). Given that Price is not listed in the College of Arms database, it is highly likely that he was not legally entitled to a coat of arms, but nevertheless chose to use one in his bookplate as a status symbol. This may also explain why, despite probably having the financial means to afford an artist-designed bookplate, Price opted instead for an armorial designed by a stationer. As the stationer was most likely concerned with making profit than upholding tradition, he would not have questioned Price's claim (Crozier, 1905:426).

This dubitable authenticity is reflected in the various attributes of the armorial that form a part-whole analytical structure (Kress and van Leeuwen, 2006:97). The shield shows a repeated image of a boy with a snake wrapped tightly around his neck. This image is strongly associated with the history of the Vaughans, not the Prices. The Vaughans were an ancient Welsh family originating from Brycheiniog (now part of Powys), who were granted a coat of arms in the fourteenth century when Roger Vaughan died at the Battle of Agincourt defending

King Henry V (House of Names, 2017). *The Book of Baglan* (1600, cited in Bradney, 1910:120) asserts that this coat of arms was inspired by the legend that three sons in the Vaughan family were born with an adder around their necks. Although snakes are today associated with negative characteristics of evil and deceit, in the Medieval period snakes were connected with purity, wisdom and holiness, as they come from the same family as the noble dragon (Lenders and Janssen, 2014:319). Given that this legend was well-known in Wales, Price may have appropriated the symbols for his own coat of arms to suggest that he was linked to this powerful family. Above the shield, there is a two-tone wreath with the same image resting on top. This repetition suggests continuity between each sign (Kress and van Leeuwen, 2006:197) and emphasises the positive qualities of strength, nobility and defiance associated with this famous legend.

The shield itself is a fourteenth-century English design (Velde, 2000), which may have been chosen deliberately for its associations with Roger Vaughan's death at Agincourt. The use of shading gives a realistic appearance to the shield, reinstating it with its original intention of being used as a protective device in battle. Within the normative discourse of heraldry, shading and colour differentiation also have specific meanings associated with the family's background. Again, Price draws upon the Vaughan coat of arms in his choice of colours. The crossed horizontal and vertical lines on the shield's background represent sable (i.e., the tincture black). The name derives from the black fur of the sable (a type of carnivorous mammal) and is considered to be suitable for the deeply religious, as it signifies knowledge, piety and serenity (Chambers, 1728:257). Given that Price's father was an Anglican vicar, the adoption of the tincture is likely to have been a conscious choice on his part. The shield is separated in two by a dotted fess (a broad horizontal stripe across the centre of the field). According to Pearson (1998:68), these dots represent gold. Known as a symbol of affluence, the hue may have been chosen by Price to suggest his wealth.

Price's name is printed in a separate frame beneath the shield in a traditional gothic font. This choice of font is also likely to be intentional, given that the shield design and images are strongly linked to the fourteenth century. When all three elements are viewed as a combined whole, they work together to highlight the supposed fact that Price can trace his family heritage back several hundreds of years.

This bookplate is a clear demonstration of the ways in which a book owner could use semiotic choices as a form of "social posturing" (Hammond, 2006:13). Most significantly, the fact that this social posturing is carried out by a member of the upper-middle class

demonstrates how the search for social acceptance and respectability was not limited to lower-middle-class Edwardians, as is often assumed. On first appearance, the armorial appears to show an authentic coat of arms. It is only through archival research that it could be revealed to be a fake. Given his social status and high reputation, most Edwardians who came into contact with Price's book would have accepted his bookplate at face value, and thus accorded him with cultural capital. In contrast, the bookplates of lower-middle-class Edwardians, such as Fred Dane, may have been subject to greater scepticism, thus providing support for the Bourdieuan belief that those who begin with particular forms of capital are advantaged from the outset (Thomson, 2016:18).

Artist's Bookplate

The artist's bookplate was the most versatile in design and structure, as well as the most expensive. It could be pictorial, armorial or typographical, and its printing method, material and layout were tailored specifically to the book owner's requirements. Unlike stationers, professional bookplate artists did not have to advertise: as most were already established artists, their reputation was self-perpetuating within upper-class circles. The example in Figure 127 shows a prototypical artist's bookplate. It is a pictorial library interior design which belonged to the upper-class Edwardian newspaper editor Ralph D. Blumenfeld, and which was contained in a 1903 travel guide to Oxford. Blumenfeld was American-born but became a naturalised British citizen in 1907 [1911 census]. According to the 1903 advertising catalogue of A & C Black, *Oxford* was the most expensive book they sold at 20s⁶⁹. Its high price was due to the fact that the book was a limited-edition print run with sixty hand-drawn coloured plates by the artist John Fulleylove.

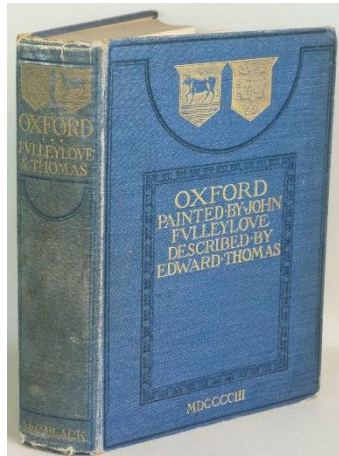
⁶⁹ £112 in today's money.

(a)



Ex Libris Ralph D. Blumenfeld

(b)



(c)



Figure 127 - Ralph D. Blumenfeld

(a) Prototypical Artist's Bookplate (no. 146); (b) *Oxford* (no. 146); (c) Photo of Ralph D. Blumenfeld (www.ancestry.com)

Blumenfeld's bookplate was custom-designed by Elizabeth W. Diamond, an American bookplate artist and collector in the early twentieth century. Her initials, E.W.D, can be seen in the bottom right-hand corner of the bookplate. A bookplate by Diamond would have cost roughly £20⁷⁰ (Pincott, 2016, Treasurer of the Bookplate Society, personal correspondence), which demonstrates the disposable income that Blumenfeld must have had at this time.

Blumenfeld's bookplate captures a typical Edwardian upper-class lady in her drawing room. Although it is uncertain who the lady in the picture is, images (www.ancestry.com) show a similarity to Ralph's wife, Theresa. The picture shows the lady staring out of the

⁷⁰ Roughly £2,240 in today's money.

window at a row of thatched cottages. The houses bear a resemblance to Blumenfeld's residence at Hill Farm, Great Eastern in Essex [1911 census], and act as a material sign of his high social status.

The way the lady is presented also provides a lot of information about upper-class life in Edwardian Britain. The bookplate features a wooden lectern, reading chair, double hung windows, stacks of books, flowers and ink and quill – all characteristic features of an Edwardian drawing room (Musson, 2014: para. 4). These elements serve as deliberate displays of wealth and high social status. The use of shading gives the furniture the look of solid wood, and perhaps was chosen to reflect the dependable social status of the lady herself. The representation of a wood-like material also grants the border the properties of a physical frame.

The lady's appearance is characteristic of a pre-Raphaelite woman, known for her long curly hair, thick neck, solid jawline and low-necked dress (Bullen, 1998:205-206). Here, she is engaged in an act of "offer" (Kress and van Leeuwen, 2006:124). She is not interested in the viewer and instead is totally engrossed in looking out of the window. This is also characteristic of pre-Raphaelite images, in which women are often shown looking away from the viewer. Sawhney (2006: para. 9) argues that this pose implies the fetishisation of the female as a result of male fantasy. This is supported by Chartier (2002:173), who argues that female reading was often associated with sensual pleasure and secret intimacy. If we consider that the image is of Blumenfeld's wife, the concept of the male viewer as a "privileged voyeur" (Sawhney, 2006: para. 9) gains additional meaning. However, the fact that her head is angled away from the plane of the viewer suggests that there is no reciprocity between the two entities.

The lady's position is also significant when compared with other library interior bookplates in the dataset: 23 of the 25 examples show the owner facing left. McManus and Humphrey (1973) and Conesa, Brunold-Conesa and Miron (1995) have found that, in most Western portraits from the fourteenth to twentieth century, the left side of the face is more exposed than the right. Yamamoto *et al.*'s (2005) study on face-matching paradigms found that faces presented in a left oblique orientation are recognised most easily, which may explain the preference for this perspective. However, Johnson (2000) provides an alternative suggestion, arguing that direction in portraits was determined by a set of unwritten laws that indicated that a person facing left was looking to past accomplishments, while a person facing right was looking to the future. Given that most owners of library interior bookplates were

upper-class Edwardians who feared the collapse of a hierarchical society, it is significant that their bookplates may have been used to foreground the ‘glorious past’ in a bid to hold onto it. The oblique angle of the lady also suggests that she is not one of us (Harrison, 2003:53). According to Tagg (1988), in Edwardian Britain, frontality was considered “a code of social inferiority” (37). Thus, her side positioning serves as an implicit message that could be verbalised as, ‘I am not part of your world and I do not want to make contact with you. However, feel free to marvel at my wealth and splendour.’

Ralph D. Blumenfeld’s name etched on the banderole next to the lady is particularly striking. It seems as if he is presenting his wife to the world, yet at the same time claiming ownership of her by placing his name next to her. However, given that ‘ex libris’ is embedded into the same frame as the main image along the top of the curtain, this may also suggest joint ownership between husband and wife: by means of a verbal sign for Ralph and a visual sign for Teresa, which was not uncommon in upper-class bookplates. Barthes (1977) refers to the way in which the same meanings are reinstated in two different ways to strengthen each other’s message as “elaboration” (39). Here, the text anchors the image by fixing its meaning. A similar example of elaboration can be seen in the Blumenfeld coat of arms resting on the floor in the foreground, which shows three bees – symbols of industry, creativity and eloquence (Velde, 2000). The proximity of the German writing below, *bedächtig, beständig, bescheiden* (calm, stable, humble) encourages the reader to attribute these qualities to the three bees (Zakia, 2007:28) and, by extension, to the family itself.

8.3.8 Miscellaneous

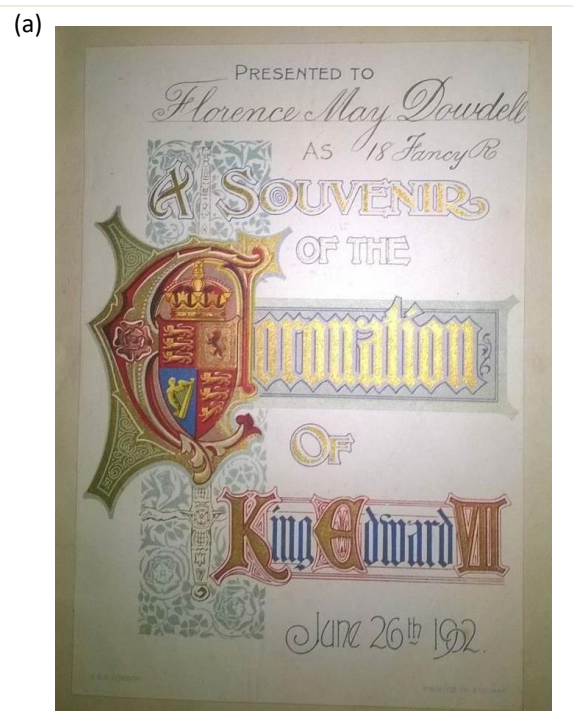
Given their extensive variety, miscellaneous inscriptions appear in books owned by both genders in a range of class groups and age categories (Chapter 7). In Chapter 6, miscellaneous inscriptions were grouped broadly under one umbrella category. When conducting multimodal analysis, it is useful to classify these inscriptions according to whether they are primarily verbal or visual. Table 31 shows the prototypical features of visual and verbal miscellaneous inscriptions, including details of their principal users. As miscellaneous inscriptions vary significantly in style, only the most frequently occurring visual and verbal examples in the dataset have been chosen for analysis.

	Central Features	Peripheral Features	Users
Visual	<ul style="list-style-type: none"> Printed text Does not share any similarities with other printed inscriptions 	<ul style="list-style-type: none"> Photos, pictures, stamps etc. No owner's name Left loosely inside book 	Males and females across all four class groups (working class, lower-middle class, upper-middle class, upper class)
Verbal	<ul style="list-style-type: none"> Hand-written text Does not share any similarities with other hand-written inscriptions 	<ul style="list-style-type: none"> No owner's name 	Males and females across all four class groups (working class, lower-middle class, upper-middle class, upper class)

Table 31 - Updated Prototypical Features of Miscellaneous Inscriptions

Miscellaneous - Visual

Figure 128 shows a Souvenir of the Coronation. It appeared in the 1902 book *King Edward's Realm* that was awarded to all lower-class schoolchildren on the occasion of the coronation of King Edward VII in 1902. This particular copy was given to the working-class girl Florence May Dowdell. Florence was fourteen years old at the time of the inscription. She lived in Poole, where her father worked as a general labourer [1911 census].



**Presented to Florence May Dowdell 18
Fancy Rd as a souvenir of the
Coronation of King Edward VII June
26th 1902**



Figure 128 - Florence May Dowdell

(a) Prototypical Visual Miscellaneous Inscription (no. 2335); (b) *King Edward's Realm* (no. 2335); (c) Image of Florence May Dowdell (www.ancestry.com)

The book and paste-in were produced on a national scale by the Educational Supply Association on behalf of the King. While the gifting of the book to lower-class children can be considered a kind gesture, the semiotic choices of the sticker served to showcase the King's power and status as the figurehead of the United Kingdom, thus reminding children of their predetermined place in life.

Its most striking element is the large historiated dropcap initial *C* in the centre left of the sticker, which overlaps the borders and intrudes onto the white frame. By disconnecting elements of the sticker and overlapping them into new areas (Kress and van Leeuwen, 2006:214), the importance of the King is emphasised. It also suggests that his power cannot be confined to one spatial position. The *C* is lavishly decorated in red and gilt (both signs of royalty), and a red rose and the royal coat of arms are embedded within the letter. The coat of arms is quartered: the first and fourth quarters show the three lions of England, the second shows the lion and royal tressure of Scotland and, in the third, a harp for Ireland. On top of the shield, St Edward's crown is placed. The patterned greenery behind the *C* shows a thistle, Tudor Rose and shamrock, which represent Scotland, England and Ireland respectively. The close positioning of these images conveys a sense of unity (Zakia, 2007:30), which was particularly important given the Irish fight for Home Rule that was taking place at this time.

At the top of the sticker, 'Presented to' is printed in plain black font, with a space below where the recipient's name has been written in black fountain pen. The very ornate handwriting indicates that great care was taken to ensure that the inscription was written neatly. The giver also included the first line of the girl's address to guarantee that she received the book. Below, the words 'A Souvenir' and 'of the' are written in gilt, followed by

‘(C)oronation’ in a tight, vertical gothic font. ‘King Edward VII’ is also written in a stylised font, the *K*, *E* and *VII* emblazoned in gilt with red bordering, while the rest of his name is printed in navy blue. This lettering is symbolic, as it bears resemblance to that of the illuminated Medieval manuscripts *Lindisfarne Gospels* and the *Book of Kells*, which are important symbols of British religiosity. Using these letters within this context reminded recipients of King Edward VII’s position as head of the Church of England.

Miscellaneous – Verbal

Figure 129 shows a poem which was written anonymously in the 1910 art manual *Sketching Without a Master*, a book providing instructions on how to create landscape drawings in charcoal. Although the poem is not signed by the owner, it is likely that it was written by a woman, given the looped cursive style and sideways slant of the handwriting (Hartley, 1991:141).

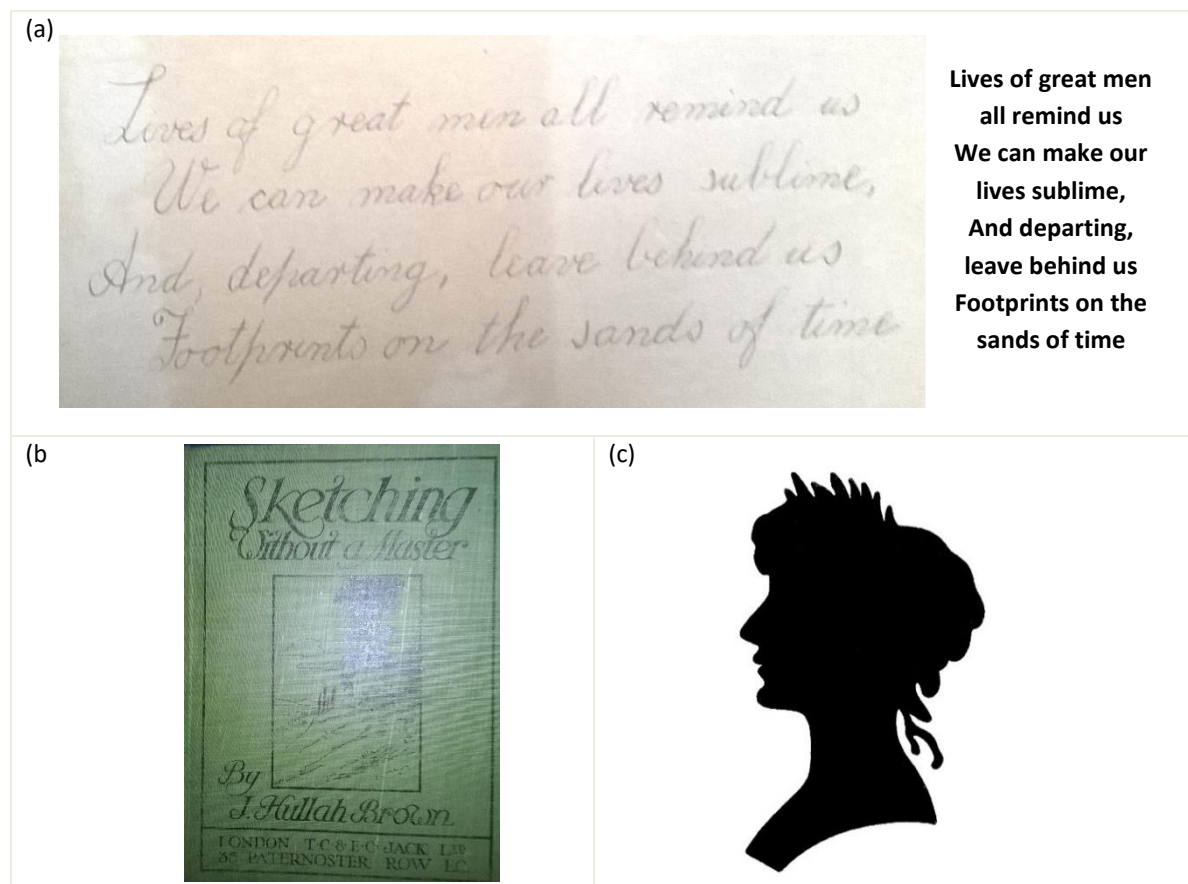


Figure 129 - Unknown

(a) Prototypical Visual Miscellaneous Inscription (no. 2547); (b) *Sketching without a Master* (no. 2547); (c) No image of inscriber

The inscription is written in indelible pencil and is situated in the centre of the front free endpaper. Its layout is in accordance with our typical understanding of the layout of

conventional poetry: the first word of each line begins with a capital letter and the second and fourth lines are indented.

The lines are an extract from Longfellow's *A Psalm of Life*, which is often described as a poem that encourages its readers to live actively, and not to lament the past nor take the future for granted (Gale, 2003:202). Longfellow's biographer, Charles Calhoun (2004:137), states that, by the Edwardian era, the poem had been quoted so often that it had risen beyond being a poem into a cultural artefact. Thus, its employment in this inscription may be less of a sign that the owner was a fan of Longfellow's work in general, but rather that the words of this particular poem reverberated with his/her own view on life. This demonstrates how book owners were able to adapt quotes to their own set of sociocultural circumstances and employ them into a new context of use for personal means.

8.4 Summary

This chapter has explored the material and semiotic design choices of book inscriptions and the extent to which these choices were influenced by social class. It has found that writing implements, printing techniques and materials were largely influenced by practicality, rather than social status. The black ink fountain pen and white gummed paper, for example, were most readily available in stationers, while photolithography was used widely throughout the early twentieth century due to its cheap production costs. The most popular sites of inscription (i.e., centre or top centre of front free endpaper), on the other hand, were largely influenced by traditional social conventions.

In contrast, the multimodal ethnohistorical analysis of twelve prototypical book inscriptions from the current dataset has revealed that semiotic choices were strongly bound up with social class. This was particularly apparent in prize stickers and bookplates. The prize sticker appeared in four forms – basic, standard, premium and deluxe –, which varied in their use of colour, image and typography according to the wealth of the awarding institution. The bookplate also had four types which varied according to their mode of production (i.e., mass-produced, recontextualised, stationer's and artist's), and which roughly corresponded to each class group. Analysis has shown how some members of the lower-middle class tried to appear richer than they were by using calling/business cards as bookplates, while some upper-middle-class Edwardians also feigned a higher status, as seen through the example of Lovell's fake armorial. Similarly, while the gift inscription was used across all class groups, when used by lower-middle-class Edwardians, ornate calligraphy was typically employed to convey a

positive image of themselves. Without an ethnohistorical perspective on multimodality, these findings would not have come to light.

The final analysis chapter considers the communicative functions of the book inscription beyond its role as a marker of possession. It uses examples from the dataset to illustrate how lexical and semiotic choices could be used to express identity, carry out speech acts and commemorate special occasions, save face, record personal thoughts or reminders, recontextualise information and show creativity and humour. These findings are supported by information on inscribers provided by census records and other historical documents.

Chapter 9 – Beyond Ownership: The Multifaceted Nature of Edwardian Book Inscriptions

9.1 Introduction

Throughout this thesis, it has been argued that, while the chief purpose of a book inscription is to express ownership, marking possession is, in fact, just one of its many communicative functions. As Jaffe (1999:116) noted in her study of greeting cards, declarations of ownership often involve a reiteration or performance of a person's existing status and relationships, but they can also forge new relationships and identities. Likewise, in book inscriptions, the writer must construct an authorial self, set up a role in which absent and often unknown readers can cast themselves, and fictionalise a mood to which these readers are expected to conform (Ong, 2006:143). This gives inscriptions a powerful sense of "performativity" (Austin, 1970:233), which is dependent on the roles and relationships between owners, inscribers and readers, and which guides how the self is displayed and interpreted. The performative quality of inscriptions also demonstrates how they cannot be reduced to mere markers of possession. Instead, they must be viewed as complex communicative forms that are inherently linked to the social transactions in which they are embedded.

With these assumptions in mind, this chapter explores the various communicative functions that inscriptions have beyond their role as declarations of ownership. Myers, Harris and Mandelbrote (2005) argue that owners see the blank spaces in books in their possession as "safe repositories for private statements, secure from prying eyes" (192). However, this chapter demonstrates that, in fact, owners were often highly conscious that their books would be read by others, and thus used the space provided to "perform" identity (Goffman, 1967:111). Specific examples from my dataset will be drawn upon to identify the lexical and semiotic structures that encode seven major communicative functions of book inscriptions: as an identity marker, as a speech act, as a positive face-saving device, as a diary entry, as a reminder to future self, as a recontextualised space and as a creative medium. Often, these structures are linked to signs of power, which, in turn, correlate with the social values, organisations and stratifications in Edwardian society, and which influence perceptions and behaviours amongst individuals and groups. This illustrates the importance of inscriptions as material evidence of class conflict and social mobility in Edwardian Britain.

9.2 The Inscription as an Identity Marker

In the previous chapters, I have already presented many examples that show that book inscriptions provided a blank canvas through which owners expressed their personal identities. According to Goffman (1967:22), identity is a performance that consists of the “front” and “back” stage. He describes the “front” as what we do when we know that others are watching us, while the “back” is what we do when nobody is looking. Stimpson (2007) recognises this front/back tendency in book inscriptions, stating that, when interpreting marks of ownership, one must consider “the possibility that (the owner) might have envisaged a future generation of readers” (245) when inscribing. Through particular lexical and semiotic choices, book owners consciously or unconsciously disclose information about their personal values and beliefs. Within the context of the Edwardian era, these choices have the potential to reveal some of the complicated power relations and social hierarchies that existed in early twentieth-century Britain.

One of the most important distinguishing features of personal identity is a name. Our name provides information on our family history, ethnic origins, social class and generation, thus indicating how we perceive ourselves and how others perceive us in the world (Deluzain, 1996: para. 9). From a young age, children are taught the importance of signing their name on written documents. According to Crain (2016:115), books typically constitute a child’s first encounter with private property. As such, they are often used as spaces to test the child’s ability to participate in a knowledge system that requires an authorising signature as a seal of authenticity. The example in Figure 130a shows the different ways in which a child owner has written her name. While the spelling mistakes suggest that she was learning to write, it is also possible that the book was signed repeatedly, as the child recognised that practising “iterability”, defined by Derrida (1988:7) as the capacity to be repeatable in different contexts, is one of the signature’s key characteristics. In other examples, children have used the inscription as a place to experiment with different forms of their name. Figure 130b shows the explicit statement that the owner is to be referred to as Betty or Bessie Wilson, while, in Figure 130c, the child has crossed out the way that the teacher has written her name (Maizy) and replaced it with a different spelling (Maisie). Revis (2013: para. 6) recognises that changing or adapting one’s own name is an empowering act that can help a person to construct an alternate identity. This is particularly important for children, who are still discovering their place in the world.

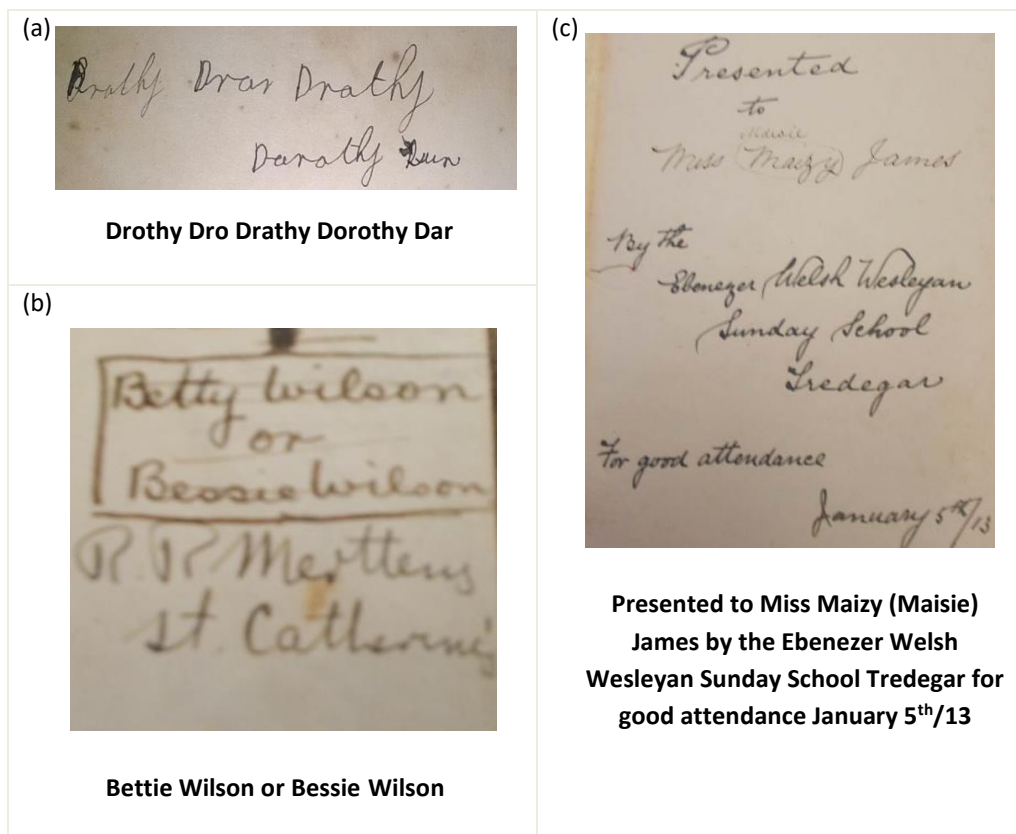


Figure 130 - Name as an Identity Marker

(a) Repetition of Name (no. 1089); (b) Clarification of Name (no. 966); (c) Respelling of Name (no. 601)

The significance of one's name remains an important feature of identity throughout a person's life. This can be noted in Figure 131, where the recent marriage of the owner [England & Wales, Civil Registration Marriage Index, 1837-1915] has led her to update her ownership inscription accordingly by crossing out Miss.

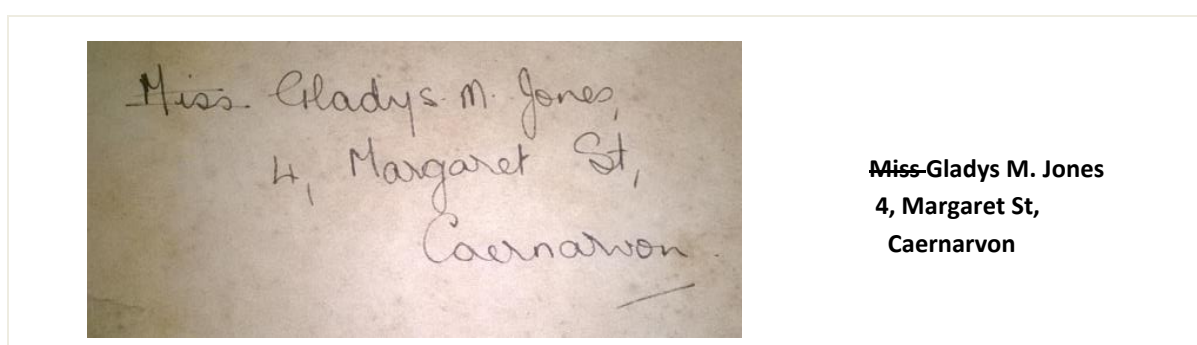


Figure 131 - Acknowledgement of Marriage (no. 1213)

Names and terms of address also play a key role in power relations. While honorifics are the most authoritative markers of power, as can be seen, for example, in the use of elite titles and orders awarded by the British honours systems (132a), most inscriptions that involve multiple participants show hierarchies based on social expectations. In familial gift inscriptions, the father’s name was often placed first in accordance with the belief that he held chief authority over his family (132b), while, in prize stickers, this hierarchy is demonstrated through the order in which the list of awarders typically ran – from teacher to headteacher to director of education (132c).

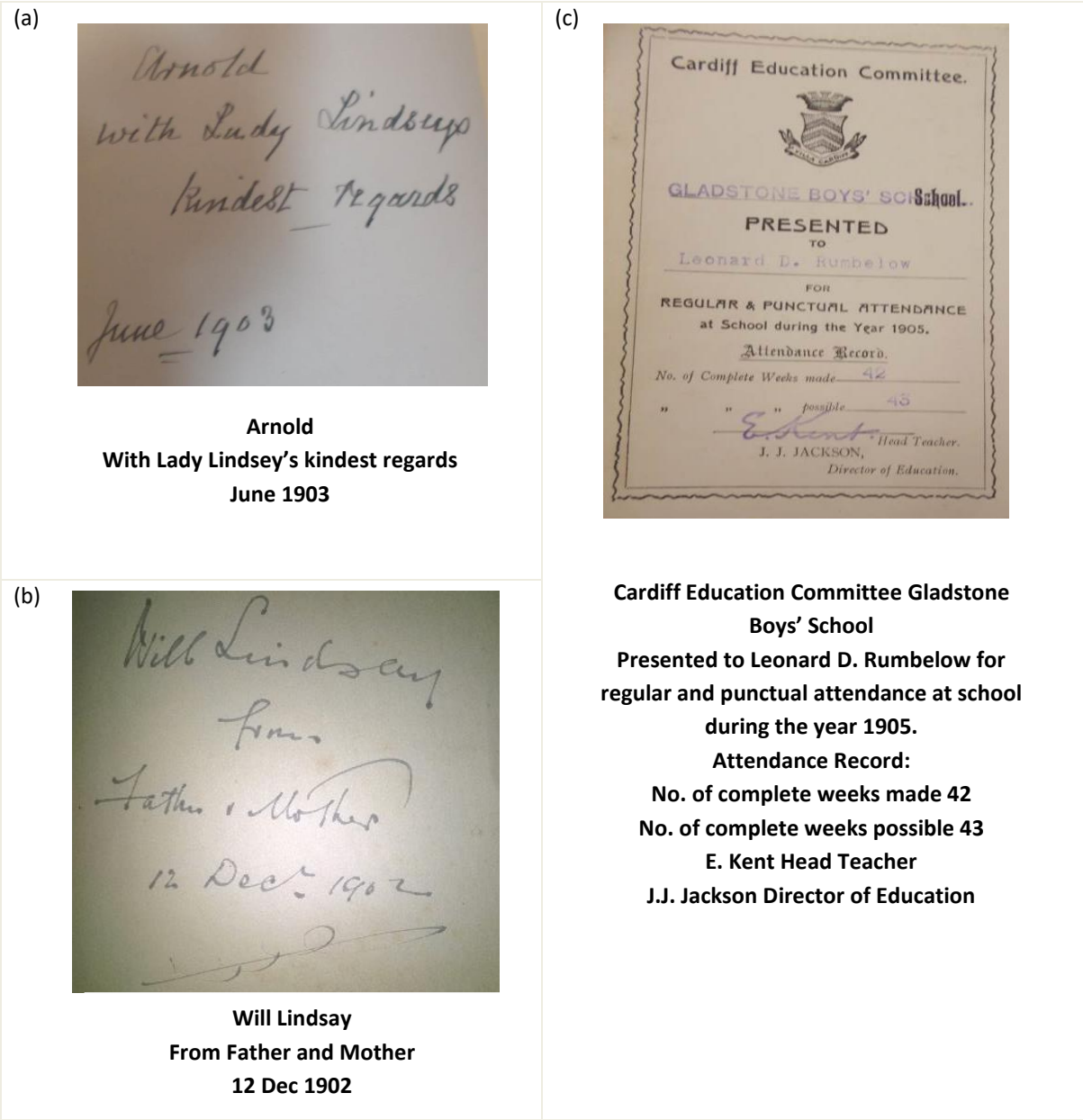
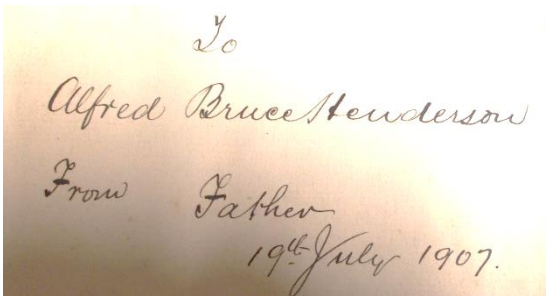
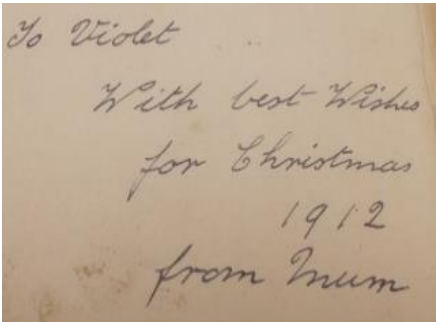


Figure 132 - Power Hierarchy
(a) Honorifics (no. 471); (b) Familial Hierarchy of Power (no. 1436); (c) Institutional Hierarchy of Power (no. 656)

Phillips (1984:157-158) argues that in Victorian and Edwardian society, ‘papa’ and ‘mama’ were used primarily by upper-class children, ‘mum’ and ‘dad’ by middle-class children and ‘ma’ and ‘pa’ by working-class children. These class-based terms of address can be noted in gift inscriptions in the current dataset. Within upper- and upper-middle-class inscriptions, the formal ‘father’ and ‘mother’ or ‘papa’ and ‘mama’ are typically used, followed by the full name of the child (133a). This indicated a certain social distance between participants and marked a clear authority. Saville-Troike (1982:256) states that failure to use expected forms of address can be interpreted as an insult, or act of social resistance. In the lower-middle classes, ‘mum’ and ‘dad’ are favoured, and the child is often referred to by just their first name (133b). A similar trend can be noted amongst the working classes, although ‘ma’, ‘pa’, ‘mummy’ and ‘daddy’ are also used at times (133c). These terms of address demonstrate the imbalanced distributions of “linguistic capital” (Bourdieu, 1986:246) between social groups. In other words, power and influence were attributed according to the legitimacy of language. Similar findings were made in the private library collections: the upper-class Clake favoured ‘papa’ when writing to his daughter, while the lower-middle-class Straw used ‘dad’ when writing to his sons.

<p>(a)</p>  <p>To Alfred Bruce Henderson From Father 19th July 1907</p>	<p>(b)</p>  <p>To Violet With best wishes for Christmas 1912 From Mum</p>
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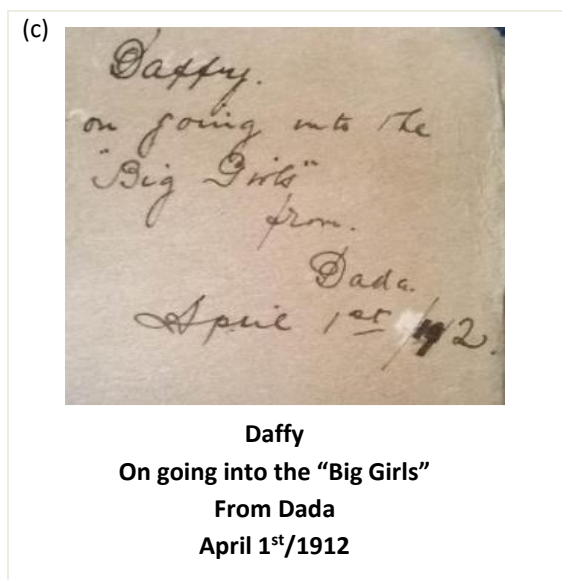


Figure 133 - Familial Power Hierarchy

(a) Upper-Class 'Father' (no. 431); (b) Lower-Middle Class 'Mum' (no. 598); (c) Working-Class 'Dada' (no. 2019)

Expressions of hierarchy are not limited to adult-child relationships; they can also be seen between siblings. Figure 134a shows a book that was given to James N. Easton on his birthday by his 'loving sisters' for having been 'a good boy.' This implies that they were in a position of authority as older siblings to assess his behaviour and decide whether it could be classed as good or bad. This sibling hierarchy can also be seen in Figure 134b by the order in which the names of the three children have been inscribed from eldest to youngest (Stanley i, Stanley ii and Basil) [1911 census]. According to Phillips (1984:146, 154), Edwardian society observed other traditions in terms of naming etiquette: while older siblings could refer to younger siblings by their first name, younger siblings were expected to address older siblings by their full name. It was also considered impolite for a young woman to call a young man outside her family by his Christian name only. Both of these customs can be noted in the book inscriptions within the current dataset (134c, 134d), and have been confirmed by census records of the time.

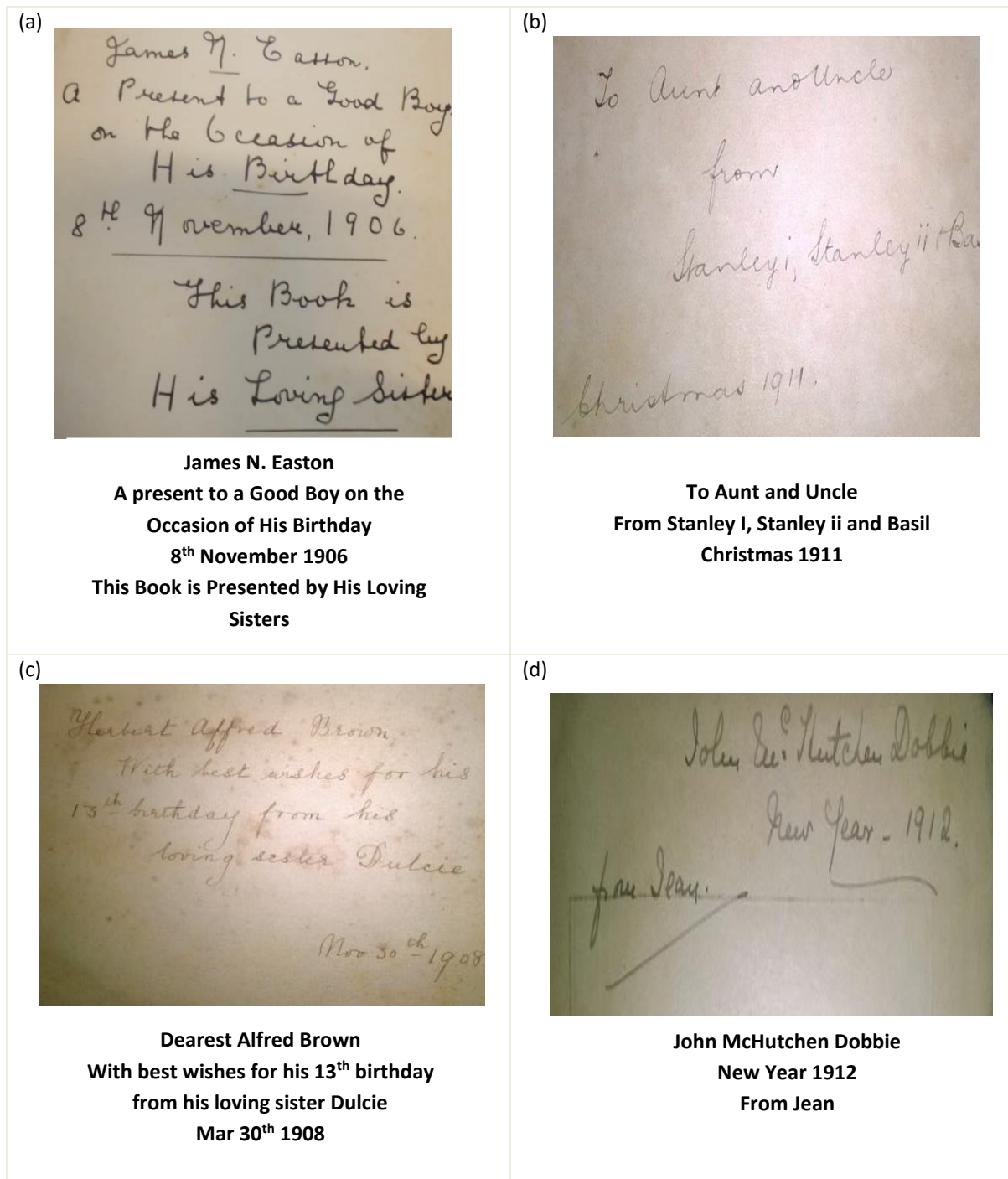


Figure 134 - Edwardian Rules of Hierarchy

(a) and (b) Sibling Hierarchy (no. 447 and 1103); (c) Younger Sibling Addressing Older Sibling (no. 2412); (d) Young Lady Addressing Man Outside of Family (no. 1834)

Such asymmetrical power relationships can also be noted in the choice of nomenclature in gift inscriptions from friends of the family. In most cases, the giver signed with their title (e.g. Mr, Mrs) followed by their surname (135a). Other examples of unequal power relations can be seen in teacher-pupil, doctor-patient and employer-employee gift inscriptions. In the example in Figure 135b, the teacher refers to herself by her job title instead of her name, while, in Figure 135c, the doctor is addressed with his full title, and the giver signs 'patient'. In the gift inscription (135d) from the upper-class Lever family to their servant

Amy Ostell, power is signalled through pictures, rather than forms of address: Amy's name is framed by four photographs of her employees, from which details of their wealth and high social status can be inferred from their clothing, jewellery and hairstyles (Jewitt, 2002:180).

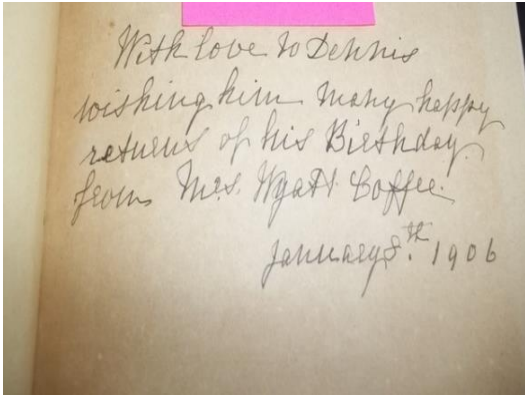
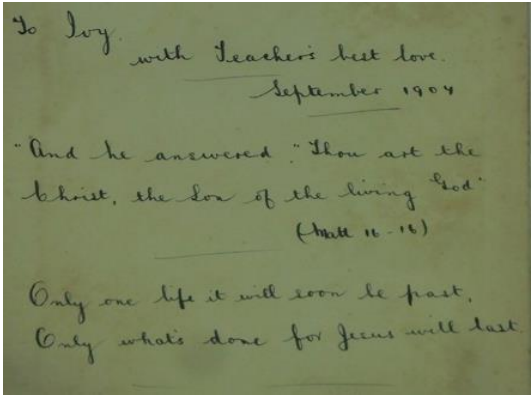
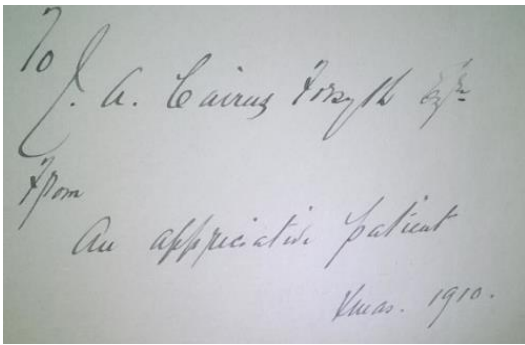
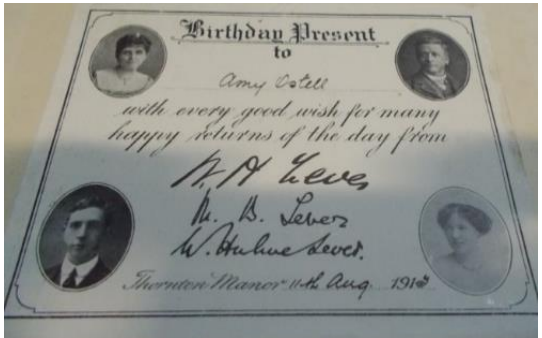
<p>(a)</p>  <p>With love to Dennis Wishing him many happy returns of his birthday. From Mrs Wyatt Coffee January 8th 1906</p>	<p>(b)</p>  <p>To Ivy With Teacher's best love September 1904 And he answered: "Thou art the Christ, the son of the living God" (Matt 16-18) Only one life it will soon be past, Only what's done for Jesus will last</p>
<p>(c)</p>  <p>To L.A. Carius Forsyth Esq, From an appreciative patient Xmas 1910</p>	<p>(d)</p>  <p>Birthday present to Amy Ostell with every good wish for many returns of the day from N.N. Lever, M.B. Lever, W. Hume Lever, Thornton Manor 11th August 1910</p>

Figure 135 - Unequal Power Relations

(a) Friend of the Family (no. 60); (b) Teacher-Pupil (no. 1860); (c) Doctor-Patient (no. 2919); (d) Employer-Employee (no. 457)

However, not all gift inscriptions contain unequal social relations. Instead, shared titles can be used to indicate kinship and social equality between participants. As Saville-Troike (1982:256) states, a contextually expected use of non-hierarchical forms can communicate social equality and solidarity. The example in Figure 136a asserts that ‘a workmate wrote it and a workmate bought it,’ indicating level footing between the giver and receiver. Similarly, Figure 136b’s ‘from an old comrade of many years campaign’ draws upon shared experience in the army and suggests solidarity between the two people. Equally, the use of nicknames shows a certain level of intimacy between the giver and recipient (136c, 136d). These nicknames act as a form of in-language that can only be deciphered by ‘those in the know’.

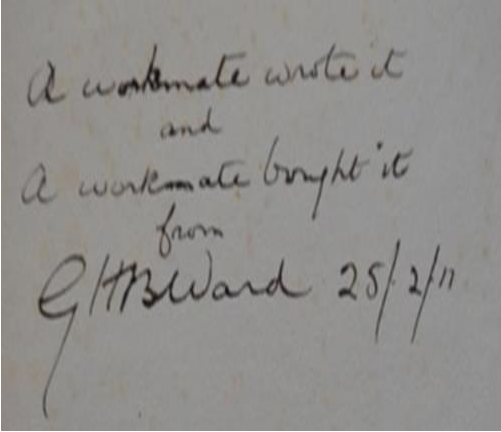
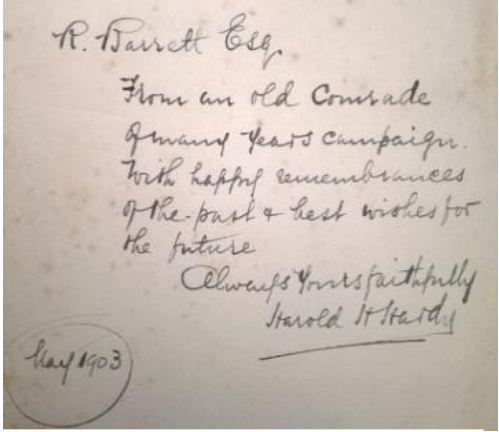
<p>(a)</p>  <p>A workmate wrote it and a workmate bought it From G.H.B. Ward 25/2/11</p>	<p>(b)</p>  <p>R. Barrett Esq From an old Comrade of many years campaign with happy remembrances of the past and best wishes for the future. Always yours faithfully Harold H Hardy, May 1903</p>
<p>(c)</p>  <p>"Many happy returns" from the "Eureka" Beauties? Jan 30th 1914</p>	<p>(d)</p>  <p>Flowers from Holland grow well in Australia. Please Napoleon may your lonesely Private get a job at the weedin'</p>

Figure 136 - Equal Power Relations

(a) Workmate-Workmate (no. 1226); (c) Soldier-Soldier (no. 1676); (c) and (d) Nicknames (no. 335 and 2689)

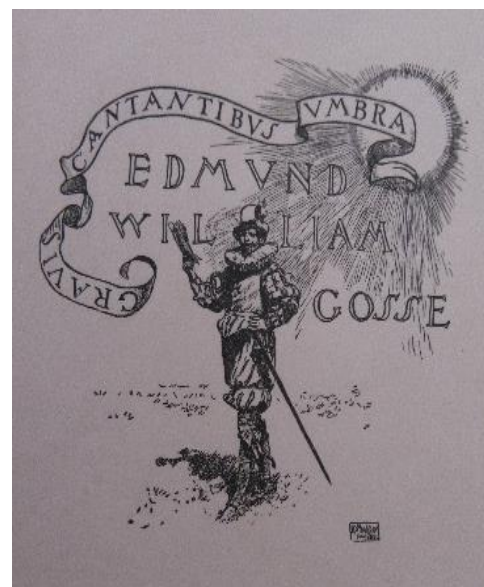
Book inscriptions can also reveal important information about the education level of book owners. For upper-class Edwardians, pictorial bookplates showing shelves of books by canonical authors or images of literary figures were often used to communicate the message that they were well-educated (137a). The latter is exemplified in the bookplate of Edmund Gosse from the Keown Collection (137b), which depicts a cavalier in the sunlight surrounded by a Virgil quote. Some upper-class owners also chose to reflect their education through the use of multilingual messages. The example in Figure 137c shows a gift inscription by the jurist Frederick Pollock to the Liberal politician Sydney Waterlow written in Persian and Latin. The Persian and Latin state almost identical inscriptions taken from a poem by the Iranian scholar Rumi: ‘Man of God “Shams of Tabriz” is beyond piety and infidelity.’ Interestingly, as with most multilingual examples in the dataset, the Persian is inaccurately reproduced. In a letter sent to fellow jurist Oliver Wendell Holmes on October 8th 1908 (de Wolfe Howe, 1961:142), Pollock reuses the same incorrect Persian quote. This suggests an attempt by Pollock to appear more scholarly or educated than he actually was.

(a)



Alice Kuhling

(b)



**Gravis cantantibus umbra
Edmund William Gosse**

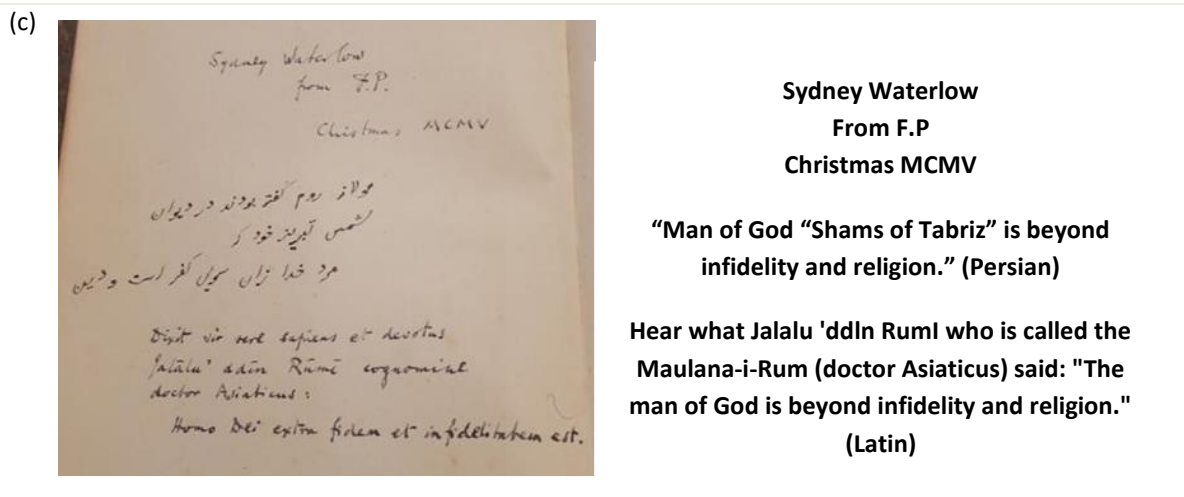
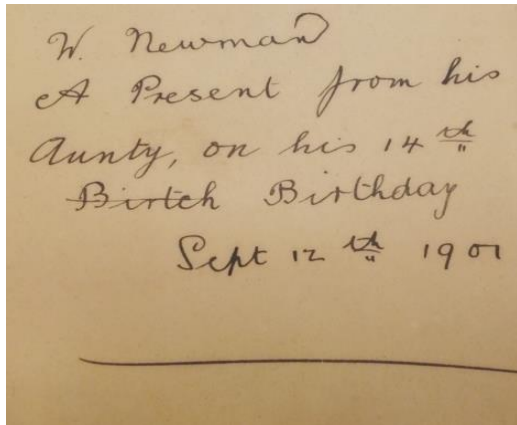


Figure 137 - Education as an Identity Marker Part 1

(a) 'Well-Read' Owner (no. 1356); (b) Edmund Gosse Bibliophilia Bookplate (PG 21) (c) Incorrectly Written Persian (no. 453)

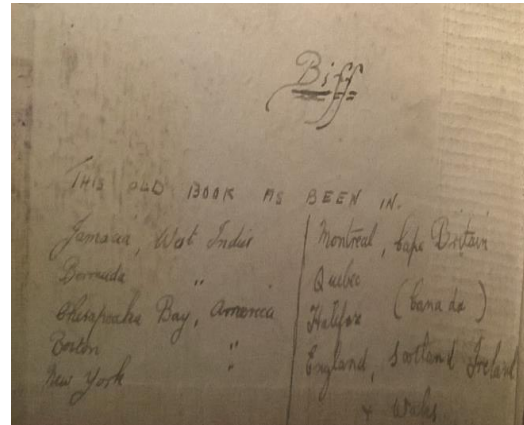
For working-class owners, their low educational level was sometimes signalled inadvertently through spelling mistakes, dialectal features and grammatical errors. The inscription in Figure 138a is written by an aunt to her nephew, W. Newman. Both 'Auntie' and 'birthday' have been spelt incorrectly, the latter crossed through and rewritten alongside. The incorrect spellings, coupled with the choice of book (cheap adventure novel), suggest that the inscriber is working class. In other cases, working-class owners played up their social class to maintain "face" (Goffman, 1967:5). The example in Figure 138b illustrates a list of countries that the owner has visited. While, on the surface, this may suggest that he had a large disposable income, census records indicate that he was a working-class man who served in the navy, which accounts for his multiple trips abroad. The deliberate absence of this information in the book indicates how a book owner could use inscriptions to present fictionalised versions of themselves in an attempt to gain cultural capital.

(a)



W. Newman
A present from his Aunt, on his 14th Birth
Birthday
Sept 12th 1901

(b)



Biff
This old book has been in:
Jamaica, West Indies
Bermuda, " "
Chesapeake Bay, America
Boston, " "
New York " "
Montreal, Cape Britain
Quebec (Canada)
Halifax (Canada)
England, Scotland, Ireland and Wales

Figure 138 - Education as an Identity Marker Part 2
(a) Spelling Mistakes (no. 588); (b) 'Well-Travelled' Owner (no. 2769)

Religion is another key identity marker that could be displayed in inscriptions. Amongst upper-middle and upper-class Edwardians, custom-designed bookplates showing Bible scenes were often used to signal religious beliefs (139a), while lower-class Edwardians sometimes used hand-drawn or stamped religious symbols, such as crosses or Stars of David (139b). Alternatively, inscriptions could be used to defy religious belief, as is the case with the example taken from Darwin's *Origin of the Species* in Figure 139c, which is inscribed with 'My God' and later erased. While the inscription is likely to have been erased by the later owner, Nicola Hawkins, in order for her to write her own name, its potentially blasphemous nature may have also influenced her decision to remove it.

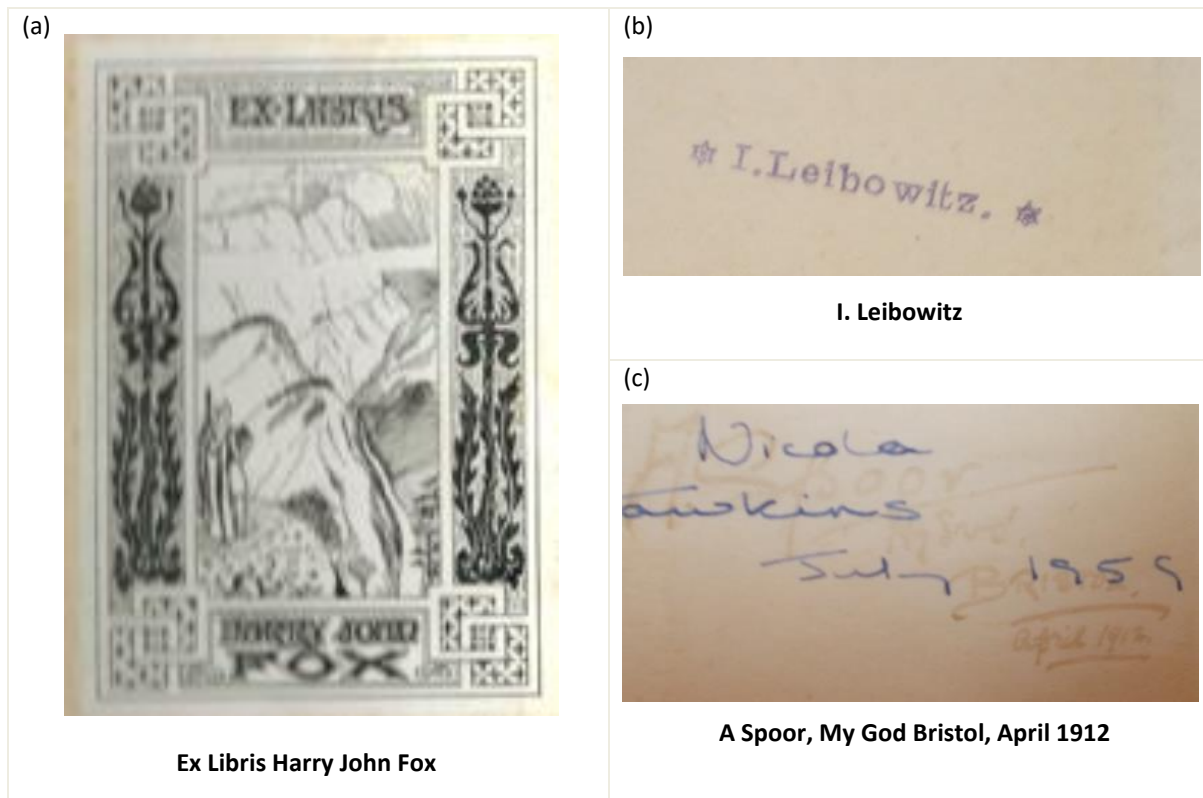


Figure 139 - Religion as an Identity Marker

(a) Bible Scene (no. 110); (b) Star of David (no. 997); (c) Erased Blasphemous Ownership Inscription (no. 990)

Aware of the book's liminal status between the private and public domain, book owners often used inscriptions to give details of a relationship status, new job or new member of the family. The joint armorial of Douglas and Hilda Tatlock (140a) was commissioned upon their marriage in 1907, Harold Chapin's pictorial was created when he obtained the role of harlequin in the J.M Barrie play *Pantaloone* (140b) and the book that features the hand-written inscription to Arnold Gills and 'baby boy' was bought to commemorate the birth of the new child [England & Wales, Civil Registration Birth Index, 1837-1915] (140c).

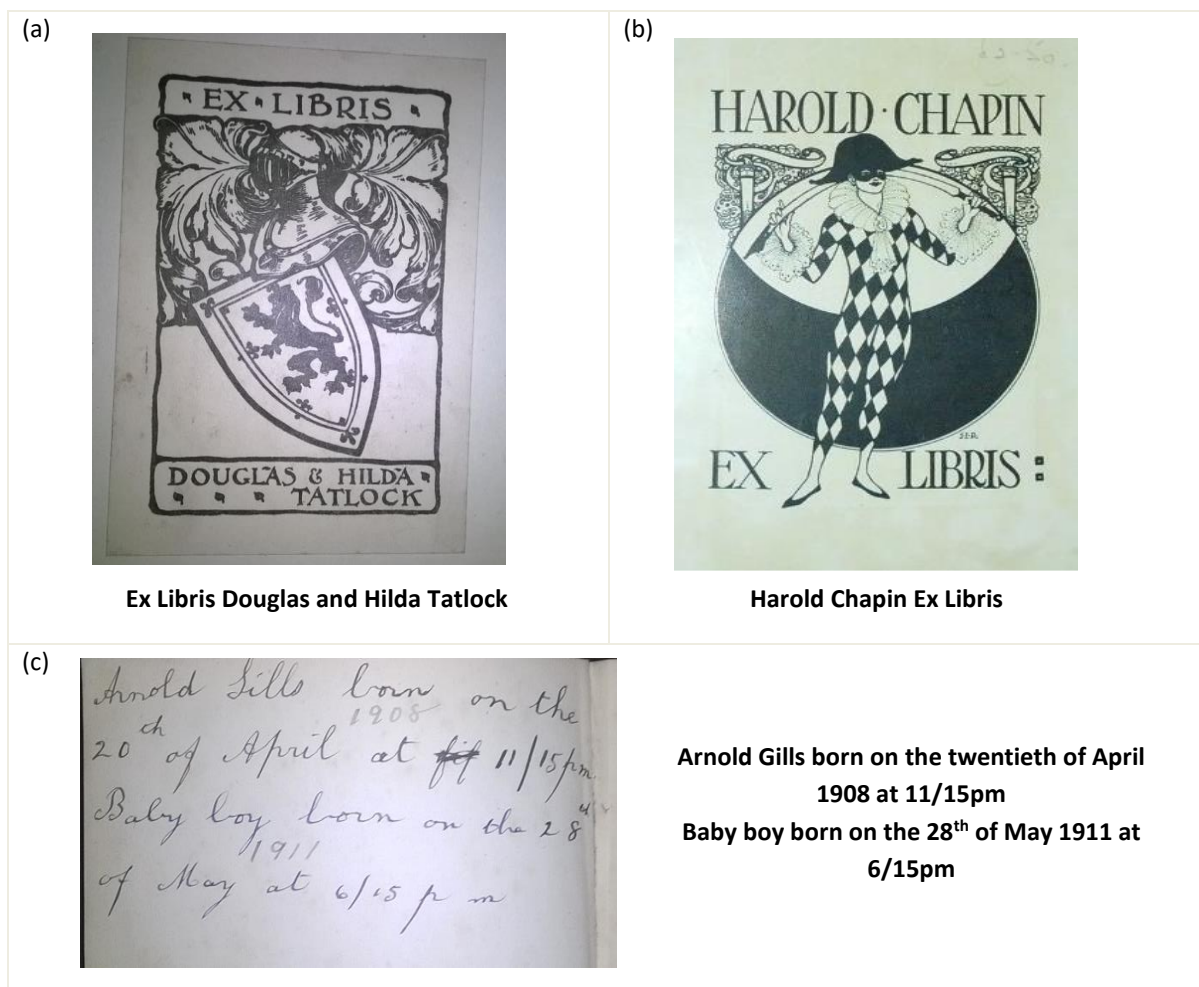


Figure 140 - Inscription as a Public Announcement

(a) Statement of Marriage (no. 2232); (b) Statement of New Job (no. 145); (c) Statement of Birth (no. 2951)

9.3 The Inscription as a Speech Act

A speech act is an act that a speaker may perform by making an utterance (e.g. promising, ordering, inviting, etc.). These acts can be analysed in terms of their illocutionary (intended significance) and perlocutionary forces (actual effect). Similarly, written texts, such as book inscriptions, can be said to display specific performative actions, which enable participants to enact their complex interpersonal relations. Gift inscriptions, for example, allow inscribers to express gratitude, beg forgiveness, say farewell, congratulate and wish good luck (Figures 141a-141e)⁷¹. While these speech acts could have been carried out verbally, their impact is strengthened by the written inscription in a book that embodies the unique and personal relationship between sender and receiver. The fact that the book has been appropriated as a present foregrounds this relationship, thus the inscription becomes a mental representation of the physical intention that the book expresses.

⁷¹ Full details on the purposes of the gift inscriptions, as well as the most common giver-receiver relationships in the current dataset can be found in Appendix 34.

(a)

To Nurse Woodgate,
With love from young Derek who could scarcely
have been here but for her. The youngster's
parents sign this book of faithful confession on
behalf of Derek Halliwell.
Mabel Sutcliffe Halliwell Sutcliffe
April 1905

(b)

From Nelly.
A Peace Offering
June 1902

(c)

Bon Voyage dear Bertie
From Grace

(d)

To Sidney Stein
With hearty congratulations
From Aubrey Parker
13 August 05

(e)

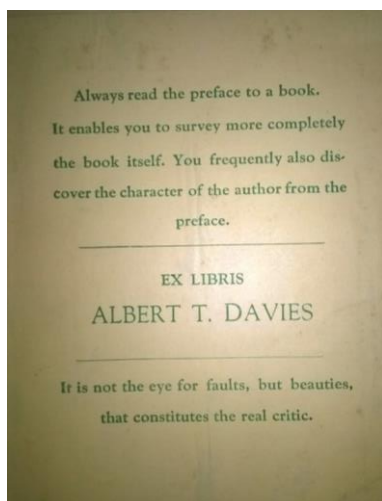
From Stan Parker, with best wishes for many
happy years of retirement with all the (?) of the
want to react.
To Dr. Benjamin B. Noble

Figure 141 - Inscriptive Speech Acts

(a) Expressing Gratitude (no. 333); (b) Begging Forgiveness (no. 794); (c) Saying Farewell (no. 1218); (d) Congratulating (no. 1850); (e) Wishing Good Luck (no. 1867)

Other inscriptions in the dataset play a more directive function, explicitly inviting potential readers to respond in a particular way. In some cases, inscribers have written pieces of advice to guide readers, which either relate to good practices of reading or affirm a particular belief of the inscriber. Thus, the bookplate of Alfred T. Davies in Figure 142a advises the reader to ‘always read the preface of a book,’ giving several reasons to support the claim, while the inscription in Figure 142b presents a treatise on the importance of temperance. These inscriptions show an awareness of their potential to be read by others. Some owners also used inscriptions to insult or offend somebody else publicly. Figure 142c shows a gift inscription with the words ‘is a fool’ added after the name of the giver, D.H.J. Bamford. It is possible that the recipient may have fallen out with Bamford some time after receiving the book and so chose to add these words to show his disdain. Similarly, Figure 142d shows a typographical bookplate which states that any ‘damage done to this volume is the result of employing G.H. Newton of Uxbridge Road, Ealing Dean’ to help the owner move house. As owners felt that books were a reflection of themselves, this explicit statement of blame acts as a face-saving attempt to protect the owner’s self-image. Anyone who borrowed the book would have realised that its poor condition was due to the incompetence and carelessness of Mr Newton, not the owner.

(a)

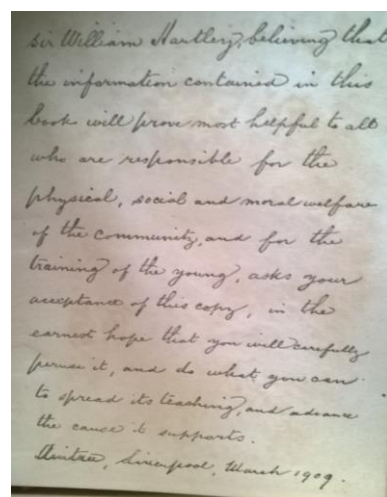


Always read the preface to a book. It enables you to survey more completely the book itself. You frequently also discover the character of the author from the preface.

Ex Libris Albert T. Davies

It is not the eye for faults, but beauties, that constitutes the real critic.

(b)



Sir William Harley, believing that the information contained in this book will prove most helpful to all who are responsible for the physical, social and moral welfare of the community, and for the training of the young, asks your acceptance of this copy, in the earnest hope that you will carefully peruse it, and do what you can to spread the teaching and advance the causes it supports.
Aintree, Liverpool, March 1909

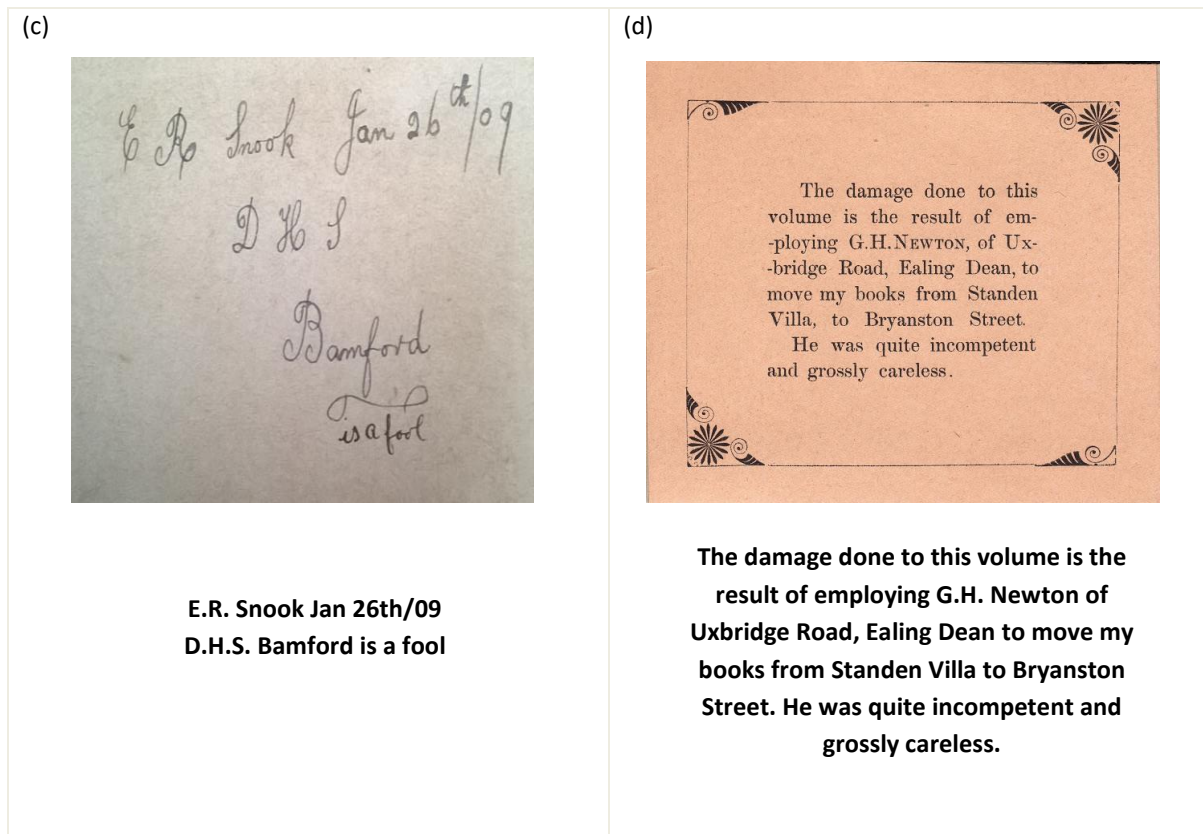


Figure 142 - Inscription as a Directive

(a) Always Read the Preface (no. 1054); (b) Dangers of Alcohol (no. 3017); (c) ...is a fool (no. 3155); (d) ...incompetent and careless (no. 2096)

The most frequently used directive, however, is the admonition, which was aimed at a type of future reader whom the owner implicitly distrusted. The inscription as admonition is worth considering in more detail, as it appeared across all Edwardian class groups, albeit in different forms.

Amongst working-class and lower-middle-class Edwardians, the most basic admonition stated 'this book belongs to...' (143a) or requested 'if lost, please return to...' (143b), which politely instructed the finder to restore the book to its rightful owner. These declarations of possession employ subtle references and mitigated forms to instruct any potential readers who the rightful owner is, while simultaneously denying wrongful appropriation. This highlights the importance that these class groups gave to the notion of possession, which was a relatively new practice for them at this time.

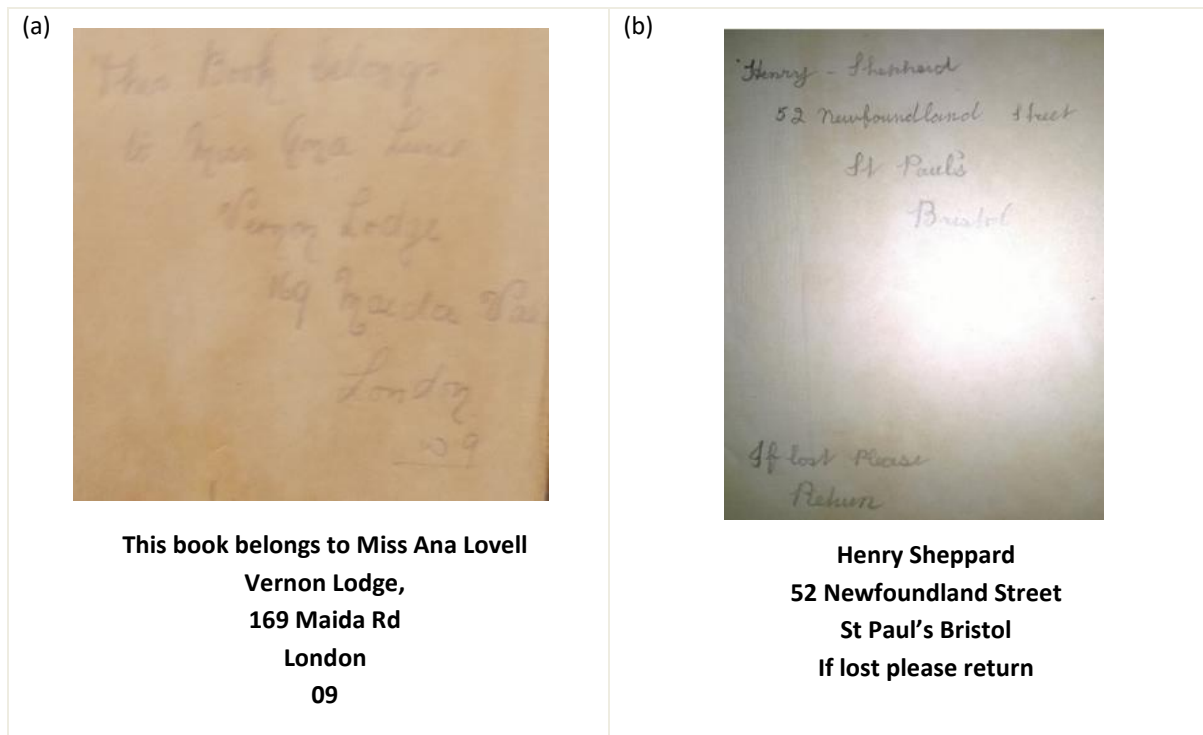


Figure 143 - Working-Class and Lower-Middle-Class Admonitions
(a) This book belongs to... (no. 266); (b) If lost, please return to... (no. 1024);

In examples of bookplates from lower-middle-class Edwardians, humour is sometimes used as a mitigating device to soften admonitions. This was often achieved through pictorial bookplates, as they enabled visual messages to work alongside their verbal counterparts to produce ironic meanings. Figure 144 shows Captain Cuttle, one of the protagonists in Dickens's novel *Dombey and Son*. Cuttle is pointing to the text 'when found make a note of', which is a phrase that the character uses frequently in the story when he hears something important and wants to write it down. This intertextual reference provides instructions to readers on what they must do if they encounter the book and warns them light-heartedly not to steal it. The combination of the physical process of pointing and the verbal process of speaking, as well as the non-standard syntax, bold capital letters and exclamation mark draw attention to the message and reinforce its impact, but the fact that the bookplate was owned by Walter Dexter, a bookseller and amateur scholar of Dickens [1911 census], adds jocularly and plays down the severity of the threat. The use of mitigation by members of the lower-middle-class in their admonitions signals the extent to which they were aware of face needs and the commitment not to impose on others.

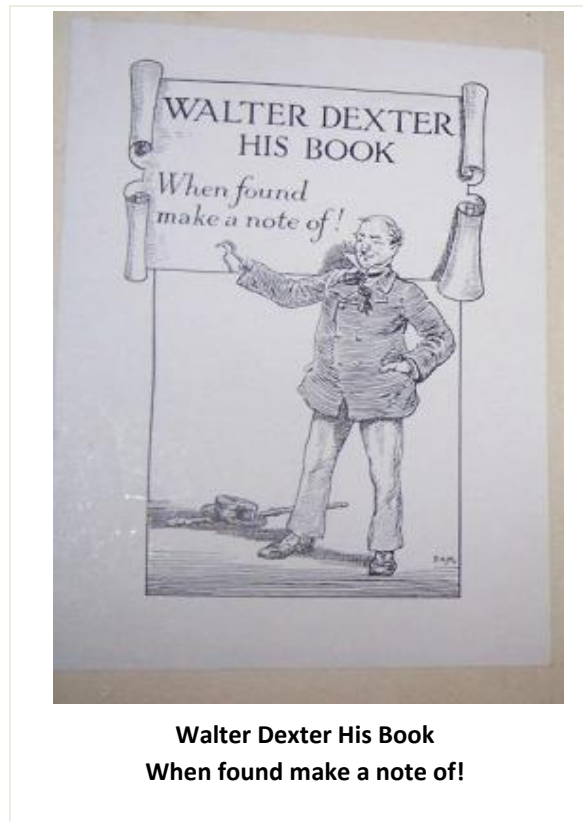
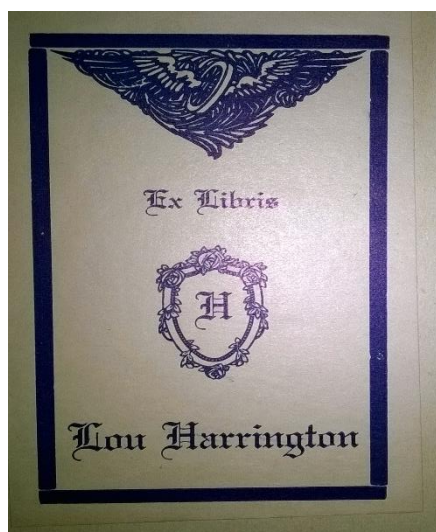


Figure 144 - Lower-Middle-Class Use of Humour in Admonition (no. 135)

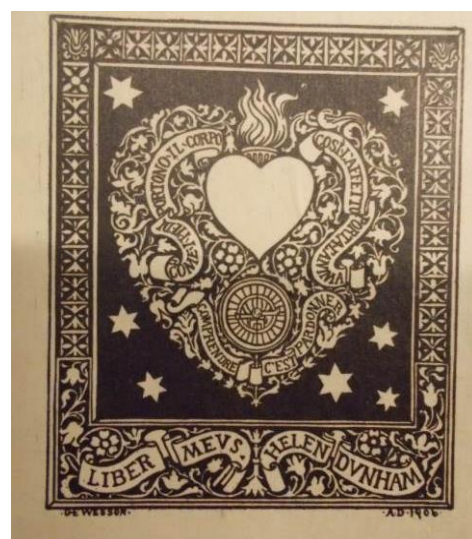
For the upper-middle- and upper-class Edwardians who could afford custom-designed bookplates, the Latin 'ex libris (from the books of...)' or 'liber meus' (my book) or the English 'my book' were often used to express personal possession (Figure 145). Crain (2016:114) argues that these expressions act as formal and quasi-contractual performatives that embody and enact a literacy contract. They declare physical ownership, not only of the book itself, but also of the system of experiences, rights and privileges that ownership in general represents.

(a)



Ex Libris Lou Harrington

(b)



Liber Meus Helen Dunham



Figure 145 - Upper-Middle and Upper-Class Admonitions
 (a) Ex Libris (no. 2352); (b) Liber Meus (no. 395); (c) My Book (no. 1937)

Throughout the dataset, there are also numerous examples of bookplates used by the upper-middle and upper classes that feature shelf numbers. These shelf numbers indicate that the books belonged to large private library collections and provide evidence for the fact that many Edwardians followed the suggestion of advice manuals (e.g. Bennett, 1909) and catalogued their books periodically to ensure that any borrowed copies were accounted for and could be traced. The example in Figure 146 from George Charles Williamson highlights this practice. His use of the marker 'Shelf 60' means that he would be aware if the book was missing from its proper location. Given that Williamson was an art historian who lived in a mansion in Hampstead [1911 census], we can assume that he had the financial means to build a large library collection and felt the need to protect it.

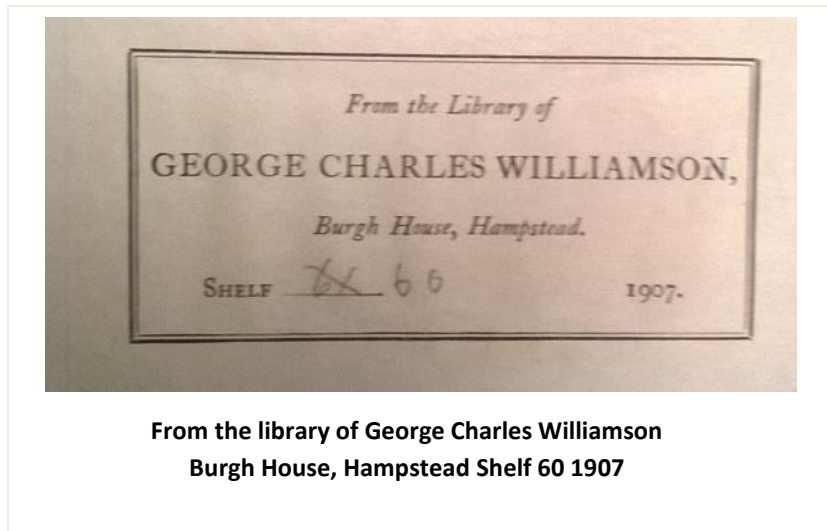


Figure 146 - Upper-Middle-Class Shelf Location (no. 2535)

Similarly, in *Life and Letters of Thomas Cromwell*, there is a paste-in on the front endpaper that states 'Lent by Lily Collier, widow of Gerard Collier' (Figure 147). This suggests that the upper-middle-class Collier was willing to lend her books to others but made sure that her ownership was explicitly stated by means of this inscription. The fact that this information was printed onto a paste-in, rather than hand-written, also suggests that she may have lent books regularly. Collier was the widow of a University Tutorial Class teacher and continued her husband's work of providing teaching to the working classes upon his death [1911 census]. Considering the fact that the lent book was a cheap edition, coupled with the lending record within, it is possible that Collier's books were borrowed by her working-class students. Thus, this paste-in shows Collier's willingness to lend her books, yet also a degree of concern that they may not be returned. Additionally, the use of the term 'widow' may have been deliberately employed to remind borrowers of her unfortunate status and remind them of the debt they owe to her husband in a bid to discourage thievery.

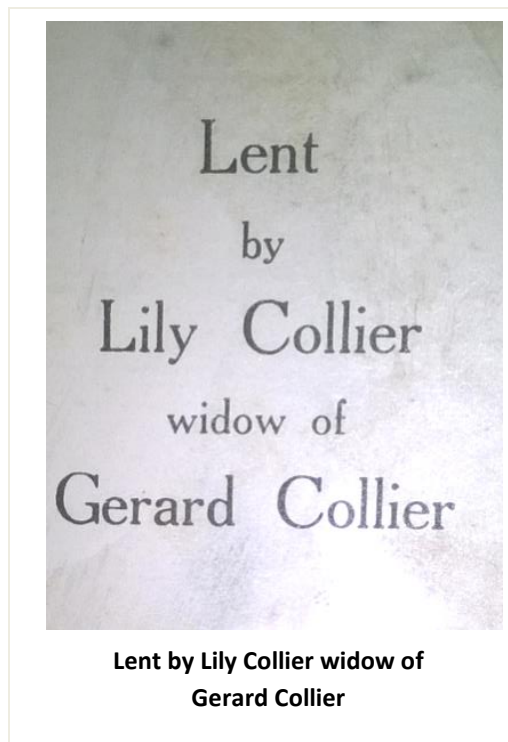
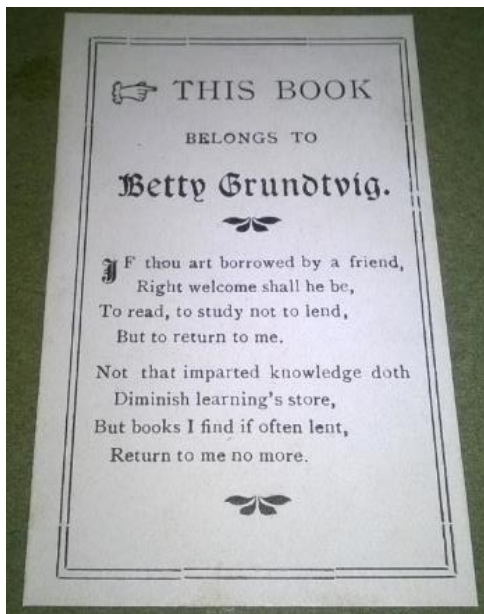


Figure 147 - Upper-Middle-Class Informal Lending (no. 1815)

Amongst upper-middle-class Edwardians, it was also common to use rhymes that express the risks involved in lending out one's books. These rhymes bear similarities to the traditional school playground culture in which a child's greatest act of rebellion is to tell a fellow classmate that they no longer wish to be friends with them. When used within this context, the rhyme associates the book owner with a particular group, culture and history, and establishes them as part of its inside jokes, threats and language (Crain, 2016:118). The fact that the same rhymes tend to reoccur throughout the dataset emphasises how they became widely dispersed and culturally embedded in Edwardian society. In some cases, the manicule (☞) is printed alongside the rhyme (Figure 148). This symbol was frequently used in medieval scribal practices to direct the reader's attention to important text. By drawing upon this traditional convention in Edwardian bookplates, owners could implicitly remind clued-in readers of the book curses that were once used to deter thieves, which tended to threaten them with the then very real possibilities of excommunication, damnation or anathema (Drogin, 1983:58).



This book belongs to Betty Grundtvig

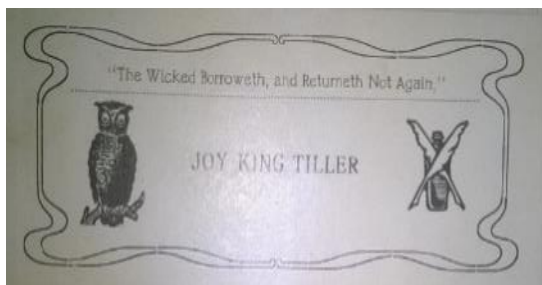
**If thou art borrowed by a friend,
Right welcome shall he be,
To read, to study not to lend
But to return to me**

**Not that imparted knowledge doth
Diminish learning's store
But books I find if often lent
Return to me no more**

Figure 148 - Upper-Middle-Class Rhyme (no. 2504)

Upper-class Edwardians were the most likely to use highly face-threatening admonitions that equated book theft to evil and invoked God's wrath for committing such acts. This may be due to the high monetary value of their collections and their distrust of the classes below them. Some upper-class owners even added Bible quotes (Figure 149a) to their inscriptions to remind thieves of the consequences of their actions, while others threatened thieves with being beaten up or murdered (Figure 149b).

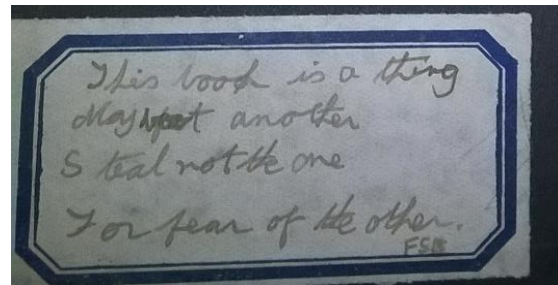
(a)



**"The wicked borroweth and returneth
not again"**

Joy King Tiller

(b)



**This book is a thing
My fist another
Steal not the one
You fear of the other**

Figure 149 - Upper-Class Admonitions Part 1

(a) Bible Quote (no, 2253); (b) My Fist (no. 1825)

Such threats of violence typically referred to two forms of torture: the gallows (Figure 150a) and the pillory (Figure 150b). Hanging remained the most severe punishment for committing a crime in Edwardian Britain (Clark, 2009: para. 1), while the association of the pillory with theft remained strong, despite its abolition in 1837 (Beadle and Harrison, 2007:6).

The hand-written poem about the gallows in Figure 150a was the most common form of book curse in Victorian and Edwardian Britain (Jaffe, 2012: para. 2) and has been explored in detail by Crain (2016:116). Crain argues that the poem has multiple potential addressees: the inscriber him/herself and the readers that are invoked by the act of inscription, both the feared (the thief) and the desired (the honest friend). Through the rhyme, the potential thief is reminded of the need for honesty, the obligations of friendship and the extremes of punishment. However, while in the Medieval period these types of curses would have served as very real threats to thieves, Edwardian book curses did not hold any force as credible threats unless book owners were prepared to take the law into their own hands. Thus, for most Edwardians, book curses were viewed as ‘quirky’ inscriptive practices that allowed owners to express possession in a performative manner. Nonetheless, the fact that these extreme threats were primarily used by the upper class is perhaps indicative of the genuine unease that this group felt at the prospect of a member of the lower class accessing their book. Moreover, it may suggest that an owner’s commitment and actual ability to carry out the inscribed action was strongly linked to his or her social status in Edwardian society.

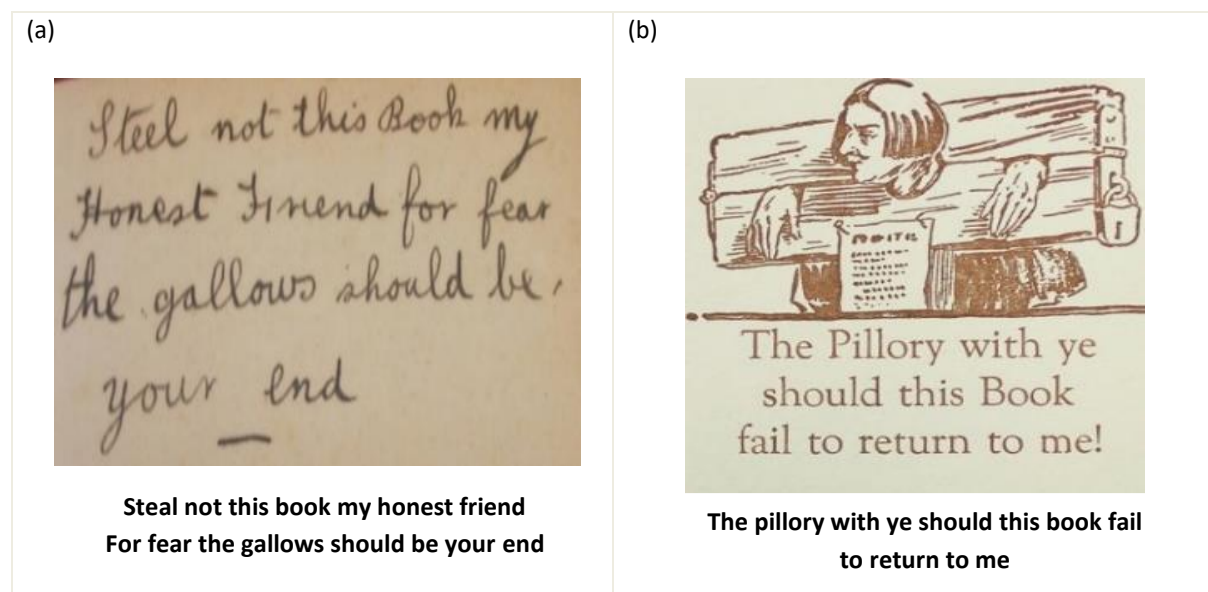
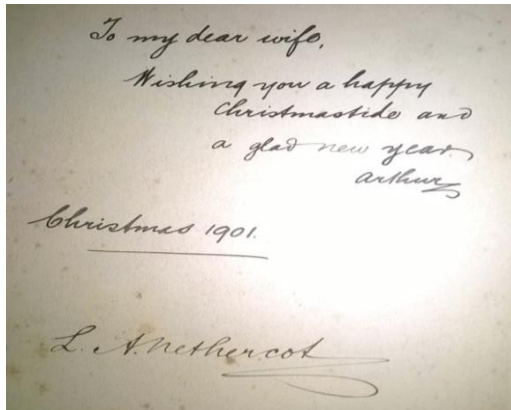


Figure 150 - Upper-Class Admonitions Part 2
(a) Gallows (no. 603); (b) Pillory (no. 1645)

Written speech acts can also indicate the importance of books as tangible mementos of special occasions. Like today, in Edwardian society, books were given at Christmas and on birthdays (Figures 151a, 151b). However, the inscriptions also reveal other occasions for gift-giving that have either since disappeared with the increasing secularisation of British society, or at which the book has been replaced with another form of present: Easter, Lent, Saints’

Days and bar mitzvahs (Figures 151c-151f). Throughout the four private library collections, there are also numerous examples of books given on these occasions. The fact that books were bought on these occasions across all class groups indicates the central position of the book in the life of all Edwardians.

(a)

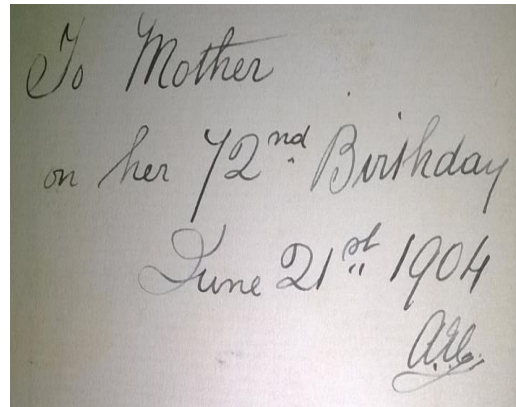


To my dear wife,
Wishing you a happy
Christmastide and
a glad new year,
Arthur
Christmas 1901.

L. A. Methercot

**To my dear wife
Wishing you a happy Christmastide and a
good new year
Arthur
Christmas 1901**

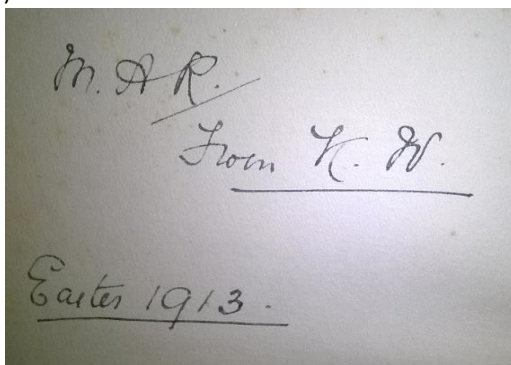
(b)



To Mother
on her 72nd Birthday
June 21st 1904
AU

**To Mother
On her 72nd Birthday
June 21st 1904
AU**

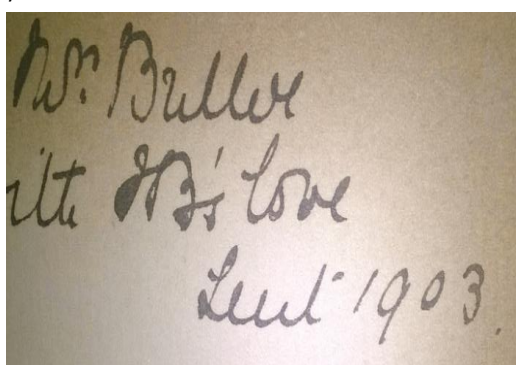
(c)



M.A.R.
From K.W.
Easter 1913.

**M.A.R.
From K.W.
Easter 1913**

(d)



Ms Buller
With JB's love
Lent 1903.

**Ms Buller
With JB's love
Lent 1903**

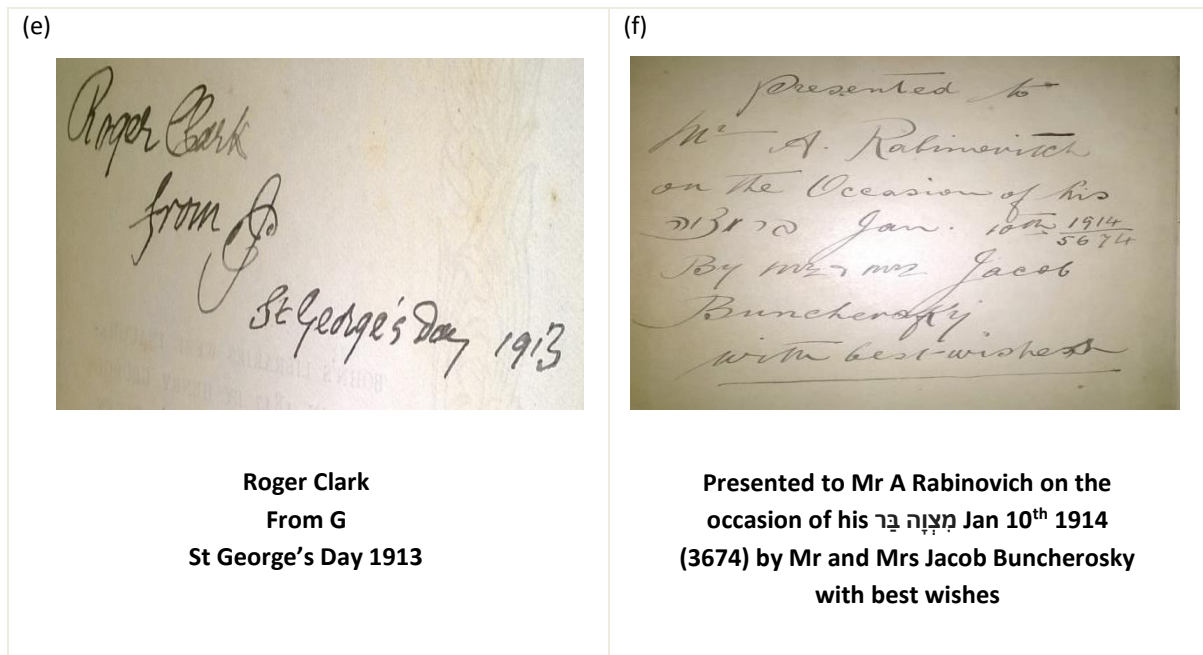
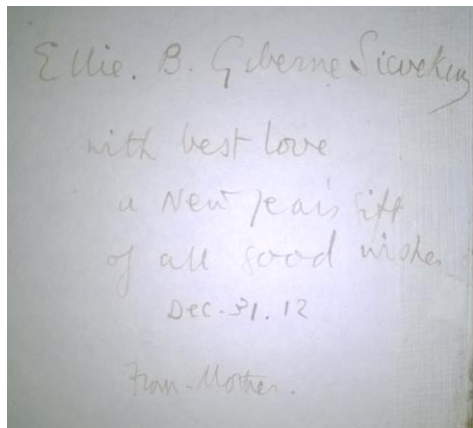


Figure 151 - Inscriptions Marking Special Occasions

(a) Christmas (no. 2237); (b) Birthday (no. 2416); (c) Easter (no. 1434); (d) Lent (no. 1181); (e) St George's Day (no. 2880); (f) Bar Mitzvah (no. 2430)

The practice of giving books at New Year (Figure 151) was also still popular during the Edwardian era, as they were often used to practise bibliomancy – a practice that involved opening a book on a random page on New Year's Day and reading the passage out loud to predict what would happen in the coming year (O'Hagan, 2017b: para. 6). While copies of the Bible or other religious texts were traditionally gifted for this purpose, by the Edwardian era much-loved classics, such as *Westward Ho!*, *Robinson Crusoe* and *Pilgrim's Progress* were increasingly favoured (*ibid*: para. 9). Although there is not enough evidence in my dataset to attribute bibliomancy to a particular class group, newspaper records suggest that it was often used by the lower classes as an excuse to steal: an article in the *Belfast Morning News* (2-04-1866) reported that a general labourer stole a set of spoons because the Bible had told him to do so [19th Century British Library Newspapers Digital Archive].



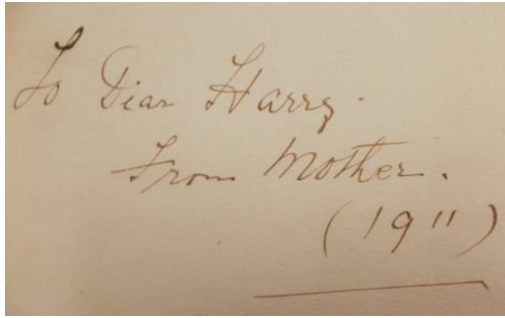
Ellie B Giberne Sieveking
With best love
A New Year's gift of all good wishes
Dec 31.12
From Mother

Figure 152 - New Year Inscription (no. 2163)

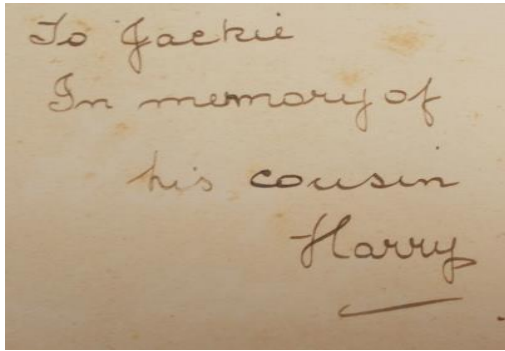
Another popular practice of the Edwardian era was to give books *in memoriam* following the death of a relative. In upper-class households, where books were more valuable, books were often left formally in a will, whereas middle- and lower-class families frequently used the *in memoriam* inscription to pass on books on a more informal basis down the generations. Crain (2016:123) argues that the bequeathed book represented a node in a social network that connected horizontally among age peers and vertically through time. Its inscription served to remind the new owner of the deceased, while the book itself provided the material link that connected the two people. Grenby (2011:169) notes that the bequest of books by the dying was a familiar motif in religious fiction of the time.

Figure 153a shows two inscriptions taken from the Kingston adventure novel *In the Wilds of Africa*. The book was given to 'Harry' by his mother in 1911. Several years later, the book was reinscribed 'To Jackie, in memory of his cousin Harry', suggesting that Harry had died untimely, and that this book was passed onto his cousin, who was likely of a similar age. A similar example in Figure 153b shows an inscription in an 1890 edition of *Great Composers* that is inscribed to Flossie Harper in remembrance of her grandfather Lennox. The England Death Index (1837-2005) confirms that Lennox died in May 1906, thus corroborating my claim that this book was passed down to Flossie shortly after his death.

(a)



To Dear Harry.
From Mother.
(1911)

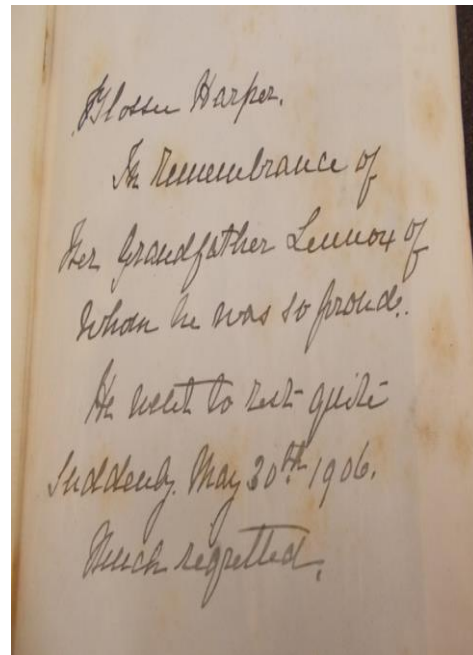


To Jackie
In memory of
his cousin
Harry

**To Dear Harry
From Mother (1911)**

**To Jackie
In memory of his cousin Harry**

(b)



Flossie Harper.
In remembrance of
her grandfather Lennox of
whom he was so proud.
He went to rest so suddenly
May 30th 1906.
Much regretted.

**Flossie Harper
In remembrance of her grandfather
Lennox of whom he was so proud.
He went to rest so suddenly. May 30th
1906 Much regretted**

Figure 153 - In Memoriam Inscriptions

(a) Harry (no. 687); (b) Flossie Harper (no. 586)

The inscription could also be used to mark a shared experience between a giver and a recipient. These experiences could be a past conversation (Figure 154a) or a particular occasion (Figure 154b). In these examples, words like 'remember' or 'memory' are frequently employed to invite the recipient to think about the connection between the inscription and the event (Figure 154c). Similar examples were found in the George Daggar and Mr Straw dataset (Figure 154d). These types of inscriptions are generally either unsigned by the giver, or else they just feature the giver's initials. As handwriting has a performative character, there is no need for an authorising signature because the recipient can recognise immediately who the giver is.

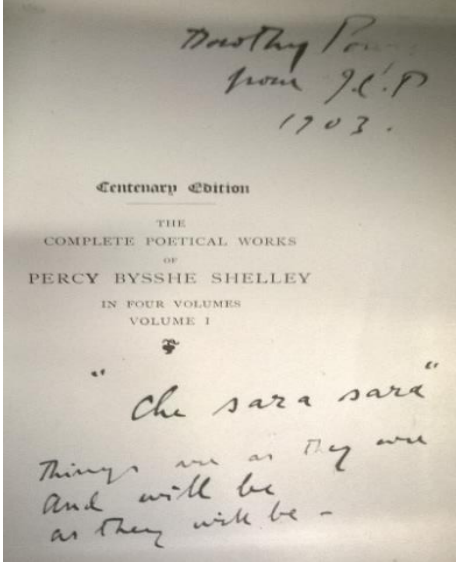
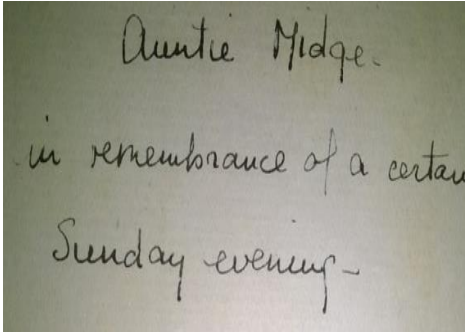
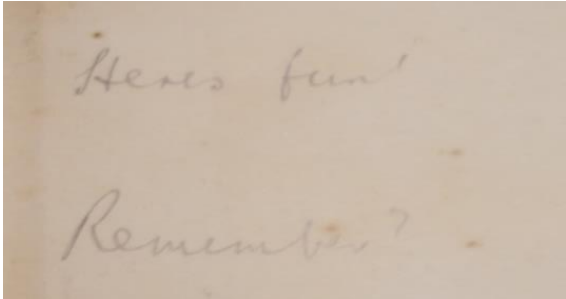
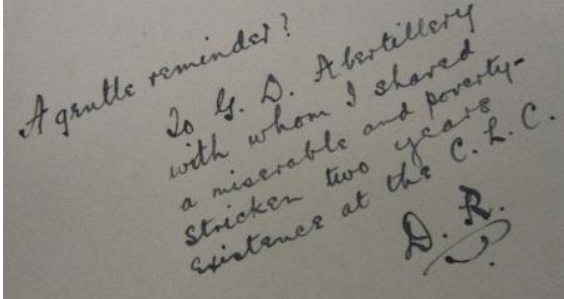
<p>(a)</p>  <p>Dorothy P from H.P 1903</p> <p>Centenary Edition THE COMPLETE POETICAL WORKS OF PERCY BYSSHE SHELLEY IN FOUR VOLUMES VOLUME I</p> <p>"Che sara sara" Things are as they are And will be as they will be -</p> <p>Dorothy P from H.P 1903 "Che sara sara" Thing are as they are and will be as they will be.</p>	<p>(b)</p>  <p>Auntie Midge in remembrance of a certain Sunday evening -</p> <p>Auntie Midge in remembrance of a certain Sunday evening.</p>
<p>(c)</p>  <p>Here's fun! Remember?</p> <p>"Here's fun!" Remember?</p>	<p>(d)</p>  <p>A gentle reminder? To G.D. Abertillery with whom I shared a miserable and poverty- stricken two years existence at the C.L.C. D.R.</p> <p>A gentle reminder? To G.D. Abertillery with whom I shared a miserable and poverty-stricken two years existence at the C.L.C. D.R.</p>

Figure 154 - Inscription as Shared Experience

(a) Shared Conversation (no. 516); (b) Shared Occasion (no. 1913); (c) Exclusion of Outsiders (no. 450); (d) George Daggar Shared Experience (GD 98)

9.4 The Inscription as a Positive Face-Saving Device

According to Brown and Levinson (1987:13), Goffman's concept of "face" can be broken down into two types: positive face (the desire to be liked) and negative face (the desire not to be imposed on). In many book inscriptions, considerable attention is paid to positive face needs, which shows the owner's desire to impress future readers.

A case in point is the inscription in Figure 155, which was found in a board school copy of Shakespeare's *King Richard II*, and which lists various passages that the child knows off by

heart. The inscription is an example of ordinary writing: a ‘schooled’ writing practice that is influenced by institutional demands and acts as a way for the child to document his learning process. The fact that the child has recorded the class and memorised passages, that the book is a school edition, and that Shakespeare formed part of the Edwardian school curriculum support this point. However, the inscription can also be interpreted differently. The schoolbook was a semi-private and impersonal space that was frequently ‘invaded’ by teachers, parents and other classmates. An awareness of this “front-back” stage fluidity (Goffman, 1959:114) may have led the child to record information that would demonstrate his memorisation skills to other readers. Thus, the inscription constituted a visual marker of industry should a figure of authority or a fellow classmate inspect what the child had been doing. The fact that the child was working class [1911 census] is particularly significant, as he may have used the inscription as an attempt to gain social and cultural capital from his teacher and peers.

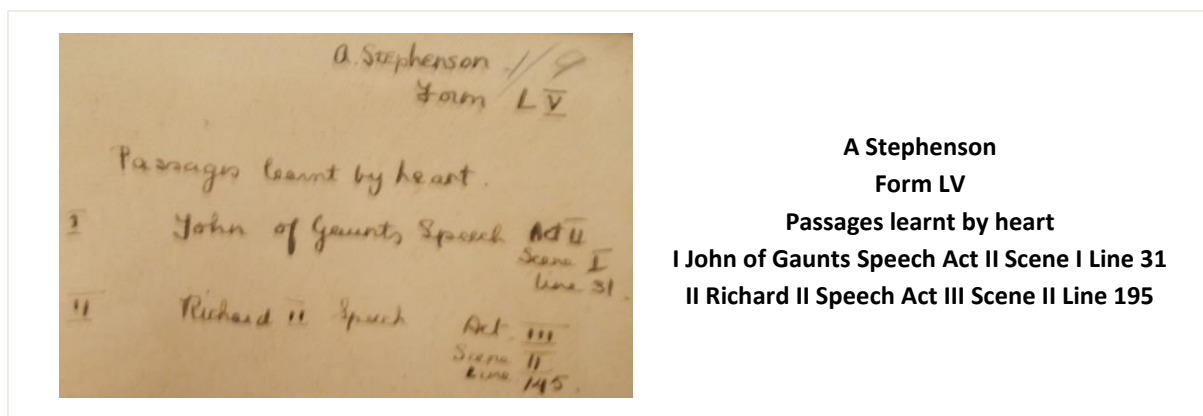


Figure 155 - King Richard II Positive Face-Saving Device (no. 1271)

Gift inscriptions were another category of inscription in which positive face was important. When choosing a book as a gift, the giver always takes a risk that the receiver will not accept and like the present. Thus, the act of giving is bound up with the potential loss of face should the gift be poorly received. In order to prepare for such a possible rejection, many Edwardians giving books employed hedging expressions in their inscriptions to mitigate any possible imposition on the receiver. These expressions often used modal verbs, passivisation and deagentisation to play down the act of giving, which insured the giver against a negative reaction to the present. The example in Figure 156a states, ‘I think that you may like to have a copy...’ Through the low epistemic modality expressed in the main verb (‘I think’) and the use of the modal ‘may’, the inscriber is deemphasising the act of giving the book and seeking not to impose his views on the recipient. Similarly, in Figure 156b, the giver backs up his gift

with the quote ‘every gift which is given, even though it be small, is in reality great, if it is given with affection.’ This serves to inform the recipient that the giver had their best intentions at heart when buying it. Finally, the example in Figure 156c shows a gift to C. Capper that is signed from ‘Auntie Freda’s Xmas Tree.’ Here, attention is directed away from the actual giver (in this case, Auntie Freda) to mitigate the responsibility of gift-giving. The dataset shows that the lower-middle classes were most likely to use these mitigating devices, which again highlights the importance that members of this social category gave to making a good impression.

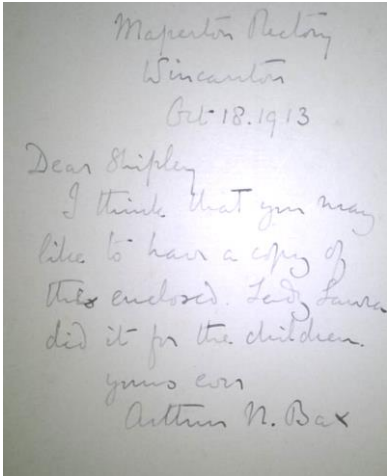
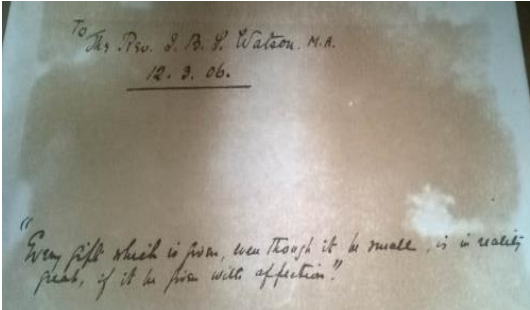
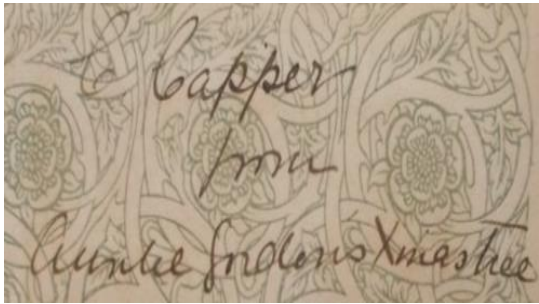
<p>(a)</p> 	<p>Maperton Rectory Wincanton Oct 18.1913</p> <p>Dear Shipley, I think that you may like to have a copy of this enclosed. Lady Laura did it for the children.</p> <p>Yours (?) Arthur N. Bax</p>
<p>(b)</p>  <p>To The Rev. J.B.P Watson M.A 12.3.06</p> <p>“Every gift which is given, even though it may be small, is in reality great, if it is given with affection”</p>	<p>(c)</p>  <p>C. Capper from Auntie Freda’s Xmas Tree</p>

Figure 156 - Face-Saving Devices
Positive Face-Saving Devices in Gift Inscriptions (no. 1608, 2637 and 1004)

9.5 The Inscription as a Diary Entry

While the above examples have demonstrated how owners intended their books to be exchanged within the public domain, some types of inscription were produced with the intention of keeping them within the private sphere. These inscriptions often acted as personal diary entries for the owner that allowed them to self-reflect and engage more profoundly with the content of the book.

For centuries, the diary has fulfilled the purpose of enabling individuals to note down their experiences, observations and reflections. Ong (2006:143) considers the diary entry to be a form of verbalised solipsism, but Marty (1985, cited in van Dijck, 2004: para. 7) believes that, even in these examples of self-reflection, the writer must imagine an addressee. This raises issues, as the writer must decide for which self they are writing: the present self, the self that others see, the imagined self or the future self. Such concerns about privacy and address are relevant to ownership inscriptions, too.

The example in Figure 157 acts as a diary entry, signalling the need of the writer to connect to someone, something or to herself. The inscriber is chronicling a recent event which involved her mother giving her this book (*The Ministry of Comfort*) before going to Camberley, where, after a few days' illness, she died and was laid to rest. After recording these facts, accompanied by precise dates and times, the writer reflects that she came home and found this book, which seemed a message from her mother. The heavy underlining and use of exclamation marks suggest an active engagement on the part of the writer with the book's content and the inscription. This poses a challenge to Engelsing's (1974, cited in Darnton, 1982:79) concept of intensive and extensive readers. Engelsing argues that, from the eighteenth century onwards, readers had moved away from intensive reading (reading a handful of books time and time again) to extensive reading (reading more genres faster and more superficially), but it is clear that this particular book owner frequently interacted with the book's content and interpreted it based on her own personal situation. Van Dijck (2004: para. 23) argues that acts of writing occupy their own niche alongside other acts of communication. In this example, the inscription gives meaning and structure to the writer's life. Through the construction of her own discursive space, she is able to articulate her private thoughts and define her position in relation to others and the world. The mother's act guides the child's spiritual journey (Crain, 2016:110), as she replicates and transmits her lessons, embodied in the content of the book and the inscription. Thus, through its combination of

self-protection and self-expression, this inscription is not just a reflection of experience, but a means of constructing it.

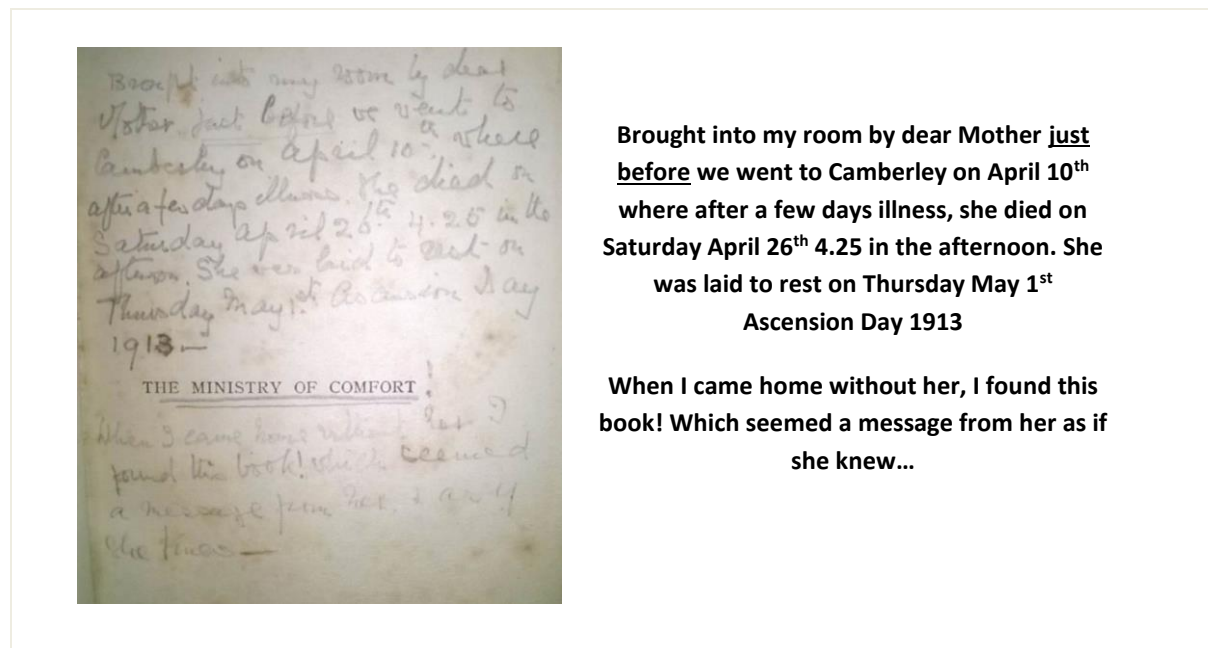
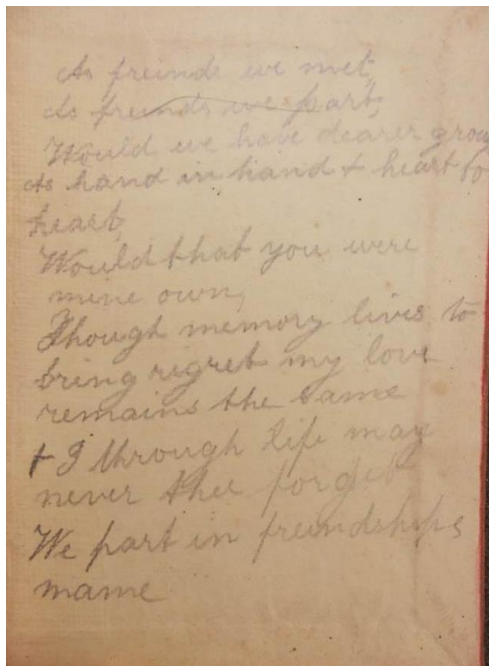


Figure 157 - The Ministry of Comfort Diary Entry (no. 2517)

A similar example of this type of engagement can be seen in Figure 158, which shows a poem about unrequited love (*As Friends We Met*). As readers, we can gain a possible understanding of the circumstances surrounding its writing based on the book in which it was written (*Ballroom Companion* – a guide to ballroom dancing). We may assume, for example, that the owner met somebody at a ballroom dancing event, but never had the opportunity to see them again. Although when writing the poem, the addressee was presumably the person whom the owner met ‘as friends’, it is unlikely that he would ever expect (or indeed, wish) this person to actually come into contact with his private musings. Thus, the owner probably recorded this poem to make sense of his thoughts and understand his relationship with the implied addressee. This poem has an additional level of meaning, as its words were not created by the inscriber: *As Friends We Met* was a popular music hall song of the time, written by Charles Graham. The use of the lyrics within this book may lead us to conclude that this song had significance for the writer and implied reader (perhaps they danced to it together), or else that the writer’s feelings for the addressee were unrequited. Furthermore, the fact that the poem is written within a pocket book suggests that the owner carried it on him as a reminder of the person for whom he wrote the poem. As the modern-day reader’s presence in the chain of readership is serendipitous, the multiple meanings that may be assigned to the inscription cannot be confirmed. Thus, as Crain (2016:135) states, the social life of the book demonstrates one of the signal traits of a self: the capacity to keep a secret.



As friends we met
As friends we part
Would we have dearer grown
Of hand in hand and heart to heart
Would that you were mine own
Though memory lives to bring regret
My love remains the same
And I through life may never thee forget
We part in friendship's name

Figure 158 - Ballroom Companion Diary Entry (no. 580)

9.6 The Inscription as a Reminder to the Future Self

Whereas the previous examples offered the writers a means of self-expression in the here and now, other inscriptions served as records of an event or experience for the future self to examine. Using inscriptions as a vehicle of memory ensures, not only that experiences are remembered by a future self, but also that they are transmitted from one generation to the next. What the writer records determines in part what will be remembered and how it will be remembered by the owner and future owners. While the action of writing is future-oriented, its reading is largely oriented towards the past. Birkerts (1998) argues that a reader returns to a text “to tour the picturesque ruins of their former self” (342).

The example in Figure 159 was inscribed inside an *Everyman's Library* copy of Alexander William Kinglake's *Eothen*, a travel story about Syria, Palestine and Egypt. The owner has marked his/her initials, date and the comment 'On way to Oban.' Oban is a small town in Argyll and Bute in Scotland, which grew in popularity as a holiday resort following the construction of the railway in the late nineteenth century. The inscription suggests that the writer began reading the book when travelling to Oban, possibly for a holiday. It is also significant that the book in question is a travel guide, which implies that the owner was 'getting in the holiday mood' by means of escapism – much in the same way that nowadays we may take a 'beach book' on a trip away. Furthermore, the fact that the book comes from the cheap, pocket-sized *Everyman's Library* series indicates that it was bought to read on the

go. This act displays a small-scale imitation by the book owner of the author's journey in the sense that he/she is also travelling and engaging in literature about travelling. It is noteworthy that, alongside his/her ownership claim, the writer has also chosen to record information about the destination. Perhaps the owner was expecting to have a good holiday and wrote the inscription as a preceding *aide memoire* of these happy memories. This would mean that any time the owner opened the book in later years, he/she would make a link between the book and the trip. While the intended reader of this inscription was probably the inscriber himself/herself, the inscription also acts as an epitaph in the sense that it keeps the memory of the original owner alive for any future readers who come into contact with it.

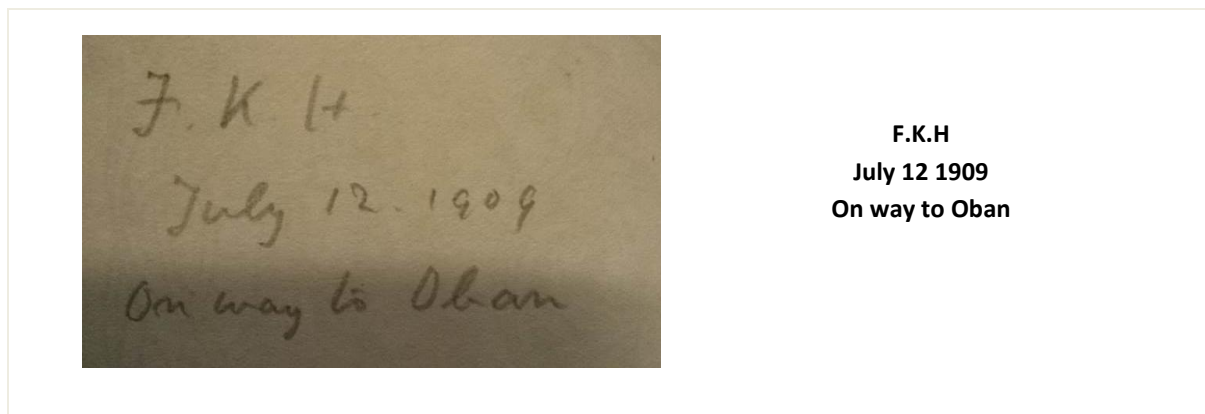


Figure 159 - Eothen Reminder to Future Self (no. 1885)

A similar example can be seen in Figure 160 from *Wanderings on the Italian Riviera* by Frederic Lees, a travel guide to Liguria. The inscription records that the book was awarded to the owner as a gift to commemorate the last meeting of the Bethel Men and Women's Bible Class. The deictic 'this' in 'this last meeting on Sunday afternoon' suggests that the owner recorded the information immediately after the event. Thus, the inscription acts as a "form of time travel" (Galef, 1998:25) that, when reread in future, enables the owner to repeat his earlier feelings. However, although the inscriber is writing for his future self, the positive portrayal of himself as a valued member of a particular social group betrays an awareness of its potential to be read by others. First, the indication of group membership reinforces the social capital of the owner. Through this act, the inscriber/owner acts as a "shill", defined by (Goffman, 1959) as "a member of the team who provides a visible model for the audience" (146), who is able to assume a front that enhance the group's status. The fact that 'presented to me' is followed by the owner's name, H.H. Williams, in brackets suggests that he is expecting the book to move between the back and front stage. The combination of information (Bible class, prize book and wallet) serves to help readers (both present and future) construct a positive image of the recipient's character, and thus afford Williams with

symbolic capital. This is particularly important for Williams, as he was a member of the lower-middle class [1911 census], a group that was highly conscious of social status and the need for acceptance.

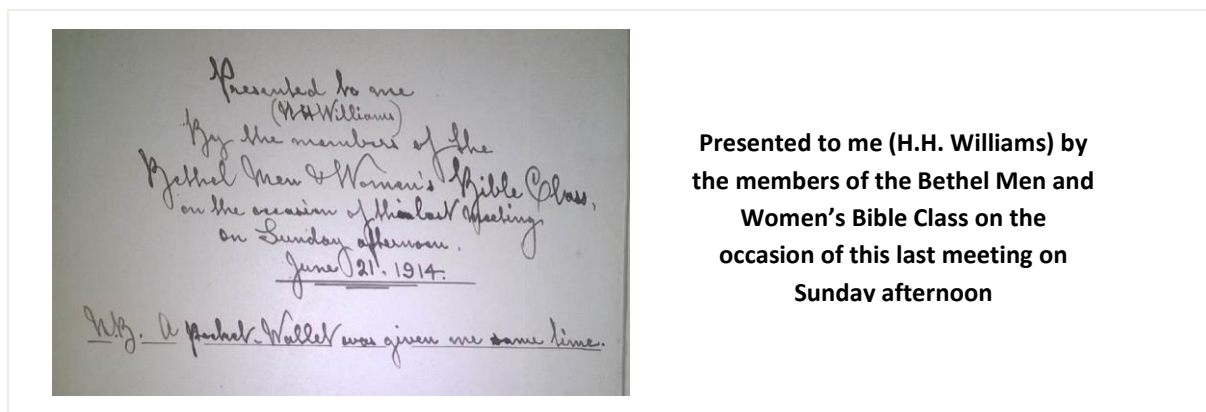


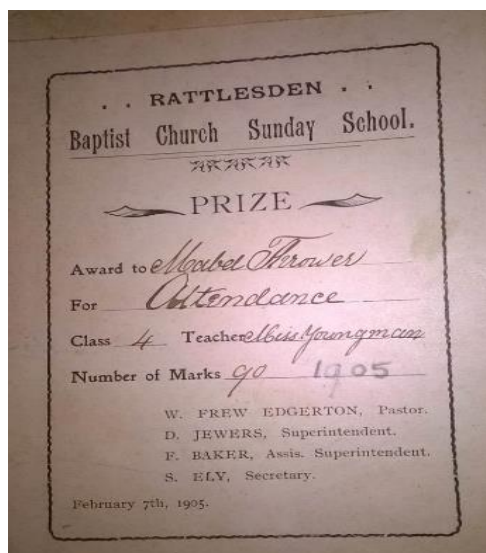
Figure 160 - Wanderings on the Italian Riviera Reminder to Future Self (no. 1951)

9.7 The Inscription as a Recontextualised Space

An important aspect of inscriptions is their ability to be recontextualised and appropriated by inscribers and readers (both past and present) to fit their own intentions. Linell (1998:154-156) distinguishes between three different levels of recontextualisation: intratextual (within the same text), intertextual (related to past texts) and interdiscursive (between discourses/genres). In book inscriptions, all three types of recontextualisation can be found.

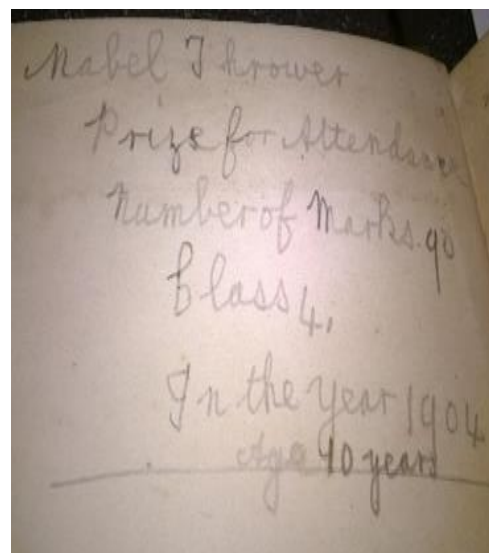
An example of intratextual recontextualisation can be seen in the example (Figure 161) of a prize for attendance awarded to Mabel Thrower by the Rattlesden Baptist Church Sunday school. Mabel has rewritten the information in her own way on the back endpaper of the book, stating the reason for the prize, the number of marks attained, as well as her age and date. The repetition of this information not only shows Mabel's ability to recontextualise information in a way that is appropriate to her, but also suggests her pride at receiving the prize. Furthermore, by creating her own prize inscription, Mabel softens the 'imposed' nature of prize-giving. In her inscription, Mabel removes any information about the awarding institution and prize-givers, focusing the attention on her own success. In this way, she can be said to have rebalanced the unequal power relations between middle-class giver and working-class recipient. While the actual prize sticker is an overt symbol of reward for anybody who encounters the book, the site of Mabel's message (back of book) suggests that it was written just for herself.

(a)



Rattlesden Baptist Church Sunday School Prize
Award to Mabel Thrower for Attendance
Class 4 Teacher Miss Youngman
Number of Marks 90 1905
W. Frew Edgerton, Pastor
D. Jewers, Superintendent
F. Baker, Assis. Superintendent
S. Ely, Secretary
February 7th 1905

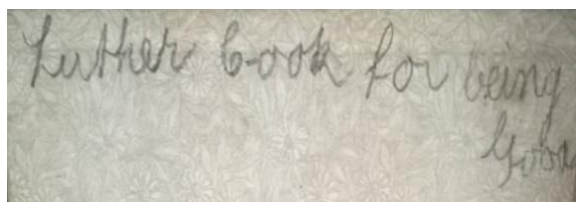
(b)



Mabel Thrower
Prize for Attendance
Number of Marks 90
Class 4
In the Year 1904

Figure 161 - Intratextual Recontextualization of Prize Inscriptions Part 1 (no. 3011)

Figure 162 shows a similar example of intratextual recontextualisation where a child has mimicked the typical language of prize inscriptions and awarded the book to himself ‘for being good’. This example shows a distinct “literary competence” (Culler, 1980:102), in the sense that the child is able to draw upon collective experiences of prize-giving to create his own prize inscription. According to Vygotsky (1981:161), imitation enables children to develop a vocabulary that allows them to name and navigate the world around them, as well as to gain a deeper comprehension of the social structures that define it. It is likely that Luther Cook had older siblings who received books as prizes and may have attended Sunday school prize ceremonies (his name suggests a likely Protestant background). These activities within Luther’s “habitus” (Bourdieu, 1990:154) are likely to have influenced his inscriptive choice. As well as being the writer, Luther is also probably the main intended reader of the inscription, which means he is embedded at the centre of the production and consumption process.

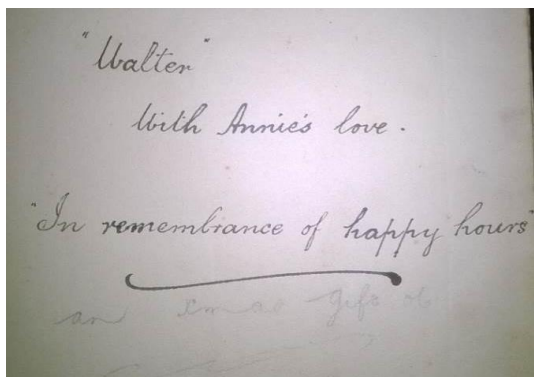


Luther Cook for being good

Figure 162 - Intratextual Recontextualization of Prize Inscriptions Part 2 (no. 776)

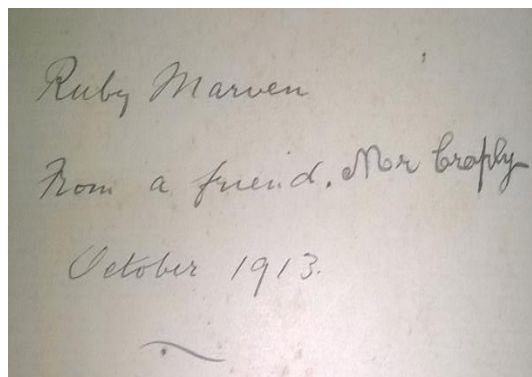
Similar examples can be seen in Figure 163 where the owners have added supplementary information to the gift inscriptions, giving them an additional layer of meaning that was not part of the original inscriber's intention. In 163a, the addition of 'and Xmas gift' to 'in remembrance of happy hours' demonstrates how, when the implied and actual reader are the same person, additional knowledge can be drawn upon to reconstruct and recontextualise original meaning. As a result, a dialogic relationship is established between the intentions of the original writer and the new owner. Likewise, in 163b, the friend's name has been added after the sentence 'from a friend'. This recontextualisation ensures that the recipient does not forget who gave them the book. Thus, whenever she engages with the book, she will make a link between its content and the giver.

(a)



"Walter"
With Annie's love
In remembrance of happy hours
And Xmas gift

(b)



Ruby Marven
From a friend. Mrs Cropley
October 1913

Figure 163 - Intratextual Recontextualization of Gift Inscriptions
(a) 'And Xmas Gift' (no. 1149); (b) 'From a Friend' (no. 2141)

Within the dataset, there are numerous examples of different ways in which intertextual recontextualisation may develop. The most apparent means is through interrelationships with other texts. For example, the bookplate in Figure 164a depicts a King on horseback with the quote, 'My kingdom for a horse', referencing Shakespeare's Richard III. Without the ability to grasp the link, the reader's understanding of the inscription is inadequate. In some cases, if the reader is unable to discern any deliberate intertextual references, they may use their own sociocultural knowledge to make meaning. For example, the ship in Figure 164b could be interpreted as Captain Scott's *Discovery* (given the time period) or Columbus's *Santa Maria* (given the Knights Templar flags). In other cases, the inscription intentionally encourages the reader to draw connections with their own personal experiences. The use of vagueness and personal deixis in the example in Figure 164c invites the recipient to translate the phrase 'her first happy dream days' into a particular moment that occurred in her own life. Future readers who encounter the book may also be encouraged to think of their own 'dream days', thus making a connection between the book, the previous inscription and their own personal experience.

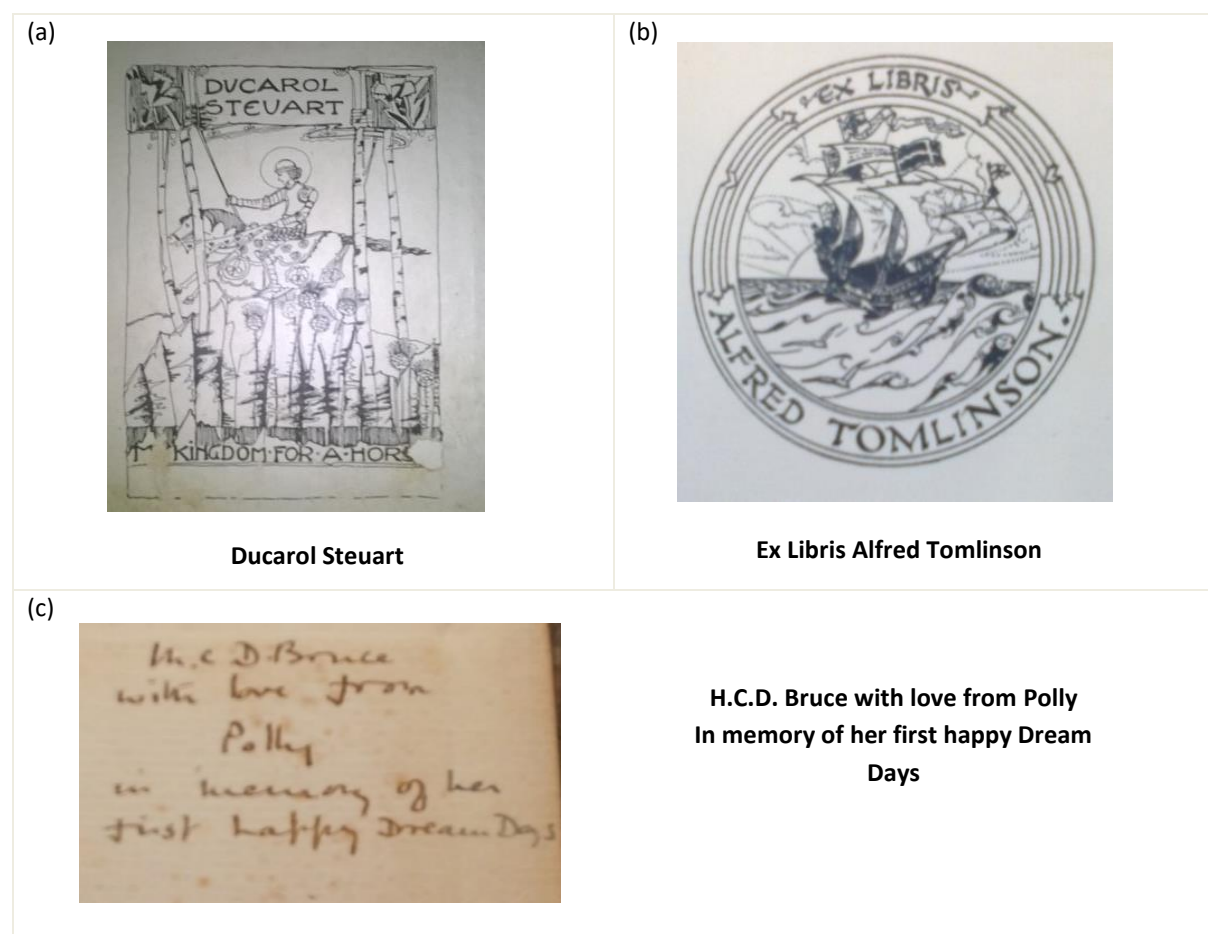


Figure 164 - Intertextual Recontextualisation Part 1
(a) Richard III (no. 3124); (b) *Discovery* (no. 86); (c) Dream Days (no. 862)

In other examples, quotes are recontextualised in order to make a connection between a book's content and something that the owner has previously read (e.g. the George Bernard Shaw quote on life in a Hilaire Belloc essay collection in Figure 165a). The recontextualisation of quotes was frequently carried out by Henry Clake (165b). This highlights how the meaning of an inscription does not reside in itself; rather, it is produced by each individual drawing on his or her personal experiences and the complex network of texts that are invoked by the inscription (Bakhtin, 1981:272). Furthermore, it demonstrates that inscriptions do not merely answer, correct, silence or extend a previous text; instead, they work in a continual dialogue with them, both informing and being continually informed by the previous work.

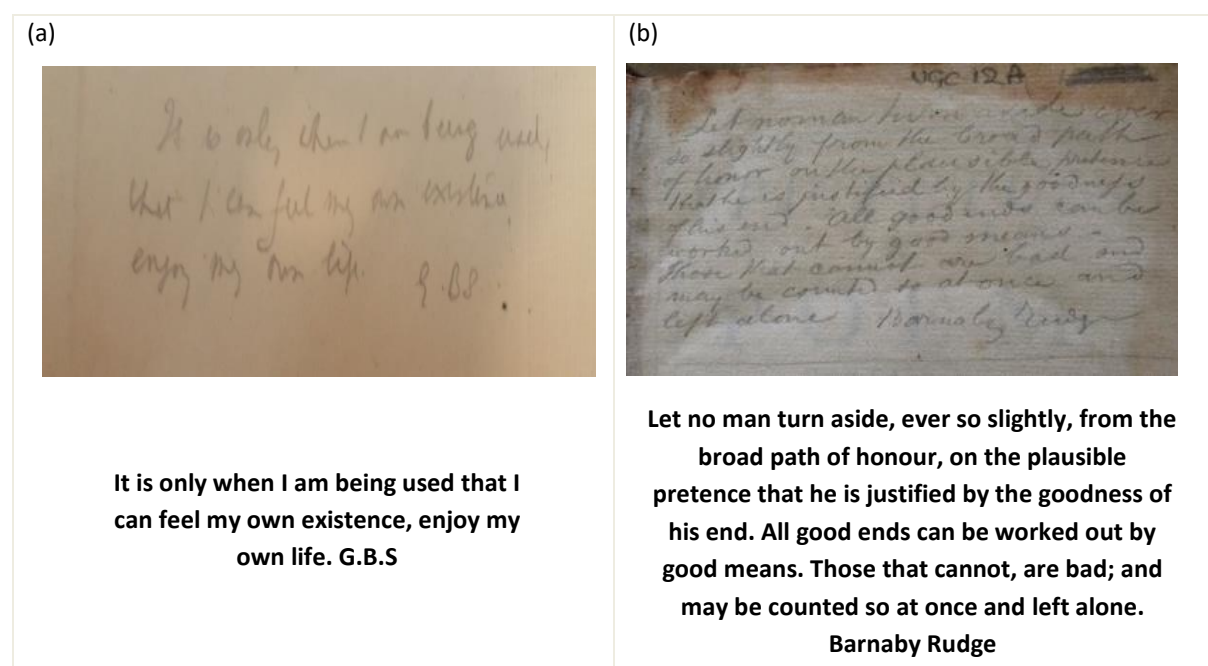


Figure 165 - Intertextual Recontextualisation Part 2
(a) George Bernard Shaw (no. 492); (b) *Barnaby Rudge* (HC 63)

Interdiscursive recontextualisation is often demonstrated through the use of inscriptions to commemorate important events that took place at the time the owner bought the book. This is something that was also noted by Stimpson (2007) in her study of a private library collection at Wallington's. When accessed by modern-day readers, such inscriptions serve as vehicles of collective memory that help us make sense of the past. In most cases, owners draw links between the book they are reading and current global events (e.g. the outbreak of World War I in a copy of *Problems of Power* in Figure 166).

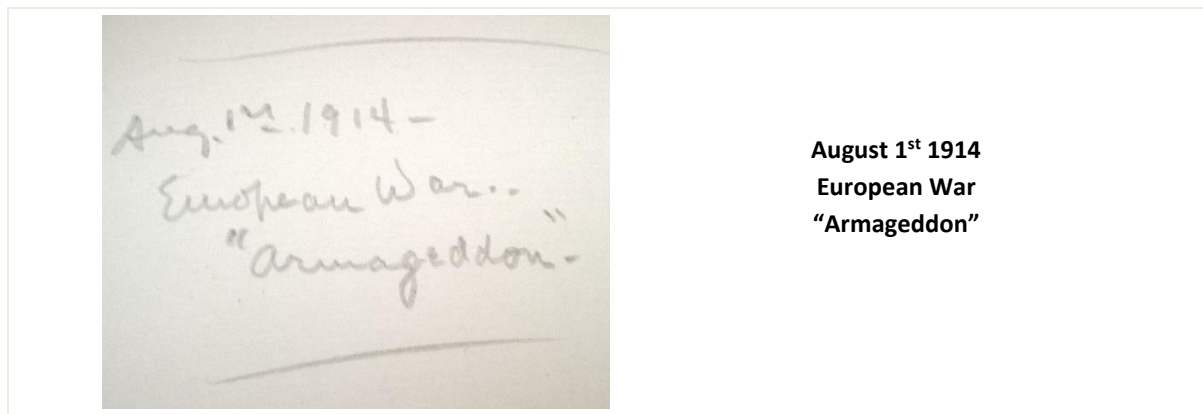
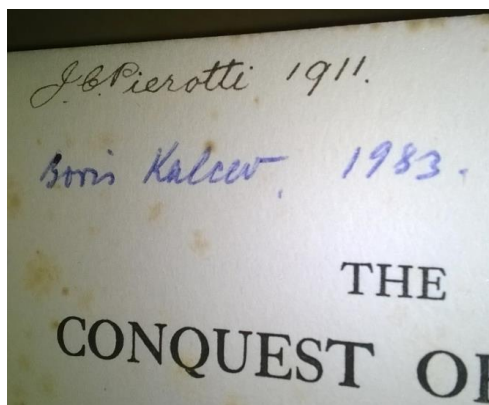


Figure 166 - Interdiscursive Recontextualisation Part 1 (no. 2512)

Other examples of interdiscursive recontextualisation may be considered insignificant unless compared with the subsequent inscription of a future owner. A case in point is the 1892 edition of *The Conquest of Bread* (a book on the defects of feudalism and capitalism by the anarchist communist Peter Kropotkin), which contains ownership inscriptions by J.C. Pierotti, dated 1911, and Boris Kalcev, dated 1983 (Figure 167). While these are seemingly insignificant markers of possession, a comparison of the contexts within which the two men read these books elucidate the inscriptions' importance as interdiscursive devices.

Pierotti was an English-born Italian who worked in Portsmouth as a carpenter [1911 census]. In 1911, the year he purchased the book, Italy was being run by Giovanni Giolitti, a Liberal politician who formed a centrist coalition government which isolated the extremes of the left and the right (Mack-Smith, 1997:226). Furthermore, Italy had just declared war on the Ottoman Empire over claims in Libya and was experiencing a wave of nationalist fervour. These thoughts may have occupied Pierotti's mind as he read about a socialist revolution. In 1983, the book was bought by Boris Kalcev, a Bulgarian doctor who lived in Rochdale [British Phone Books, 1880-1984]. At the time of purchase, Bulgaria was ruled by a coalition between the Bulgarian Communist Party and the Bulgarian Agrarian National Union (Crampton, 2005:205). Bulgaria was also a key ally of the Soviet Union during the Cold War. Like Pierotti, Kalcev may have been reading this book to inform himself about the benefits or dangers of socialist ideas. This demonstrates how each owner may have recontextualised the book's content for their own purposes based on external events.



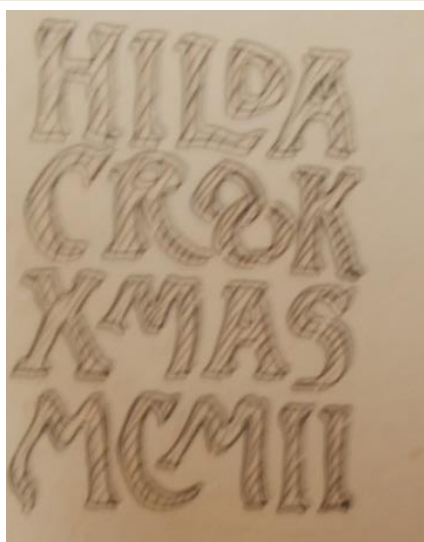
J.C. Pierotti 1911
Boris Kalcev 1983

Figure 167 - Interdiscursive Recontextualisation Part 2 (no. 2875)

9.8 The Inscription as a Creative Medium

Many inscribers saw the blank spaces in books as opportunities to create unique artwork, riddles and humour. These types of inscription were often produced with the expectation that the book would enter into the hands of other people. By portraying the owner as talented and/or funny, this form of “identity display” (Boxer and Cortés-Conde, 1997:276) served to bond participants and construct a sense of group membership. Examples of inscriptive artwork include bubble writing, elegant calligraphy, sketches, water colours and pen-and-ink drawings (Figure 168a-f).

(a)

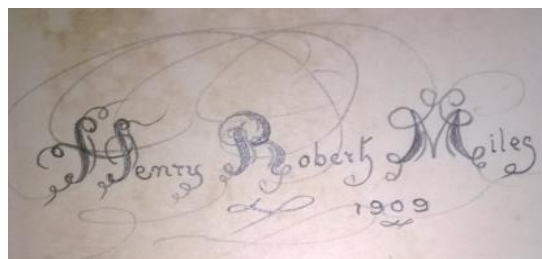


Hilda Crook
Xmas MCMII

(b)



Ada Mary Harper



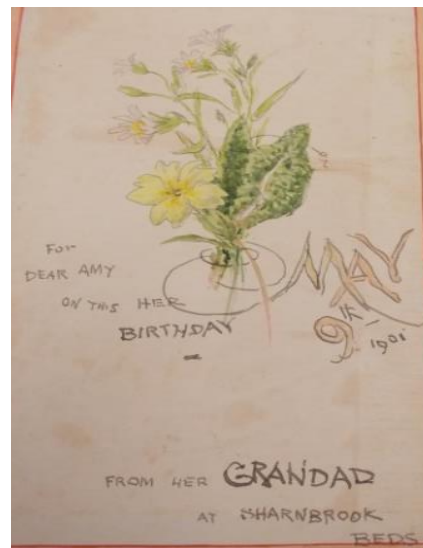
Henry Robert Molles 1909

(c)



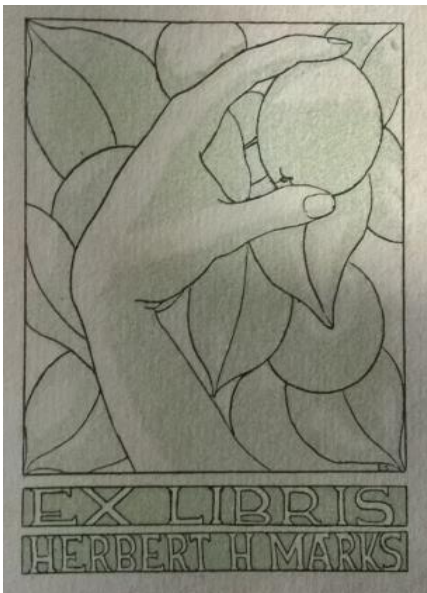
**"Tammas"
Her Booke**

(d)



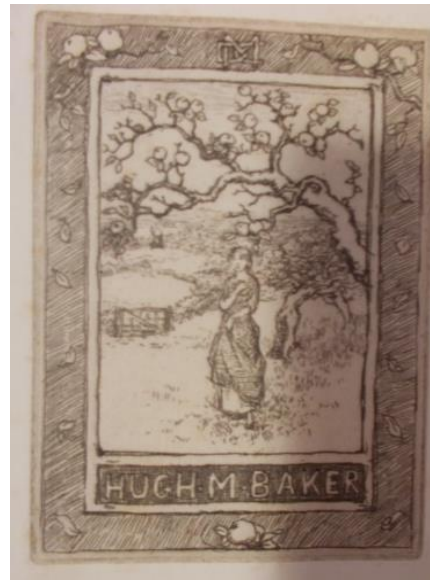
**For dear Amy on this her birthday May
9th 1901 From her GRANDAD at
Sharnbrook BEDS**

(e)



Ex Libris Herbert H. Marks

(f)



Hugh M. Baker

Figure 168 - Inscriptive Artwork

(a) Bubble Writing (no. 281) (b) Calligraphic Writing (no. 1984 and 1388); (c) Sketch of Cat (no. 719); (d) Watercolour of Flowers (no. 662); (e) Ink Bookplate (no. 517); (f) Pencil Sketch Bookplate (no. 174)

Bookplates were a particularly rich platform for creativity, which many inscribers used to create allusions – images that are designed to call something to mind without explicitly mentioning it (OED Online, 2018f). In the current dataset, two types of allusion frequently reoccur: the rebus and the *mise en abyme*. Rebuses use pictures to represent words or parts of words. They have their origins in heraldry, where they are used extensively to hint at the name of the bearer. These devices were custom-designed primarily for upper-middle and

upper-class women who, according to the rules of the College of Arms (2016: para. 1), were not allowed to have armorials. Examples can be seen in Figure 169, in which the owner's surname, 'Archer', is graphically represented by an archer with a bow, while a white polar bear is used to depict the name Ursula Whyte. To be successful, readers must recognise the rebuses' intentions (using images to represent the owner's name) and link these intentions to their own specific goal (a need to understand the owner's name).

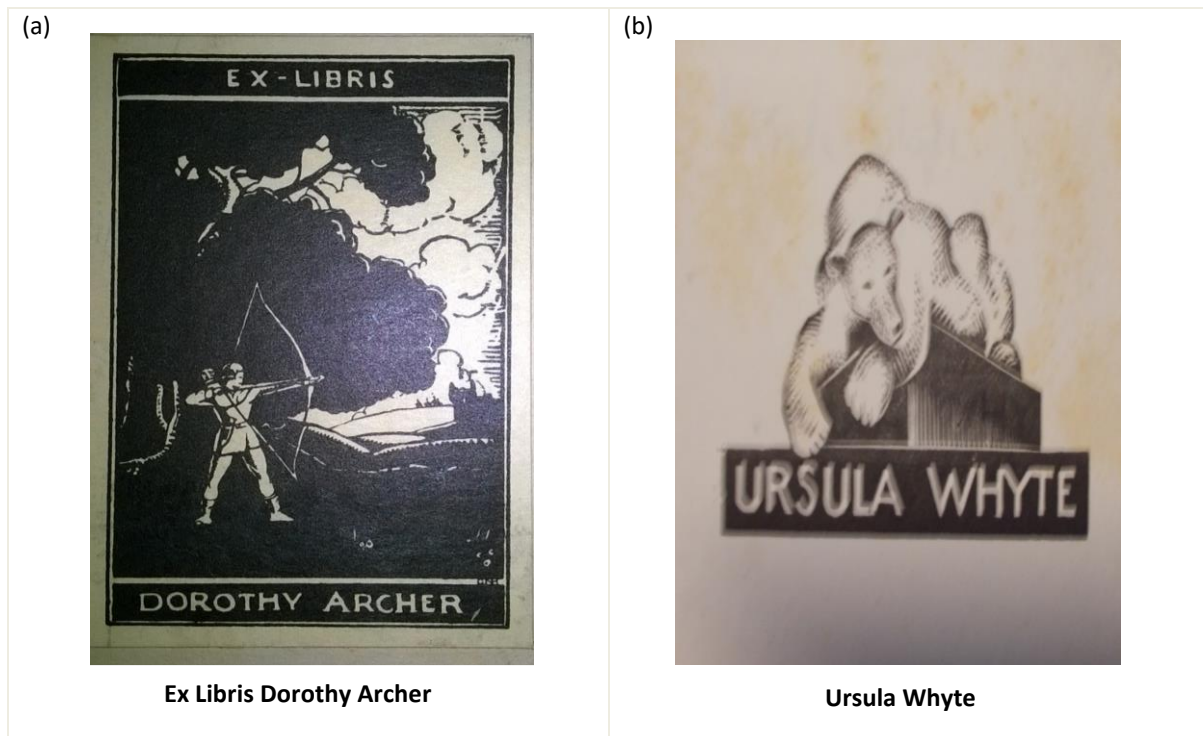
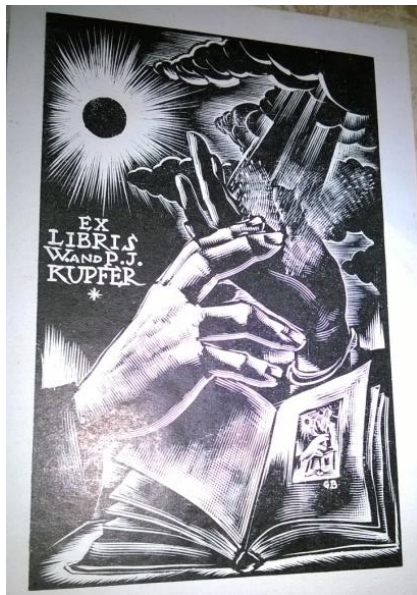


Figure 169 - Rebuses
(a) Archer (no. 1498); (b) Ursula Whyte (1235)

The second type of allusion, known as *mise en abyme*, or Droste effect (Nänny and Fischer, 2001:37), describes the technique of a picture appearing within itself. Often, the image is recursive, with the smaller version containing an even smaller version of the picture, and so on. The examples in Figure 170 show an allegorical image of good vs. evil, with the open book featuring a smaller image of the main image of the bookplate, and a library interior with a similar image of a seated woman shown in the painting on the back wall. These images upset readers' expectations and encourage a deeper engagement with the bookplate's content.

(a)



Ex Libris W. and P.J. Kupfer

(b)



Edith Bessie Cox

Figure 170 - *Mise en abyme*
(a) Good vs. Evil (no. 1090); (b) Library Interior (no. 137)

Some examples of creativity depended on readers noticing humorous and incongruous details. Figure 171a shows an Ancient Greek dressed in a tunic reading outdoors. However, the content of the image goes against our understanding of the era, as what he is reading is a newspaper – something that clearly did not exist 2,500 years ago. The fact that Edward Jeffrey was a journalist [1911 census] offers a possible explanation for the appearance of a newspaper in this classical image. Similarly, the *Punch* style self-portrait of the book owner Mr Z. Hutchinson in Figure 171b shows another example of humour in bookplates. The over-exaggerated and unflattering representation of the owner's features pokes fun at the traditional portrait bookplate, which involved the owner formally sitting to have their portrait drawn. Thus, this creative identity display plays down its own importance and suggests that the owner is not afraid to make fun of himself.

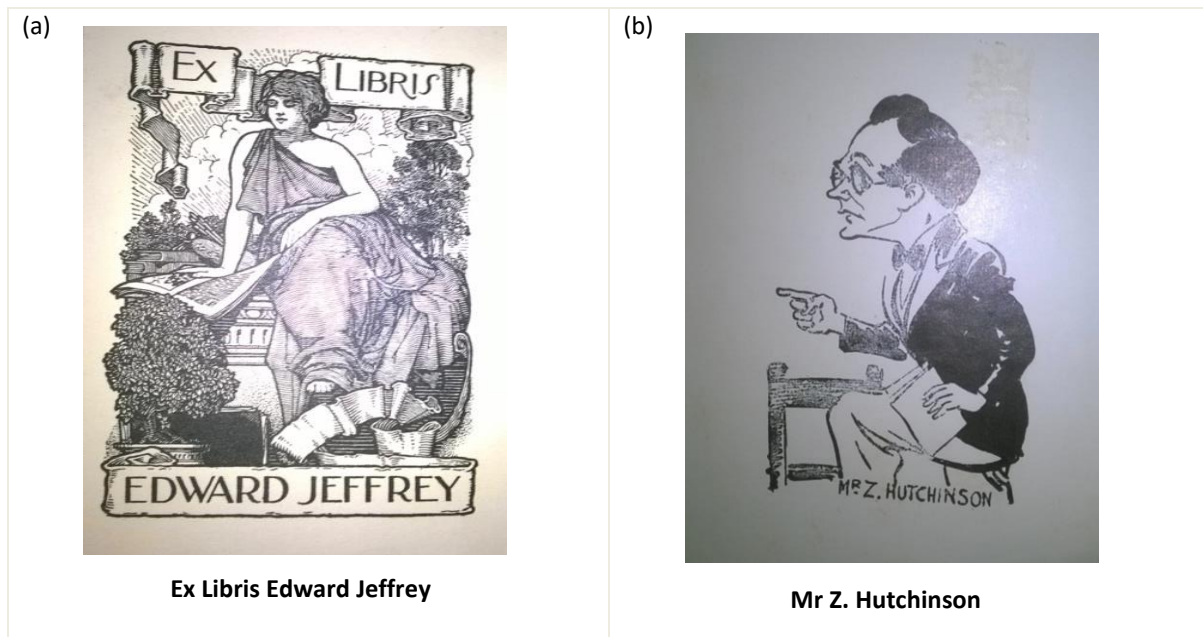


Figure 171 - Humour
 (a) Edward Jeffrey (no. 1648); (b) Mr Z. Hutchinson (no. 2174)

9.9 Summary

This chapter has presented the range of personal, interpersonal, directive, referential and imaginative functions that book inscriptions have beyond marking ownership. In particular, it has indicated how Edwardians realised the potential of the spaces provided on endpapers to record things that mattered to them, and that they often drew upon creativity to balance the complex relationship between expressing their thoughts and maintaining social relationships with others. One of the most striking findings to have emerged is the fact that all book inscriptions, no matter what their communicative functions, are created with a strong awareness of their liminal position between the front and back stage. Thus, owners pay particular attention to face needs, presentation of self and social acceptability. This is manifested most explicitly in the visual, verbal and material choices of identity display in bookplates, but it can also be seen in diary entries and reminders to the future self.

The analysis has also highlighted the important role that power plays in book inscriptions, particularly in terms of perpetuating or challenging existing hierarchies in Edwardian society. It has also shown that, while book owners enjoyed considerable freedom in their inscriptive practices, they were also bound to a certain extent by tradition, social expectations and rules of politeness. The traditional acts of thanking, apologising, wishing, warning and advising, as well as the link between gift-giving and cultural events, demonstrate this. Nonetheless, there were some attempts at originality, particularly through the use of humour, artwork and recontextualisation.

This analysis has made clear that reducing a definition of a book inscription to “any ownership mark or annotation present on the front endpapers or title pages of a book” (1.1) strongly disregards the range of other important functions that the inscription may perform. Thus, it is clear that there is a need to reassess our current understanding of book inscriptions and establish a new definition that recognises the important performative role that they play as markers of power, social values and class differences.

The final chapter will draw together the main findings of this thesis and their implications for current methodologies in book history studies and sociolinguistics. It will also outline the limitations and suggest directions for future research.

Chapter 10 – Discussion and Conclusions

10.1 Introduction

This study has set out to explore class conflict and social mobility in Edwardian Britain through a dataset of 2,998 book inscriptions collected from BBI, Oxfam Online Shop and SCOLAR. It has used a new framework that incorporates theory from multimodality, ethnography and book history studies to investigate the types of inscriptions present in books bought and exchanged in Edwardian Britain (Chapter 6), how they varied according to location, gender, age, class and occupation (Chapter 7), as well as their material and semiotic features (Chapter 8), and communicative and performative purposes (Chapter 9). Central to this investigation has been Bateman's (2008) work on genre and multimodality, which views genre as "points" (10) in an overall space of genre possibilities, and which highlights the need to blend typological and topological approaches together in order to understand the relationship between genres as a system.

The study has demonstrated that book inscriptions not only offer valuable evidence of the various ways in which Edwardians marked possession, but also provide first-hand accounts of people's experiences of social hierarchisation in Edwardian society. Consequently, book inscriptions are excellent primary resources for those interested in personal and institutional power relations in the early twentieth century, acting as "mirrors of actual practice" (Herman *et al.*, 2008:353) that inform us of life in class society. Inscriptions can be used to explore political and cultural socialisation in Edwardian Britain and to trace particular constructions of reality in terms of class, age, gender and occupation. When combined with other historical documents, they can provide a fascinating insight into book ownership, inscriber-inscribee relationships, and the life of the individuals who wrote them. Through their semiotic and material features, coupled with an analysis of their communicative and performative functions, book inscriptions act as "psychological visiting cards" (Jakoby, 1938, cited in Sassoon, 1999:76) that transcend the temporal divide between the early twentieth century and today, keeping the voices of Edwardians alive for future generations.

In this chapter, the major findings of the present study are revisited and discussed in terms of their theoretical and methodological implications for future research and practical applications in the fields of book history and sociolinguistics. The limitations of the study and directions for future research are also considered.

10.2 Social Class and the Edwardian Book

The Edwardian era marked a high period of book ownership. Growing literacy rates and the dramatic decrease in production costs meant that books were not confined to one particular gender, age or class group. Instead, they were owned and inscribed by all strata of society. The Edwardian era was also a time of vast cultural, economic and political changes that threatened to challenge the established social order. This resulted in constant tensions between traditional and modern views on important issues, such as gender and class. This investigation has demonstrated that, although book inscriptions are seemingly insignificant markers of ownership, they, in fact, act as important material testimonies of the social conflicts that were taking place in Britain at the beginning of the twentieth century.

According to Bourdieu (2010:70), personal possessions constitute a key marker of social class. He argues that a whole group's lifestyle can be read off its members' aesthetic choices, thus making objects "ideal weapons in strategies of distinction" (59). This is clearly exemplified in books and their inscriptions, as they offer an opportunity for all social classes to objectify their economic means and cultural preferences and assert themselves in a social space, whether to uphold their rank or keep their distance from other groups. While some inscriptions reinforced Britain's rigid class system, others were transformative and attempted to destabilise the hierarchical structure that dominated Edwardian society.

The study has revealed that the inscriptive practices of working-class Edwardians, for example, involved a continuous conflict between the book as an object of social control (manifested through prize stickers/inscriptions) and the book as a source of intellectual emancipation (exemplified by ownership inscriptions).

The prize sticker was the most common form of inscription across all working-class groups (skilled, semi-skilled and unskilled). Prize books were primarily awarded to working-class children by schools and Sunday schools in recognition of good behaviour. However, the content of books was chosen by teachers acting *in loco parentis* with the aim of conveying moral messages as a form of protection against undesirable attitudes and behaviours in working-class children's lives. Reynolds (2008:205) claims that prize books were specifically aimed at working-class boys and girls because they had not yet developed their own coherent world view. Thus, it was easier to curb their awareness of inequality and maintain class divisions. The findings of this study suggest that Reynold's generalisation cannot be applied across all working-class groups: while prize books for unskilled working-class members were primarily awarded by Sunday schools and religious institutions, which attempted to socialise

children into behaviours or practices that they deemed appropriate (6.3.5), in contrast, the prize books awarded to semi-skilled and skilled groups came mostly from board schools and secular clubs, which were more inclined to promote intellectual debate and foster creativity (7.3.1). This provides evidence of the existence of a hierarchy within the working classes, which forged internal divisions around prospects of social mobility. It suggests that, even within a lower-class group, those who have particular forms of economic or cultural capital (such as the skilled working class) are advantaged from the outset (Thomson, 2016:18).

Despite these internal differences, de Certeau (1984) argues throughout *The Practice of Everyday Life* that it is possible for members of the lower class to demonstrate resistance against products of the dominant order and transform them to suit their own interests. The fact that the prize books in the dataset generally survive in excellent condition suggests that many owners adapted the intended purpose of the books and drew meaning more from their aesthetic appeal than their actual content. This was particularly important for unskilled working-class children, who may have had very few personal possessions and tangible indicators of achievement in their lifetime. Displaying their prize book on a shelf would have given them cultural capital amongst their peers in the community. Similarly, the presence of defaced and damaged prize stickers in the dataset (5.3) provides support for the view that, while unskilled working-class children may have been the intended objects of control, they developed their own responses by “accepting, rejecting, absorbing, adapting, distorting or countering” (Entwistle, 1990:36-37), rather than blindly accepting middle-class messages. Such defaced inscriptions demonstrate that, even as children, members of the unskilled working classes with few prospects of social mobility knew how to carry out acts of symbolic resistance.

Most examples of ownership inscriptions were found in the semi-skilled and skilled working-class groups (7.3.1). For these groups, ownership inscriptions were written by both men and women as statements of pride in recognition of the fact that they had the financial means to purchase books for the first time. There are also three examples of mass-produced bookplates in the skilled class group, which demonstrates the increased accessibility of traditional upper-class inscriptive practices to lower-class groups, albeit in cheaper forms. On the whole, the books of both men and women (primarily non-fiction from cheap educative series, such as the *Everyman's Library*) reflect an awareness of the importance of books as a platform for increased social and political mobilisation. Field (1978:66) notes that members of the skilled working-class were the primary instigators of trade unionism and socialism in

Edwardian Britain. The ethnohistorical methodology used in this study supports this claim, as many skilled working-class Edwardians went on to be Labour councillors or MPs or became involved in philanthropic pursuits. While Edwardian women were not yet able to play a pivotal role in politics, the 1882 Married Women's Property Act had recently granted them the right to personal ownership for the first time; prior to this act, all of their possessions, in fact, belonged to their husbands. Thus, ownership inscriptions were an important way for them to imbue their books with personal meanings.

These findings add weight to Entwistle's (1990:36) call for scholars to review their perception of the Edwardian working class as mindless and passive, and to leave behind traditional Leavisite views on their character. Instead, the Edwardian working class should be recognised as a self-assured and resolute group who used books to develop their own way of framing the world and to establish strategies to achieve their own goals, whether personal or political. Through their ownership inscriptions and bookplates, they expressed a sense of value and pride in their roots and a commitment to produce social change through education and community empowerment, while their resistance to prize books and prize stickers indicates an awareness, from a young age, of the importance of asserting one's own beliefs in order to challenge a given, unjust order.

Although the lower-middle classes shared many pastimes and interests with the skilled working classes (particularly noted in the similar inscriptive practices and reading habits of working-class and lower-middle-class children), the inscriptive practices of lower-middle-class adults largely reflected a rejection of working-class culture. The lower-middle class was a fairly new group that had emerged at the end of the Victorian era and was made up predominantly of clerks and small business owners (Thompson, 1992:191). This group was keen to carve its own niche in society, but it was often viewed with suspicion by the upper classes who considered its members to be working-class aspirants. According to Campbell (1987), the only way for the lower-middle classes to challenge this perspective was "to meet the established elite on their own terms" (159). One of the ways in which this was accomplished was through visible displays of status manifested in their book inscriptions.

Bailey (1999:284) states that, of all the social groups in Edwardian society, lower-middle-class men were most conscious of the need to keep up appearances. He suggests that this may have been because, for women, it was gender rather than class that was more important in defining their identity in the workplace. Unable to afford privately-commissioned bookplates, yet unwilling to associate themselves with the mass-produced

bookplates of the working classes, many lower-middle-class men purchased bookplates from stationers or created their own from calling cards and business cards (7.3.2). This group was also far more susceptible to the gift economy of Edwardian Britain and used gift inscriptions more than any other group as a means of inspiring respect and esteem, while also advancing their interests in upward aspiration (7.3.2). In contrast, most of the books in the dataset that were owned by lower-middle-class women feature simple ownership inscriptions. This suggests that they were more concerned with the changing mentality on women's right to ownership than a need to obtain social respectability. It is also significant that some lower-middle-class girls owned bookplates, as this practice was uncommon amongst any other class group. The fact that these bookplates tend to show images of women reading further indicates the importance that lower-middle-class families placed on the changing role of women in Edwardian society. Nonetheless, the fact that most books owned by males and females in this group came from the lists of recommended literature compiled by Bennett (1909) and Yonge (1887) suggests that women were not invulnerable to the pressure of maintaining their social status (7.2.4).

Thus, although some of the inscriptive and reading habits identified in the present study support Bourdieu's (2010) claim that members of the lower-middle class have always been "(people) of appearances who (are) haunted by the look of others and endlessly occupied with being seen in a good light" (251), it is clear that, when viewed within the context of Edwardian Britain, reducing them to the status of "pretentious pretenders" (*ibid*) risks oversimplifying their complex character. Crossick (1977:29) suggests that the assertion of symbolic status by lower-middle-class Edwardians may have been a defensive response to a sense of threat. Therefore, while we may read their inscriptive choices as a sign of their wish to signal wealth associated with a condition higher than their own, these marks can often in fact betray their anxiety and uncertainty at belonging. In Edwardian Britain, this is exemplified by the cheap substitutes of upper-class bookplates that were used by the lower-middle class (see 7.3.2), which risked exposing their true nature as they strove towards distinction. It is also apparent in their deliberate uses of mitigation and self-deprecation (see 9.4) that acted as cushions against social failure and indicated an acute sensitivity to social differences and the nuances of status. Bourdieu (2010) argues that "social conditioning" (101) often means that lower-class consumers exclude themselves from upper-class products or practices, as the social order that is deeply engrained in their subconscious from a very young age leads them to believe that low-cost alternatives are the best they can achieve. This certainly appears to

be the case in Edwardian Britain. Therefore, the lower-middle classes had an ambiguous position in the social structure of Edwardian society: they were predisposed to equate material objects with social status and wealth, yet, as their books and inscriptions were mere performative constructs of an unattainable social mobility, they were deprived of the actual benefits associated with a recognised status.

According to Bailey (1999:286), when thinking about the lower-middle classes, it may be useful to redefine 'imitation' as 'appropriation' and 'pretension' as 'performance'. While the group's aspirations were denigrated as pathetic mimesis by the upper classes, he argues that, in fact, the lower-middle class constituted a culture that became unique and should be understood in terms of its internal validities. Thus, simply stating that the Edwardian lower-middle classes showed "contempt for the classes below it and envy for the classes above it" (Crossick, 1977:39) is to misjudge them. Through their books, lower-middle-class men and women became avid consumers of what Bailey (1999) calls "commercialised modes of mass individualism" (287), while their inscriptive practices placed them at the forefront of "the democratisation of self-fashioning and the explorations of options of identity" (288). In other words, their books and inscriptive choices were not just social emulations but attempts to challenge established ideologies relating to gender and class in Edwardian society. This led to the construction of a multi-layered and unique identity that was a reflection of the many changes taking place in social and cultural relations in early-twentieth-century Britain.

The growing prospects of the lower classes and the threat that this may pose to the social order was a serious fear for members of the Edwardian upper class. Many remained attached to the notion that their noble birth distinguished them from all other classes, and they considered it sacrilegious to reunite "tastes which taste dictates should be separate" (Bourdieu, 2010:49). Already scandalised by the increasing accessibility of libraries, museums and art galleries to the lower classes, the upper class sought new ways to distinguish themselves. They saw the book as one such vehicle for taste differentiation. Taking advantage of its mobility between the private and public domain, the upper class began using book inscriptions to perpetuate their high social status and set themselves apart from the lower classes who could only obtain status symbolically.

This was particularly achieved through the custom-made bookplate, which signalled their family heritage, profession and wealth (7.3.4). Access to author inscriptions and association copies, as well as books from authors in the literary canon and leather-bound tomes, served as additional markers of their owners' affluence (7.3.4). Thus, from their

elevated positions, the upper classes used books and inscriptions as subtle forms of symbolic domination. Inscriptions became items of cultural capital, mechanisms that enabled cultural consumption “to fulfil a social function of legitimating social difference” (Bourdieu, 2010:xxx).

Despite their high social status, the upper-middle class were generally more open to the changes that were taking place in Edwardian society. They campaigned energetically for electoral reform and free trade and were largely responsible for the founding of charity organisations that provided social welfare to the most vulnerable in society. Upper-middle-class women were also key players in the suffrage movement. This group’s willingness to embrace, rather than fear, change can also be noted in their ownership and inscriptive practices, which blend lower- and upper-class conventions.

The upper-middle-class group is the only group in which a mixture of custom-designed, stationers’ and mass-produced bookplates can be found, as well as prize stickers from boarding schools (7.3.3). This combination of traditional and modern inscriptive practices provides support for Gray’s (1981:41) view that hegemony cannot be viewed simply as the transmission of values and attitudes from a dominant culture down to a subordinate one, but rather as a two-way process in which individuals draw on specific aspects that have meaning in their own lives. This is further supported by the findings on upper-middle-class reading practices, which demonstrate a mixture of “social posturing” (Hammond, 2006:13) and ‘deposturing’ in their ownership of ‘highbrow’ (e.g. classics) and ‘lowbrow’ (e.g. romance novels) books, respectively. These books indicate that, for upper-middle-class Edwardians, the field of consumption was, in fact, often the site of a struggle between legitimate, middlebrow and popular culture. This makes it clear that we must break the habit of treating high culture and low culture as two distinct categories with mutually exclusive audiences.

This argument is furthered by Rose (2010), who claims that in Edwardian Britain, there was probably “a promiscuous mix of high and low” (371) culture across readers of all classes. Therefore, we must consider the possibility that upper-class Edwardians also indulged in ‘lowbrow’ fiction but chose not to inscribe such books in order to distance themselves from the negative connotations of the genre. We must also acknowledge that many books owned by the upper classes may have been chosen primarily as acts of social posturing in order to maintain their high social status and cultural capital. Similarly, we must recognise that some upper-class inscriptive practices may have been carried out with the sole aim of social posturing. The fake armorial bookplate used by Langford Lovell-Price (8.3.7) and the incorrect use of Persian by Frederick Pollock (9.2) are two such examples. This indicates that we must

reframe Hammond's concept of "social posturing" as something that occurred amongst all class groups, rather than a phenomenon that was unique to the lower-middle class. From this study, it is apparent that even those in a relatively high social position still sought to climb the social ladder and saw book inscriptions as symbolic means to do so. Nonetheless, it is clear that even social posturing was nuanced, as each class group was constrained by the modes and affordances available to them. For this reason, lower-class social posturing is centred around the recontextualisation of personal possessions or the ownership of highbrow books, while upper-class social posturing is linked to the use of fabricated coats of arms and multiple foreign languages.

It is also necessary to highlight that the underclass, defined as prostitutes, criminals, beggars and orphans, who made up the lowest social stratum in Edwardian society, is the only group within the dataset for which no examples of book ownership have been found. While 7.2.4 suggested various reasons for this absence (e.g. illiteracy, books sold or reused for other means), this finding indicates that for some people, even this symbolic form of ownership remained permanently out of reach.

Despite the clear differences that have been identified between class groups in terms of the purpose of book ownership and inscriptions, some similarities have also been noted. In all class groups, most books (with the exception of prize books) were purchased within one year of publication (7.4.4). This demonstrates that dramatic reductions in the price of books had eroded the "layering of readership" (St Clair, 2004:40) that had existed in Georgian and Victorian Britain, enabling working-class Edwardians to access the same books as their upper-class peers, albeit in cheaper editions. Furthermore, while the second-hand book trade has traditionally been associated with the poor, the inscriptions and booksellers' labels provide evidence that second-hand bookshops were, in fact, popular means of acquiring books across all class groups of Edwardian society (7.4.5). Moreover, regardless of their motivations and goals, all Edwardians creating inscriptions showed an acute awareness of present and future readers. In addition to declaring ownership, inscriptions were used across all class groups as creative devices to display personal identity, carry out speech acts, fulfil cultural expectations and balance the complex relations between individual thoughts, ideas and relationships with others, whether socially or professionally (Chapter 9).

Another important finding is the fact that, while many owners used inscriptions to uphold or challenge traditional hierarchies based on class or gender, in most cases, hierarchies dictated by age were unquestioningly accepted. 9.2 indicated how gift inscriptions

with multiple givers were typically signed from oldest to youngest, while certain polite forms of address were reserved for older members of Edwardian society. This fits with Thompson's (1992:190) assertion that, due to the speed at which children were forced to grow up, age conflict was rarely considered a threatening source of social tension in the early twentieth century. Finally, as modern-day accounts of the Edwardian era often link it to a period of strong nationalism, it is surprising that book owners gave little or no attention to national identity and the Empire in their inscriptions. These findings support Rose's (2010:335) view that most Edwardians were only vaguely aware that the Empire existed and did not give it much thought in their daily lives. Instead, inscriptions were concerned with personal matters, such as bereavements, birthdays and apologies, or national events that affected them on an individual level, such as education, trade unionism and suffrage.

De Certeau (1984:172) claims that social hierarchisation is largely responsible for concealing the reality of the practices of reading and writing. He argues that books are often used by the social elite to assert their status and make others conform to the information distributed in this way. While some parallels can be drawn with regard to the function of book inscriptions, particularly in terms of the role of the upper class as inventors of the "stylisation of life" (Bourdieu, 2010:50), the fact that books were owned and inscribed by all groups in Edwardian society suggests a weakening of traditional class structures. This provides support for Gramsci's (1971:18) notion that social hierarchies can never be taken for granted and must be continually fought for afresh. Viewing the transmission of culture as a bidirectional process empowers 'weaker' individuals against overwhelming influences, thus enabling them to reconstruct culture in a way that is relevant to them. It also allows higher powers to engage with other perspectives and potentially change their own world views accordingly. This perspective on culture is essential in reassessing our current understanding of social class in Edwardian Britain and acknowledging the critical role that inscriptions played in symbolic attempts to gain or maintain power. It helps to concretise the notion that inscriptions act as a microcosm that reflect, with an unusual intensity, the constant class conflicts and social tensions that existed in Edwardian society.

10.3 The Inscription Process

Book historians have generally considered book inscriptions in terms of the reasons that compel an owner to inscribe (e.g. Jackson, 2001; Chartier, 2008) and the ways in which these marks are interpreted by others (e.g. Sherman, 2008; Lerer, 2012). This study is the first

attempt to use empirical research to describe the actual process involved in the creation of a book inscription. Chapter 5 considered the power dynamics of the various internal and external agents and forces that make up the inscription process. In this chapter, I coined the terms ‘voluntary’, ‘constrained’ and ‘imposed’ ownership to describe the three different ways in which a book could be possessed by an inscriber. Voluntary ownership describes books that owners bought willingly (demonstrated by the use of ownership inscriptions, bookplates and author inscriptions), constrained ownership defines books that were given to recipients by somebody else, usually with their best intentions at heart (seen in gift inscriptions and association copies), while imposed ownership characterises books that were forced upon recipients unwillingly by an external agent (e.g. prize stickers/prize inscriptions).

After considering the complexity of the inscription process as inscriptions move from just one inscriber (ownership inscriptions) to a network of designers, engravers and printers (bookplates), I proposed an original model to describe the inscriptive process that builds on and extends Darnton’s (1982) and Adams and Barker’s (1993) models (5.4.3). The model places the inscription at its centre and outlines the various people involved in the creation of a book inscription (inscriber(s), inscriber(s), designer, engraver, printer and bookseller), as well as its relation to the book production chain (author, publisher, printer, supplier, shipper and bookseller) and external influences (political, legal, religious, institutional, intellectual, educational, sociocultural).

This model provides a strong foundation for making visible the various agents and forces involved in the process of inscription. Identifying the role of each individual and their position to those who come before and after them in the chain of production, acquisition and survival highlights the dynamicity of book ownership and emphasises the importance of grounding models of textual transmission in social history rather than bibliography. As it is the first model of its kind to illustrate the complex position of the book in Edwardian society, it will serve as a useful tool for future researchers who wish to map the process of a particular inscription and the book in which it was written/printed since the creation of publishers’ bindings in the mid-nineteenth century.

10.4 A Topological Typology of Edwardian Book Inscriptions

Another important contribution that this study has made to the field of book history is in the creation of an established topological typology of the many book inscription categories and sub-categories that were in use in Edwardian Britain (6.3). While some previous work exists

on the categorisation of bookplates (Hamilton, 1895; Pearson, 1998) and prize stickers (Entwistle, 1990), no previous study has attempted to categorise all forms of book inscription. My original typology consists of eight chief inscription categories (ownership inscriptions, author inscriptions, association copies, gift inscriptions, prize inscriptions, prize stickers, bookplates and miscellaneous), as well as further sub-categories for prize stickers/prize inscriptions (based on the awarding institution) and bookplates (based on the design and style). The result (Figure 30) is an important resource for book historians that will enable them to identify, group and name inscription types within a system of categorisation based on the principle of prototypicality (Rosch, 1975). It also has the potential to be adapted for other time periods, including the ones immediately preceding and following on from the Edwardian era. This would provide a clear timeline of the ways in which certain inscriptive practices increased and decreased in popularity over time.

The typology also represents a potentially useful tool for archives to inform them of best practices for cataloguing book inscriptions that come into their possession. Providing standardised guidelines on terminology and fonds/subfonds (i.e., the multi-level hierarchical description of groups of documents) ensures consistent, appropriate and self-explanatory descriptions. This will reduce the potential for misunderstandings by archive users and will enable archivists to move between repositories during their career without having to learn new house rules. Furthermore, standardised data structures for book inscriptions will allow information to be merged from different repositories into a unified electronic information system, thus saving time, increasing the ease of locating documents and facilitating users' access to them.

10.5 Towards an Ethnohistorical Approach to Multimodality Revisited

This study has used a social semiotic approach to multimodal analysis. Social semiotics is a theory of communication in which semiotic resources are conceptualised as interrelated systems of meaning which together constitute and manifest culture (O'Halloran *et al.*, 2016:7). Following Halliday's SFL, such systems are organised according to three metafunctions: the representational, the interpersonal and the compositional (Kress and van Leeuwen, 1996:40-41), and any messages that are exchanged are seen to be characterised by the options selected from these systems. Semiotic resources are defined as having a meaning potential, which is realised in combination with other choices in order to accomplish a particular communicative goal (Machin, 2007:3-4). Thus, social semiotics seeks to understand

the affordances of modes and identify the full repertoire of meaning-making resources (e.g. image, colour, typography, texture) that are available to a person in a specific context, as well as the motivations that influence a person's selection from these choices, how these choices are organised to create meaning, and the social effects that they may have (van Leeuwen 2005:3-6).

While a social semiotic approach to multimodal analysis provides a useful way in which to examine how images communicate meaning, it has received criticism from a range of scholars for its reliance on small datasets that offer limited empirical evidence (Bezemer and Jewitt, 2010:194) and its neglect of external reasons for design choices, such as genre conventions (Bateman, 2008:46) and sociocultural context (Durie, 1997:92). Thus, as argued by van Leeuwen and Jewitt (2000:138) and Bezemer and Jewitt (2010:194), social semiotics can only ever be one element of an interdisciplinary whole which must also encompass other theories and methodologies. In this thesis, I have argued specifically that social semiotics can be improved through the adoption of an ethnohistorical approach, which avoids drawing general conclusions about the meanings of particular semiotic resources on the basis of a limited number of texts. Instead, a large dataset of 2,998 book inscriptions has been used in order to determine the form and functions of this particular genre in a specific historical context. The use of a large dataset enabled data to be organised systematically with detailed metadata and contextual information that could be filtered and explored to acquire specific details on items in my dataset. Organising data in this manner facilitated the identification and mapping of patterns and trends. It also guided the construction of reliable correlations between observable data and its broader sociocultural meaning.

The ethnohistorical perspective to multimodality that I have introduced in this study has the advantage of reducing the "micro-interaction" focus (Bezemer and Jewitt, 2010:194) inherent in multimodal analysis by providing arguments that are supported by historical evidence of the particular ideologies, cultures and traditions of British Edwardians. Reading and writing are inherently linked through a communication circuit that bypasses time and space and connects past, present and future users with their contexts of use. This means that the original intentions of the creator(s) and any underlying meanings can become lost if multimodal analysis is not grounded in archival information on the book owner's family, occupation and living conditions and placed within the broader sociocultural and political context of the Edwardian era. My methodology has enabled a better understanding of the

ways in which multimodality and ethnography can work together to identify an owner's design choices.

More specifically, my study has revealed that semiotic and material choices were a class-based phenomenon that were largely influenced by what I term 'class-based affordances'. These affordances constrained the extent to which certain social groups were able to pursue their communicative goals. For example, although bookplates were found across all social classes in the dataset, their meaning potentials are strongly linked with the wealth and social status of the inscriber. The limited disposable income of working-class Edwardians meant that they could only afford mass-produced bookplates, the pre-printed images and text of which allowed limited opportunities for creativity. In contrast, upper-middle- and upper-class Edwardians had a full repertoire of economic resources available to them, which enabled them to commission artists to design custom-made bookplates with a range of materials, colours and fonts. Although the lower-middle class had greater economic resources than their working-class counterparts, they remained constrained by their limited sociocultural capital. For this reason, they used custom-made bookplates that allowed some degree of flexibility yet remained largely standard in terms of their design. These findings indicate how individuals carried out the same inscriptive practice, but their design choices were largely restricted by their social class. This would not have been discovered with a multimodal approach alone.

Bateman, Delin and Henschel (2004) argue that visual social semiotics often gives "a post hoc rationalisation of design decisions that occur on a page for quite other reasons" (67). An ethnohistorical approach to multimodality has highlighted the importance of connecting semiotic choices to the broader context of Edwardian society. For example, across all class groups, a black ink fountain pen was the most frequently used writing implement. This choice was probably motivated by the fact that black ink was most widely available in shops, as well as long-established social conventions which dictated that black ink was the most appropriate for formal writing. Similarly, when considering handwritten inscriptions, it is important to bear in mind that most handwriting can be directly linked to the style that was taught in schools at that time. In cases in which the handwriting style does not match with that which was taught in Victorian or Edwardian schools, the historical connotations of particular styles (e.g. the gift inscription in 8.3.4) may have motivated the inscriber's choices.

Furthermore, one must acknowledge that, although book owners had a certain freedom in their choices of image, colour, typography and materiality, as inscriptions began

to take on more standardised forms, owners found themselves constrained by the need to adhere to traditional standards of layout. A case in point is the bookplate and the prize sticker. In the dataset, the majority (846 out of 870) are pasted on the centre of the front endpaper, which suggests that tradition played an important role in composition. Furthermore, when creating inscriptions, many book owners also recognised the explicit and unspoken rules of social convention. For example, the College of Arms (2016: para. 1) expressly states that no female has the right to a coat of arms. As a result, armorial bookplates were exclusively used by men. The fact that this rule was upheld in the bookplate genre indicates the importance of considering the broader sociohistorical context and what was appropriate in Edwardian society when analysing semiotic choices in book inscriptions.

A recognition of the historical context also means that one must acknowledge the ways in which meaning potentials may have shifted over time. One major example is the naming etiquette observed in Edwardian inscriptive practices. While some traditions continue today, such as the tendency for younger people to address older people by their title and surname, others are no longer used (e.g. younger siblings addressing older siblings by their full name). Thus, it is important to understand these subtle rules of Edwardian society when attributing meaning to inscriptions in order to recognise examples of deviation and the potential significance of this nonconformity. Similarly, we must consider the chosen printing techniques and materials within their broader context of use. For example, in the Edwardian era, gilt was a fairly new and expensive choice of colour to use on bookplates and prize stickers. Therefore, its usage would have strongly signalled wealth and social status. Nowadays, in a society in which books are commodities and printing any colour is fairly cheap, we may take gold for granted and fail to recognise its significance for Edwardians.

The ethnohistorical approach to multimodality used in this study has also enabled a greater understanding of the role that institutions, such as the Church, may have had in influencing and dictating semiotic choices. Machin (2017) argues that visual grammar typically treats artefacts as static objects, which neglects their movement in time and the people involved in their production. For example, when exploring prize stickers, many of the semiotic choices were made by the awarding institutions with an awareness of the fact that the books would be presented at a public prize ceremony attended by parents and children. Consequently, great attention was paid to the use of elaborate colours and images that “gave off” (Goffman, 1959:16) messages about the awarding institution’s generosity and wealth.

This would reflect well on the institution and their supposed generosity could bring about benefits, such as increased membership or monetary donations.

In addition to historical factors that may influence interpretations of multimodal texts, it is also important to recognise internal norms and conventions within genres and sub-genres and the effect that this can have on semiotic differences. Bateman (2008:40) has recognised the importance of genre-based approaches to multimodality. He argues that, too often, the Hallidayan SFL concepts can get in the way of seeing other reasons for differences. The importance of a genre-based approach to multimodality was particularly highlighted in my analysis in Chapter 8 of twelve prototypical book inscriptions. The analysis demonstrated that, even within one genre (i.e., book inscriptions), differences exist between sub-genres (e.g. bookplates) in terms of the users and the prototypical semiotic and material choices they made.

Armorial bookplates are a good example of the importance of considering genre conventions when analysing texts. Given their roots in the heraldic tradition, armorials are governed by the specific rules of heraldry that dictate composition and tincture (the palette of colours and patterns). This means, for example, that shading in armorials is used to give the illusion of a particular tincture, while, in visual grammar, it is considered to represent low saturation, which is associated with “what is considered real in the social group for which the representation is primarily intended” (Kress and van Leeuwen, 2006:161). Similarly, even sub-genres of the armorial bookplate have their own rules, which are shaped by the time period that they are supposed to represent. For example, a Jacobean armorial only featured characteristics that were typical of bookplates in the early eighteenth century (e.g. fishscale patterns with shells and cherub heads). A genre approach to multimodality has also helped to identify conventional features of a genre that may otherwise be considered unconventional: an illustrative example is the use of a person’s name followed by *his/her book* in bookplates. In the inscriptive setting, this is a standard form of marking ownership, yet in other contexts, this could be seen as an example of non-standard, and therefore marked, syntax.

These findings suggest the need for visual grammar to be more flexible and to pay more attention to genre and sub-genre specific conventions. When analysing a text, it is important to consider only the relevant elements of Kress and van Leeuwen’s (2006) framework, as well as an understanding of genre conventions and the broader sociocultural context. This will help to identify the text’s purpose and how conventions are staged to

achieve that purpose, as well as how the meaning potentials of particular multimodal features may change according to genre.

Another important benefit of a genre-based approach to multimodal texts has been at the categorisation stage of this study (Chapter 6). Bateman (2008:183-184) outlines two main perspectives on genre (namely, genre as a social semiotic and as a social action). However, I have argued that they should, in fact, be viewed as complementary approaches when thinking about book inscriptions because each roughly corresponds with multimodal and ethnographic perspectives on genre. The social semiotic approach tends to view relationships between genres as typological, while the social action perspective sees these relationships as topological (Martin, 2005; Bateman, 2008). In a typology, genres are regarded as networks of choices that represent the sets of options available, while, in a topology, each genre is characterised as being either closer or more distant from other genres, based on Rosch's (1975) prototype theory. I decided to blend typological and topological methods of classification when establishing the categories and sub-categories of the collected book inscriptions, as this enabled me to place each individual inscription on a cline of prototypicality based on the central and peripheral features of the categories (Chapter 6).

For example, a prize inscription was categorised as such due to the fact that it was hand-written and featured the name of the recipient, awarding institution and reason for prize (central features), as well as the year of award (peripheral feature). When establishing sub-categories, however, I did not limit prototypicality to the shape, appearance and function of an inscription; I also considered its frequency of use or social trends. Therefore, I sub-categorised the prize inscription into five types: Sunday School, School, Club/Association, Competition and Other. Of these, I considered the Sunday School and School inscriptions as most prototypical because they have both the central and the peripheral features of the prize inscription category and occur more frequently than any other prize inscription type. I also split these categories further by awarding institutions, again basing prototypicality on frequency, as well as archival evidence and newspaper advertisements on the denomination of reward booksellers. For bookplates, I chiefly established prototypicality from social trends, as there is a vast body of literature that outlines the periods in which certain bookplate designs were most popular. This unique approach to prototype theory could enable researchers to track changes to a person's cognitive image of a particular inscription type over time and plot them chronologically on a continuum of prototypicality.

Using a topological method centred on prototype theory to establish a typology also acknowledged the flexibility of genre boundaries (e.g. a bookplate may feature a coat of arms and an image of the owner, which means it could be armorial or pictorial), as well as the ability for categories to be redefined according to the purpose of analysis. For instance, in this study, inscriptions were considered in terms of their inherent features when establishing frequency of occurrences (Chapter 6), yet the categories were changed to reflect modes of production (e.g. mass-produced, hand-made, custom-designed) when carrying out multimodal analysis (Chapter 8) or exploring communicative functions (Chapter 9).

Currently, there is some debate about whether multimodality should be viewed as a framework within semiotics or a discipline in its own right (Bateman *et al.*, 2017). This study has demonstrated that, while multimodality is useful, on its own, it is too dependent on introspection and lacks sufficient attention to external motivations that may have influenced a text's structure. Without my archival investigation into the book owners and a detailed exploration of the social norms and conventions of the inscription genre and sub-genres, particular underlying meanings would not have come to light.

The success of this methodology in the current study provides support for the notion that multimodal studies would benefit from the introduction of other research methods to support analysis. This will enable multimodal studies to progress from research grounded in interpretive and suggestive analyses towards empirically-based research that is supported by contextual information and sociocultural insights. Although multimodal analysis is currently used in a range of disciplines, there is very little interdisciplinary collaboration between scholars. Thus, rather than consider whether multimodality should be its own discipline, the focus should be on anchoring it in interdisciplinarity and recognising the benefits of achieving an integrated view that goes beyond the viewpoints offered by any one discipline alone.

10.6 Limitations and Directions for Future Research

Although marginalia are a type of book inscription, they have not been included in this study, as the chief aim was to explore marks of ownership, rather than traces of engagement with a book's content. Accordingly, the focus was specifically limited to the pages at the beginning of a book that precede the main text. While it is possible that an exploration of marginalia would have further enriched my study of Edwardian book inscriptions, I decided to keep the focus on ownership inscriptions, as this allowed a more thorough investigation to be carried out. Furthermore, there is far more literature available on marginalia than on ownership

inscriptions (e.g. Jackson, 2001;2005). Thus, the study of ownership inscriptions was deemed more original and more likely to contribute new findings to the discipline of book history.

Secondly, although I collected a large dataset of book inscriptions, time constraints have meant that not all the 2,998 inscriptions collected were subjected to detailed analysis. While the entire dataset was used to categorise inscriptions and explore their communicative and performative functions, only a proportion of the dataset was used to investigate inscriptive patterns due to difficulties in tracing all inscribers through archival records. Consequently, gender-based trends were examined in 1,184 inscriptions, geographical-based trends in 974 inscriptions, and age-based and class-based trends in 631 inscriptions. Although just twelve prototypical inscriptions were subjected to multimodal ethnohistorical analysis, their rigorous examination has helped identify the typical semiotic and material features that are likely to be found across each inscription category and sub-category. It is important to recognise that, despite the considerable size of my dataset, it is possible that the sub-categories of inscriptions identified in this study are not wholly representative of all the inscriptions in use in Britain between 1901 and 1914. Nonetheless, the fact that the same eight overarching categories have frequently reoccurred, both in my dataset and the private library collections I examined, suggests that they are exhaustive.

The study is also limited by the fact that most of the inscriptions were collected from shops. Thus, I cannot account for books that were thrown away or discarded by bookshop managers due to their poor or unsellable condition. This is likely to have skewed results slightly, as some books that were particularly popular in the Edwardian period may not be included in my dataset. Unfortunately, this is not something over which I had any control. Moreover, the books collected cannot be said to be fully representative of book ownership practices in Edwardian Britain, as only inscribed books were considered. Another potential limitation is that the data was obtained from two single geographical locations – the South-West of England and South Wales. Although it is possible that different results may have been obtained if inscriptions had been collected from elsewhere, the fact that inscriptions were collected primarily from second-hand shops, which regularly redistribute books between different areas in Great Britain, counters this criticism. Thus, despite the stores' Somerset location, the books may have (and frequently did) come from Wales, Scotland, Ireland or the North of England originally. Finally, the four private library collections that I consulted had a bias towards male owners. Although I tried to access at least one private female library collection, I was unsuccessful, as most Edwardian library collections tend to favour male

owners due to historical gender discrimination and the belief that feminine book genres were not deemed serious enough to be kept (Dyer, 2017, Librarian at Bristol Central Reference Library, personal correspondence). This male bias may have slightly distorted the comparisons that I made with my dataset.

I hope that this study will act as a springboard to encourage others to engage in further research on book inscriptions in the Edwardian era. Researchers may also be interested in collecting book inscriptions from other time periods, such as the Victorian or the later post-war era, to determine the extent to which their styles, semiotic features and communicative functions differed. Book inscriptions could also be collected from a non-British context to explore whether they were used in similar ways in other countries. Future research could also be carried out on the parallels between book inscriptions and modern social media practices, particularly in terms of their communicative purposes and movement between the “front-back stage” (Goffman, 1967:22) (see 9.2).

On a personal level, I aim to develop this project further by adding substantially to the current dataset and creating a digital archive of the types of inscriptions in use in Edwardian Britain (similar to the *Illustration Archive*⁷² and the *Edwardian Postcard Project*⁷³). I would like to create a searchable archive of Edwardian book inscriptions with metadata that is available for researchers and the public, and to develop tools for finding individual inscriptions or categories of inscription in a large corpus. The plan is to encourage users of the archive to tag inscriptions according to type and the book in which they are located. This would give more prominence to Edwardian book inscriptions and establish their importance to our understanding of book culture in the early twentieth century. A digital archive would also aid the compilation of a comprehensive list of book inscriptions used in the Edwardian era and make it possible to determine whether there is a correlation between a particular inscription type and the book in which it appears (e.g. religious bookplates in books on religion).

My research has identified the ways in which book inscriptions were used by the ‘ordinary’ people that are often forgotten by history. I have recently contacted the People’s History Museum in Manchester about the possibility of staging an exhibition later this year,

⁷² The Illustration Archive was created in 2015 by humanities specialists and computer scientists at Cardiff University as part of the ‘Lost Visions’ project, funded by the Arts and Humanities Research Council. It contains over a million searchable illustrations from 68,000 digitised volumes published primarily in the 18th and nineteenth centuries.

⁷³ The Edwardian Postcard Project is led by Dr. Julia Gillen and Dr. Nigel Hall and explores the writing practices, social networks and mobilities of the Edwardian postcard. In 2016, the Arts and Humanities Research Council funded the creation of a freely accessible database of 1,000 postcards, each of which shows a transcription and historical information on the sender/receiver drawn from the 1901 and 1911 censuses.

which focuses on comparisons between the Edwardian and the current era in terms of class conflict. I am also currently organising a 'Living Literature' walk with the *Scary Little Girls* theatre group in London, which will consist of actors dressed as some of the Edwardians that I have researched 'performing' their stories to non-academic audiences in the streets of Cardiff. Furthermore, I am in the process of sharing the personal information obtained from my ethnohistorical research on any book inscribers who served in the First World War with the Imperial War Museum's 'Lives of the First World War' and the British Royal Legion's 'Everyone Remembered' projects. These projects aim to put together a digital history of every British man and woman involved in the Great War to ensure that their stories are recorded for future generations to remember.

Finally, I would like to use my dataset to investigate the 'afterlife' of books and develop a new model that addresses many of the concerns that scholars have raised over Adams and Barker's (1993) book survival paradigm (e.g. its unidirectionality, focus on extrafamilial survival, limited number of stages). This new model will include a greater possibility of modes of survival and will encompass the many different ways in which books survive, both within and outside of a family (e.g. as heirlooms, as second-hand items or as institutionalised objects), as well as the other possible outcomes: death (are discarded or destroyed) or rebirth (are upcycled, or surface as *objets d'art*). Unlike Adams and Barker's model, my model will have a bidirectional structure in order to account for the fact that books frequently move back and forth between the various stages of survival.

10.7 Postscript

The Edwardian era is often eclipsed in the popular imagination by the Victorian age that preceded it and the Great War that followed. This thesis has aimed to redress this imbalance by using a dataset of Edwardian book inscriptions to argue that the years between 1901 and 1914 constitute a worthy period of study in their own right. In particular, the class conflicts and social tensions of the early twentieth century have been explored through the eyes of the servant, the clerk, the barrister and the gentleman, thereby giving a voice to the forgotten people who once inscribed their books with marks of ownership. Each inscription demonstrates the personalised journey that books undertake once they have been acquired, and they stand as testimonies of the importance of books beyond their physical content. Through the idiosyncrasies and imperfections of an owner's handwriting, the inscription becomes an extension of its producer, and it imbues the book with an emotional immediacy

that transcends the temporal void between past and present. This “cultural biography” (Appadurai, 1986:33), in which meanings and values derive from the participants, their relationships, purposes and messages, is made all the more poignant by our knowledge that many of the inscribers had their lives brutally cut short by the First World War. As Bourdieu and Chartier (1988:236) state, while the world has changed, the book (and, by extension, the owner) remains changeless. Thus, the memories of the 2,998 inscribers who lived and breathed in the remarkable period between 1901 and 1914 are kept alive for many generations to come.

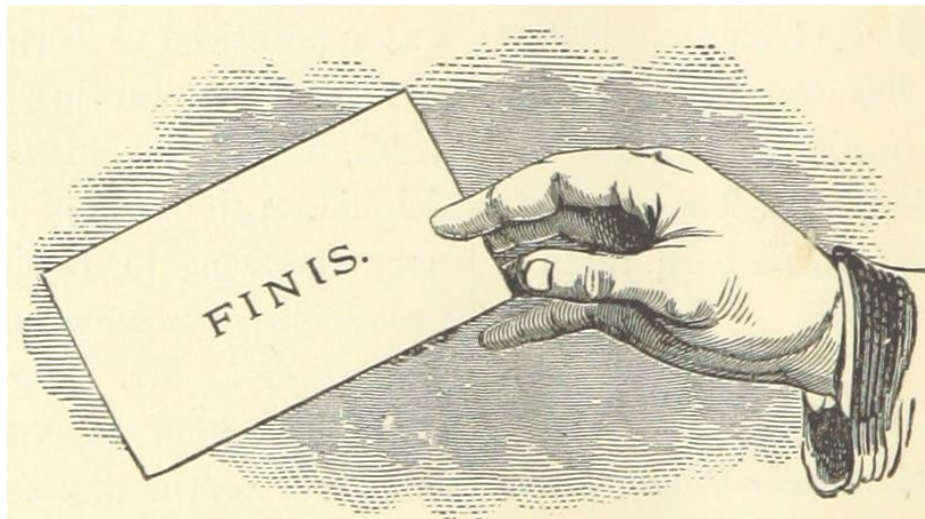


Figure 172 - Finis (Illustration Archive, 2017)

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Ethnohistorical Resources

The following resources were accessed via www.ancestry.com:

1881 Census of England and Wales

1881 Census of Scotland

1891 Census of England and Wales

1891 Census of Scotland

1901 Census of England and Wales

1901 Census of Ireland

1901 Census of Scotland

1911 Census of England and Wales

1911 Census of Ireland

1911 Census of Scotland

British Army WWI Medal Rolls Index Cards, 1914-1920

British Army WWI Pension Records, 1914-1920

British Army WWI Service Records, 1914-1920

British Phone Books, 1880-1984

Cambridge University Alumni, 1261-1900

England & Wales, Christening Index, 1530-1980

England & Wales, Civil Registration Birth Index, 1837-1915

England & Wales, Civil Registration Death Index, 1837-1915

England & Wales, Civil Registration Death Index, 1916-2007

England & Wales, Civil Registration Marriage Index, 1837-1915

England and Wales National Probate Calendar, 1858-1966

England, Select Births and Christenings, 1538-1975

UK, Incoming Passenger Lists, 1878-1960

UK, Navy Lists, 1888-1970

UK, Outward Passenger Lists, 1890-1960

UK, Soldiers Died in the Great War, 1914-1919

Archival Documents:

Bethel Baptist Church, Butetown, Cardiff Sunday School Minute Book, 1877-1897, Glamorgan Archives, Cardiff

Bethel Baptist Church, Butetown, Cardiff Sunday School Minute Book, 1909-1920, Glamorgan Archives, Cardiff

Broadway Sunday School. Teachers' Meeting Minute Book, 1907-1914, Glamorgan Archives, Cardiff

Hannah More School Log Book (Infants), 1893-1933, Bristol Archives, Bristol

Hannah More School Managers' Minute Book, 1903-1948, Bristol Archives, Bristol

Windsor Road English Congregational Church, Barry, Sunday School Teachers' Meeting minute book, 1898-1906, Glamorgan Archives, Cardiff

Windsor Road English Congregational Church, Barry, Sunday School Teachers' Meeting minute book, 1907-1928, Glamorgan Archives, Cardiff

Data Collection Sources:

Bookbarn International, Hallatrow, Somerset

George Daggar Collection, South Wales Miners' Library (Swansea University)

Henry Clake Collection, Bristol Central Reference Library

Keown Collection, Brotherton Collection, Special Collections (Leeds University)

Mr Straw's House, Worksop, Nottinghamshire (National Trust)

Oxfam Online Shop, Cotham Hill, Bristol

SCOLAR, Cardiff University, Cardiff

Libraries and Museums:

British Library, London, United Kingdom

Imperial War Museum, London, United Kingdom

Newport Museum and Art Gallery, Newport, United Kingdom

People's History Museum, Manchester, United Kingdom

The Pen Museum, Birmingham, United Kingdom

The Postal Museum, London, United Kingdom

Victoria and Albert Museum, London, United Kingdom

Special Collections Documents:

A. & C. Black's 20s Colour Books, 1903, Janet Powney Collection, SCOLAR, Cardiff University

J.M. Dent & Co. Book Catalogue, 1905, Janet Powney Collection, SCOLAR, Cardiff University

Macmillan & Co's New Books for the Young, 1910, Janet Powney Collection, SCOLAR, Cardiff University

Religious Tract Society's List of Books for Presentation 1902, Janet Powney Collection, SCOLAR, Cardiff University

Religious Tract Society's List of Books for Presentation 1911, Janet Powney Collection, SCOLAR, Cardiff University

Seeley & Co. Book Catalogue, 1910, Janet Powney Collection, SCOLAR, Cardiff University

S. W. Partridge Catalogue of Popular Books 1904, Janet Powney Collection, SCOLAR, Cardiff University

W.P. Nimmo Catalogue, Selected List 1901, Janet Powney Collection, SCOLAR, Cardiff University

Other Ethnohistorical Resources:

Nineteenth Century British Library Newspapers Digital Archive

British Royal Legion 'Everyone Remembered' Digital Archive

Bristol Reference Library Committee, Annual Reports, 1901-1914

Charles Booth's Poverty Maps and 50 original notebooks from the *Inquiry into Life and Labour in London* (1886-1903) (accessed on <https://booth.lse.ac.uk/>)

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Christmas Gifts, William Whiteley, Department Store, Queensway, City of Westminster Archives Centre

College of Arms Digital Archive

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Imperial War Museum 'Lives of the First World War' Digital Archive

J & E Bumpus, 1910 Pattern Book (shared via email by Anthony Pincott, Treasurer of the Bookplate Society)

Kelly's Trade Directory, 1902-1910 (accessed at Bristol Central Reference Library)

Records of Bon Marche, Brixton Road, Lambeth Archives

The Boy's Own Paper (extracts accessed on www.archive.org)

The Edwardian Postcard Project Digital Archive

The Girl's Own Paper (extracts accessed in Doughty, T. *Selections from The Girl's Own Paper, 1880-1907*. 2004. Peterborough, Canada: Broadview Press and www.gutenberg.com).

The Illustrated London News Historical Archive 1842-2003

The Illustration Archive

The Times Digital Archive 1785-1985

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Appendices

Appendix 1 – Data Collection Process

Bookbarn International

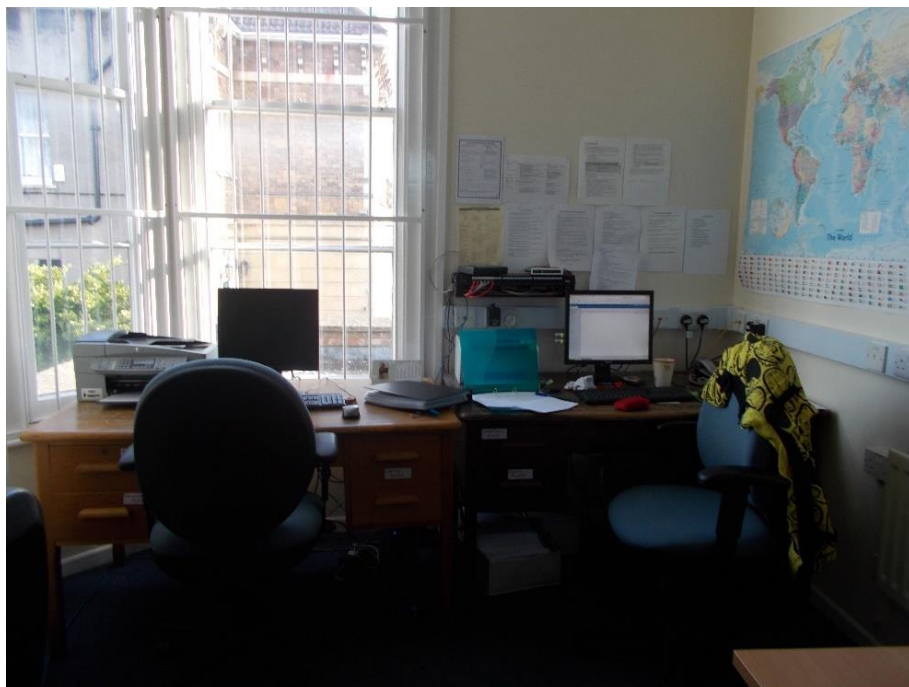
Bookbarn International is based in Hallatrow, Somerset and is the biggest retailer of second-hand books in the UK. The warehouse is open for members of the public to buy books, but they also sell online to customers all over the world. The warehouse holds approximately one million books.



(all images by O'Hagan, 2016)

Oxfam, Cotham Hill

Oxfam, Cotham Hill is an online charity shop based on the second floor above the Oxfam bricks and mortar shop in Cotham, Bristol. The online shop specialises in rare and collectable books, but also sells clothing, games and bric-à-brac. It is the first solely independent online shop (all other Oxfam online shops are part of another Oxfam shop, or just sell several items that are too valuable to be bought by visiting customers).



(all images by O'Hagan, 2016)

SCOLAR, Cardiff University

SCOLAR is the Special Collections and Archives Department at Cardiff University. SCOLAR was set up in 2005 to build, safeguard and promote engagement with Cardiff University's vast collection of unique and distinctive resources. The collection contains approximately 100,000 artefacts. The Janet Powney collection, which was used for this project, contains roughly 500 books that were collected by Janet Powney from second-hand shops over a period of many years and donated to SCOLAR.



(all images by O'Hagan, 2016)

Appendix 2 – Ethics Statement

Statement concerning the consideration of the ethics involved in carrying out research in the Bookbarn warehouse.

As the Ethics Officer for the Cardiff School of English, Communication and Philosophy (ENCAP), I can confirm that, in consultation with the Director of Research for the school, we have considered a range of potential ethical issues with respect to the postgraduate research being carried out by Lauren Alex O'Hagan and we have concluded that there are no issues that require approval from the ethics committee. However, our general advice to Ms O'Hagan is that she consults with the manager of the Bookbarn to agree a procedure in the event that she identifies any books that she would like to purchase and that this procedure is put into writing so that both parties are clear about what they have agreed to.

Lise Fontaine, ENCAP Ethics Officer
21/03/2016

Appendix 3 – Dataset of Edwardian Book Inscriptions

Please, refer to the enclosed memory stick, which contains images of all 3155 inscriptions collected, as well as the books in which they were present and any booksellers' labels/stamps.

Appendix 4 – Analysis of Edwardian Book Inscriptions

Please, refer to the enclosed memory stick, which contains a Microsoft Access database with full analysis of the 3155 inscriptions collected.

Appendix 5 – Rejected Book Inscriptions

Full details for each inscription can be found on the enclosed memory stick.

Reason for Rejection	Examples	Frequency
Non-Edwardian writing implement	3, 35, 53, 115, 161, 195, 294, 344, 502, 3050	10
Non-Edwardian paper/modern printing technique	4, 7, 532	3
Duplicate entry	64, 90, 91, 92, 93, 155, 252, 253, 254, 296, 312, 371, 406, 539, 593, 629, 650, 696, 727, 731, 739, 748, 779, 785, 799, 857, 858, 876, 877, 899, 901, 908, 931, 994, 1011, 1012, 1020, 1025, 1052, 1081, 1100, 1117, 1118, 1120, 1233, 1267, 1339, 1345, 1352, 1366, 1420, 1510, 1520, 1544, 1554, 1571, 1578, 1594, 1606, 1622, 1705, 1725, 1771, 1805, 1840, 1900, 1922, 1926, 1939, 1942, 1944, 1953, 1955, 1957, 1958, 2083, 2099, 2147, 2252, 2326, 2458, 2460, 2464, 2480, 2490, 2519, 2570, 2574, 2644, 2678, 2707, 2770, 2790, 2824, 2836, 2838, 2856, 2886, 2904, 2938, 2940, 3008, 3034, 3121, 3134, 3135, 3152	107
Library sticker	101, 211, 216, 220, 289	5
Non-Edwardian owner	118, 246, 313, 402, 541, 783, 989, 1223, 1478, 1511, 1923, 2196, 2671, 2706, 2937, 2950	16
Non-British owner	393, 498, 591, 855, 1693, 1965, 2512, 2555, 3014	9
Non-Edwardian book	587, 1005, 1638, 1674, 1679, 1803, 2058, 2073, 2095, 2108, 2269, 2301, 2469, 2609, 2820, 3136	16
TOTAL		166

Appendix 6 – Background Information on Edwardian Inscribers

Please, refer to the enclosed memory stick, which contains a Microsoft Access database with full details on the background of 631 of the Edwardian inscribers (6 of which declare joint ownership).

Appendix 7 – Ethnohistorical Resources

Source	Description
www.ancestry.com	
1881 Census (for all of UK)	<p>The United Kingdom Census of 1881 recorded the people residing in every household on the night of 3rd April 1881.</p> <p>Details collected include: address, name, relationship to the head of the family, marital status, age at last birthday, gender, occupation, and place of birth. As with earlier censuses, the form asked whether any 'lunatics', 'imbeciles' or 'idiots' lived in the household.</p>
1881 Census of Scotland	<p>The 1881 Census for Scotland was taken on the night of 3rd April 1881.</p> <p>The following information was requested: place, name of each person in the household, relation to head of family, marital status, age, sex, profession, birthplace and whether deaf and dumb, blind, imbecile or idiot, or lunatic.</p>
1891 Census (for all of UK)	<p>The United Kingdom Census 1891 was carried out on 5th April 1891.</p> <p>It contained all of the same questions as the 1881 census with the addition of one question on how many rooms were in the household in response to concerns about overcrowding in cities. This census was also the first to ask in Wales about the ability to speak Welsh.</p>
1891 Census of Scotland	<p>The 1891 Census for Scotland was taken on the night of 5th April 1891.</p> <p>The following information was requested: place, name of each person in the household, relation to head of family, marital status, age, sex, profession, whether an employer, employed or self-employed, birthplace, whether speaks Gaelic or Gaelic and English, whether deaf and dumb, blind, imbecile or idiot, or lunatic, and number of rooms in house with one or more windows.</p>
1901 census (for all of UK)	<p>The United Kingdom Census 1901 was conducted on 1st April 1901.</p> <p>The entries for households on the census returns for 1901 fall under the following headings:</p> <ul style="list-style-type: none"> • Road, street, town or village, number or name of house • Whether the house is inhabited or not • Name and surname of each person • Relation to Head of Family

	<ul style="list-style-type: none"> • Condition as to marriage • Age last birthday • Profession or occupation • Whether employed or not • Where born • Whether deaf and dumb, blind, lunatic, imbecile or feeble-minded • Also crews of Vessels and residents of Institutions
1901 Census of Scotland	<p>The 1901 Census for Scotland was taken on the night of 31st March 1901.</p> <p>The same questions as the 1891 census were asked.</p>
1901 Census of Ireland	<p>The 1901 census for Ireland was taken on 31st March 1901.</p> <p>The information sought was: name, age, sex, relationship to head of the household, religion, occupation, marital status, county or country of birth, as well as an individual's ability to read or write and ability to speak the Irish language, and whether deaf, dumb, blind, idiot, imbecile or lunatic.</p>
1911 census (for all of UK)	<p>The United Kingdom Census 1911 was taken on the night of Sunday 2nd April 1911. It was the first census where the householder's schedule has remained the master entry, rather than the enumerator's notes.</p> <p>New information on this census concerned the family and extra information was provided on trade or profession.</p> <p>Details recorded for each person were:</p> <ul style="list-style-type: none"> • Name and surname • Relationship to head of family • Age (with separate columns for male and female) • Marital condition • Number of years married (married women only) • Children born to present marriage, still living, who have died (married women only) • Personal occupation • Industry/service with which worker is connected • Employment status • Birthplace • Nationality (if born abroad)

	<ul style="list-style-type: none"> Any infirmity
1911 Census of Scotland	<p>The 1891 Census for Scotland was taken on the night of 5th April 1911.</p> <p>The same questions as the 1911 census were asked.</p>
1911 Census of Ireland	<p>The 1911 census for Ireland was taken on 2nd April 1911.</p> <p>This census asked the same information as the 1901 census with some additional questions: married women were required to state the number of years they had been married, the number of their children born alive and the number still living.</p>
British Army WWI Medal Rolls Index Cards, 1914-1920	<p>These records are index cards created by the Army Medal Office towards the end of the First World War. They record the medals that men and women who served in the First World War were entitled to claim.</p>
British Army WWI Pension Records 1914-1920	<p>The dependents of every sailor, soldier, airman and nurse who served with the British military and who was killed during the war of 1914-1918 received a pension.</p> <p>The cards contain information, not only on the serviceman or woman, but also on the widow, children or other dependents. The information includes:</p> <ul style="list-style-type: none"> Serviceman/woman's date of birth Date of notification of death Name of widow/widower (where applicable) Names and dates of birth of children (where applicable)
British Army WWI Service Records 1914-1920	<p>The service records for all British soldiers who served in the First World War.</p> <p>A soldier's service record will include information about an individual's military service from the date when he enlisted to the date when he was either discharged from the military or when he died while serving. The information held within the service record usually includes:</p> <ul style="list-style-type: none"> Serviceman's name Age Place of birth Occupation on enlistment Marital status Regimental number

	<ul style="list-style-type: none"> • Date of attestation (enlistment) • Physical description <p>A number of forms are usually included in the service record as follows and as appropriate:</p> <ul style="list-style-type: none"> • Attestation forms (a form completed when an individual enlisted) • Medical history forms • Casualty forms • Disability statements • Regimental conduct sheets • Awards • Proceedings on discharge from the service • Cover for discharge documents • Index cards
British Phone Books, 1880-1984	This collection contains British phone books published between 1880, the year after the public telephone service was introduced to the UK, and 1984, from the historic phone book collection held by BT Archives.
Cambridge University Alumni, 1261-1900	A list of all known students, graduates and officers at the University of Cambridge between 1261 and 1990. Every entry offers information on notable accomplishments, occupation, birth date, birth place, other schooling, spouse's name, parents' names and siblings.
England & Wales, Christening Index, 1530-1980	This database contains information extracted from birth and christening records from various counties in England and Wales. The records date from 1530 to 1906.
England & Wales, Civil Registration Birth Index, 1837-1915	A list of all countrywide civil registrations of births between 1837 and 1915.
England & Wales, Civil Registration Death Index, 1837-1915	An electronic record of all deaths in England and Wales from 1837 to 1915.
England & Wales, Civil Registration Death Index, 1916-2007	An electronic record of all deaths in England and Wales from 1916-2007.
English and Wales Civil Registration Marriage Index	An electronic record of all marriages in England and Wales from 1837 to 1915.
England and Wales National Probate Calendar, 1858-1866	This collection contains summaries of the vast majority of probate cases in England and Wales between 1858-1966.
England, Select Births and Christenings	An electronic record of all births and christenings in England from 1538 to 1975.
UK Incoming Passenger Lists 1878-1960	An electronic record of passengers arriving in the UK from ports outside Europe and the Mediterranean between 1878 and 1960.

UK Navy Lists 1880-1970	The Royal Navy's official published list of officers from 1880 to 1970.
UK Outward Passenger Lists 1890-1960	An electronic record of passengers leaving from UK and Irish ports and travelling to places such as America, Canada, India, New Zealand and Australia between 1890 and 1960.
UK Soldiers Died in the Great War	<p>In 1921, His Majesty's Stationery Office published, on behalf of and by authority of the War Office, two lists of those who died during the Great War.</p> <p>Information listed about an individual may include:</p> <ul style="list-style-type: none"> • Name • Birthplace • Enlistment place • Residence • Number • Decoration • Rank • Regiment • Battallion • Type of casualty • Death date • Death place • Theatre of war
Archival Documents	
Bethel Baptist Church, Butetown, Cardiff Sunday School Minute Book, 1877-1897, Glamorgan Archives, Cardiff	Sunday School Minute Book for the Bethel Baptist Church in Butetown, Cardiff. Information on Sunday School activities, events and attendees from 1877 to 1897.
Bethel Baptist Church, Butetown, Cardiff Sunday School Minute Book, 1909-1920, Glamorgan Archives, Cardiff	Sunday School Minute Book for the Bethel Baptist Church in Butetown, Cardiff. Information on Sunday School activities, events and attendees from 1909 to 1920.
Broadway Sunday School. Teachers' meeting minute book, 1907-1914, Glamorgan Archives, Cardiff	Sunday School Minute Book for the Broadway Sunday School in Roath, Cardiff. Information on Sunday School activities, events and attendees from 1907 to 1914.
Hannah More School Log Book (Infants), 1893-1933, Bristol Archives, Bristol	Log Book for Hannah More Board School in Bristol from 1893 to 1933.
Hannah More School Managers' Minute Book, 1903-1948, Bristol Archives, Bristol	Managers' Minute Book for Hannah More Board School in Bristol from 1903 to 1948.

Windsor Road English Congregational Church, Barry, Sunday School Teachers' Meeting minute book, 1898-1906, Glamorgan Archives, Cardiff	Sunday School Minute Book for the Windsor Road English Congregational Church Sunday School in Barry. Information on Sunday School activities, events and attendees from 1898 to 1906.
Windsor Road English Congregational Church, Barry, Sunday School Teachers' Meeting minute book, 1907-1928, Glamorgan Archives, Cardiff	Sunday School Minute Book for the Windsor Road English Congregational Church Sunday School in Barry. Information on Sunday School activities, events and attendees from 1907 to 1928.
Data Collection Sources	
Bookbarn International, Hallatrow, Somerset	Details in Appendix 1.
George Daggar Collection, South Wales Miners' Library (Swansea University)	Details in Appendix 8.
Henry Clake Collection, Bristol Central Reference Library	Details in Appendix 11.
Keown Collection, Brotherton Collection, Special Collections (Leeds University)	Details in Appendix 10.
Mr Straw's House, Worksop, Nottinghamshire (National Trust)	Details in Appendix 9.
Oxfam Online Shop, Cotham Hill, Bristol	Details in Appendix 1.
SCOLAR, Cardiff University, Cardiff	Details in Appendix 1.
Libraries and Museums	
British Library, London, United Kingdom	The national library of the United Kingdom and the largest library in the world by number of items catalogued.
Imperial War Museum, London, United Kingdom	A museum dedicated to all conflicts in which British or Commonwealth forces have been involved since 1914.
Newport Museum and Art Gallery, Newport, United Kingdom	A museum collecting evidence of Newport's history, culture and environment since 1888, with a particular focus on Edwardian Newport.
People's History Museum, Manchester, United Kingdom	The United Kingdom's national centre for the collection, conservation, interpretation and study of material relating to the history of working people in the UK.
The Pen Museum, Birmingham, United Kingdom	The only museum in the United Kingdom devoted to the history of the pen making industry, and how Birmingham became the centre of the world pen trade.

The Postal Museum, London, United Kingdom	A museum dedicated to Britain's social and communications history, through the eyes of the Royal Mail postal service.
Victoria and Albert Museum, London, United Kingdom	The world's largest museum of decorative arts and design, with a particular focus on the materiality of the book.
Special Collections Documents	
A. & C. Black's 20s Colour Books, 1903, Janet Powney Collection, SCOLAR, Cardiff University	1903 book catalogue for the publishing company A. & C. Black.
J.M. Dent & Co. Book Catalogue, 1905, Janet Powney Collection, SCOLAR, Cardiff University	1905 book catalogue for the publishing company J.M. Dent & Co.
Macmillan & Co's New Books for the Young, 1910, Janet Powney Collection, SCOLAR, Cardiff University	1910 book catalogue for the publishing company Macmillan & Co.
Religious Tract Society's List of Books for Presentation 1902, Janet Powney Collection, SCOLAR, Cardiff University	1902 book catalogue for the publishing company Religious Tract Society.
Religious Tract Society's List of Books for Presentation 1911, Janet Powney Collection, SCOLAR, Cardiff University	1911 book catalogue for the publishing company Religious Tract Society.
Seeley & Co. Book Catalogue, 1910, Janet Powney Collection, SCOLAR, Cardiff University	1910 book catalogue for the publishing company Seeley & Co.
S. W. Partridge Catalogue of Popular Books 1904, Janet Powney Collection, SCOLAR, Cardiff University	1904 book catalogue for the publishing company S.W. Partridge & Co.
W.P. Nimmo Catalogue, Selected List 1901, Janet Powney Collection, SCOLAR, Cardiff University	1901 book catalogue for the publishing company W.P. Nimmo.

Other Ethnohistorical Resources	
Nineteenth Century British Library Newspapers Digital Archive	An online database with 70 UK & Irish national and local titles with over three million pages of searchable digitised content.
British Royal Legion 'Everyone Remembered' Digital Archive	An online database that individually commemorates over one million Commonwealth Service men and women who were killed during the First World War.
Bristol Reference Library Committee, Annual Reports, 1901-1914	Annual Reports from the Bristol Reference Library Committee from 1901 to 1914. Contains detailed statistics on library users by occupation, age and gender.
Charles Booth's Poverty Maps	<p>Between 1889 and 1903, Charles Booth carried out a survey of poverty in London.</p> <p>He classified poverty in seven different colours:</p> <ol style="list-style-type: none"> 1. Black – lowest class – vicious and semi-criminal (occasional labourers, street sellers and criminals) 2. Dark blue – very poor, casual, chronic want (general labourers) 3. Light blue – poor, 18s to 21s a week for a moderate family (labourers, poorer artisans and street sellers) 4. Purple – mixed; some comfortable others poor (factory, dock and warehouse labourers) 5. Pink – fairly comfortable; good ordinary earnings (children work, but wife doesn't; higher class labour and best paid of artisans) 6. Red – middle class; well to do (shopkeepers, small employers, clerks, professionals) 7. Yellow – upper-middle and upper-classes; wealthy (servant keeping class) <p>These maps are accessible at https://booth.lse.ac.uk/map</p>
Chatto & Windus Stock books, 1882-1982, Archive of British Publishing and Printing, Reading University	The stock books for the UK publisher Chatto & Windus. Contains details of the books published, prices, formats and quantities from 1882 to 1982.
Christmas Gifts, William Whiteley, Department Store, Queensway, City of Westminster Archives Centre	List of Christmas gifts given to staff by William Whiteley between 1863 and 1974.
College of Arms Digital Archive	A searchable online database of British people who have been granted coats of arms.
Committee of Council on Education, Great Britain, 1901. <i>Report of the Committee of Council on Education (England)</i>	An annual report on the school boards across Great Britain and statistics for individual areas.

<i>and Wales) for 1900-1901, Parliamentary Papers, XL.</i>	
Imperial War Museum 'Lives of the First World War' Digital Archive	An online database of the 8 million men and women who were involved in the First World War.
J & E Bumpus, 1910 Pattern Book	The bookplate pattern book of the London bookseller and stationer J & E Bumpus for 1910.
Kelly's Trade Directory, 1902-1910	A trade directory in England that listed all businesses and tradespeople in a particular city or town, as well as a general directory of postal addresses of local gentry, landowners, charities, and other facilities.
Records of Bon Marche, Brixton Road	Financial and staff records of the department store, Bon Marche, from 1877 to 1975.
<i>The Boy's Own Paper</i>	A British story paper aimed at young and teenage boys, published from 1879 to 1967 by the Religious Tract Society.
The Edwardian Postcard Project Digital Archive	An online database that explores the writing practices, social networks and mobilities of the Edwardian postcard.
<i>The Girl's Own Paper</i>	A British story paper catering to girls and young women, published from 1880 until 1956 by the Religious Tract Society.
<i>The Illustrated London News</i> Historical Archive 1843-2003	The world's first illustrated weekly news magazine published from 1842 to 2003. It had a strong Conservative alignment.
The Illustration Archive	A searchable database of illustrations from 68,000 digitised volumes published primarily in the 18th and nineteenth centuries.
<i>The Time</i> Digital Archive 1785-1985	Centre-right British daily national newspaper based in London, which began in 1785.

Appendix 8a - George Daggar Collection

Please, refer to the enclosed memory stick, which contains a folder with images of all 322 inscriptions collected from the George Daggar Collection, as well as the analysis of each inscription in Microsoft Access and other Word documents looking at pertinent features of the collected dataset.

Appendix 8b – Summary of George Daggar Collection

1,371 books in total in library.

322 are Edwardian (from 1901-1914).

Of these 322, 260 have inscriptions.

A sample of 150 have been chosen that represent mainstream book taste in Edwardian Britain rather than niche political texts.

Categories

Most popular categories were Biology, History, Business, Finance and Politics, which attests to the working-class self-education movement and political activism of the early twentieth century. With the exception of History, this is in contrast to the most popular book categories in my dataset generally, and the working-class dataset specifically. Fiction is notably absent from the Daggar collection, and when present, tends to be related to social realism. The fact that no books remain from Daggar's childhood may be one reason for an absence of fiction.

Book Titles

There are 19 books in the Daggar collection that also appear in the general dataset. These books tend to be part of the Williams & Norgate *Home University Library* series and are on such topics as anthropology, bacteriology and evolution. Books on the British Empire and the English constitution are also common. Staples, such as Lamb's *Essays of Elia*, Palgrave's *Golden Treasury*, Morley's *Life of Gladstone*, Ruskin's *Sesame and Lilies*, Fitzgerald's *Rubaiyat of Omar Khayyam* and Jefferies' *The Open Air* also reoccur, as does a poetry volume by Lowell. Of these titles, *Evolution* is shared with a 70-year-old male working-class shipwright, *Sesame and Lilies* with a 10-year-old working-class girl, and the *Rubaiyat of Omar Khayyam* with an 11-year-old working-class girl.

Authors

None of the most frequent authors in the Daggar collection are in common with the most frequent authors of the general dataset, nor with the working-class people in the dataset. This may be due to Daggar's interest in politics rather than fiction. There are 39 authors, however, that reoccur in both datasets.

Publishing Houses

The top three publishing houses to appear in the Daggar collection are not the same as those in the general dataset or the working-class sub-set of data. The Daggar publishing houses tend to be more specialist and focused on academic or political texts rather than mainstream fiction.

Binding Types and Book Series

Most books in the Daggar collection are standard, with 9 paperbacks. A vast number of books come from the Williams & Norgate *Home University Library* series (25), as well as the *People's Book* (19) and the *Nation's Library* (8). There are also three books from the *Everyman's Library*

series. Again, this shows that Daggar was highly involved in the self-education movement and read primarily to gain knowledge of the world. While he is likely to have received prize books as a child given his background, the collection shows that he never kept any.

Date of Publication-Year Bought

Most books in the Daggar collection were bought less than one year after initial publication. The greatest was 44 years. This suggests that Daggar actively bought books and due to their cheaper availability, he was able to buy them shortly after they were released. This is in common with the general dataset whereby most books were bought less than one year after initial publication. The oldest book was 1866 – a copy of McCauley’s Speeches.

Book Location-Bookshop Correlation

Most books were bought within less than a mile from Daggar’s location. This suggests the wide availability of bookshops and the fact that Daggar actively bought books. The furthest range is 153 miles – bought in Abertillery and signed in London. This shows that Daggar may have bought the book in one place but started reading it when he moved to London. This is in common with my dataset whereby most people travelled less than one mile to get their books.

Past-Future Owners

As there are previous owners in the books of the Daggar collection, we can surmise that he bought most of his books new. This is unsurprising, given their cheap prices and wide availability.

Inscriptions

The Daggar collection consists predominantly of ownership inscriptions (89 occurrences) – this is in common with the general dataset in which ownership inscriptions were the most popular type of inscription. Daggar most commonly wrote his full name, location and date, which is very helpful from an ethnohistorical perspective. There is just one gift inscription and one prize inscription, as well as four miscellaneous inscriptions (commentaries, newspaper clippings, page references and quotes). No bookplates are present – this is to be expected, given the hefty price tag on bookplates.

Ownership Locations

Inscriptions in this collection have three locations – Abertillery (where Daggar grew up), Oxford (where Daggar attended college) and London (where Daggar went frequently for meetings).

Semiotics of Materiality

Most inscriptions in the Daggar collection are written with black fountain pen (134) – also the most common implement in the general dataset. Other writing implements include red fountain pen, green fountain pen, black printed type, plain lead pencil and indelible pencil. Few choices of paper are used in inscriptions, the exceptions being newspaper (when clippings are stuck in). There is a predominance of inscriptions written on the top right of the front free endpaper (61 occurrences) – a common place for ownership marks.

Giver-Receiver Relationships

In the one gift inscription, the book is given by a friend and is on the topic of biology. It is given in reminder of their college years together. Daggar shows little ties with his roots or family – typical of a working-class Edwardian who has bettered himself.

Appendix 8c – Details of George Daggar

George Daggar was born in Cwmbran in 1879 and moved to Abertillery when he was very young. He attended the British School and at the age of twelve, went to work in the mines. His first job involved dragging tubs of coal. Even at this age, he was known for his interest in reading economics and philosophy. At sixteen, he was a pit boy at the Vivian Colliery and a few years later, he became an Arael Griffin miner where he became interested in Trade Union affairs. His father and siblings were all coal hewers. In 1911, he won a scholarship to the Central Labour College in Oxford where he studied for three years. After, he returned to Arael Griffin. He got married in 1915. In 1919, he was elected to the Abertillery Council. 1921, he was appointed miners' agent for the Western Valleys of Monmouthshire and became an executive member of the South Wales Miners' Federation. During the 1920s, he began lecturing in economics and industrial history in the Western Valleys. In 1929, he became MP for Abertillery. He died in 1950, leaving £2712 2s 10d in his will.

The Central Labour College was a British higher education institution supported by trade unions. It functioned from 1909 to 1929. It provided independent working-class education, outside of the control of the University of Oxford. The committee controlling the college was made up of representatives of Labour, Co-Operative and Socialist societies. It was supported financially by the National Union of Railwaymen and the South Wales Miners' Federation.



(images by O'Hagan, 2016)

Appendix 9a – Mr Straw’s House Collection

Please, refer to the enclosed memory stick, which contains a folder with images of all 110 inscriptions collected from Mr Straw’s House, as well as the analysis of each inscription in Microsoft Access and other Word documents looking at pertinent features of the collected dataset.

Appendix 9b – Summary of Mr Straw’s House Collection

1,256 books in total in library.

166 are Edwardian (from 1901-1914).

Of these 166, 107 have been collected and 91 have inscriptions (3 are invalid – 88).

Books belong to William Straw and his wife Florence, as well as their children William Straw Jr. and Walter Winks Straw. William Straw Jr. is the most avid book collector of the family.

Categories

Most popular categories were Languages, History, Poetry and Children’s Adventure Fiction. All of these categories tend to be influenced by schooling, as many are set texts for school or prize books given by the school or Sunday school of the Straw children. The preference for Children’s Adventure Fiction and Poetry is in sync with the general dataset, as well as the lower-middle-class dataset. The absence of Children’s Religious Fiction may be due to the fact that the Straws had two sons and no daughters.

Book Titles

The Straw dataset has 24 books in common with the general dataset. Of these books, many tend to be staple prize books, such as Johns’ *Flowers of the Field*, and books by Ballantyne and Kingston. *Robinson Crusoe*, *The Swiss Family Robinson* and *Uncle Tom’s Cabin* are also present. There are also poetry collections by Byron, Wordsworth, Milton, Gray and Tennyson, and plays from Shakespeare (*Coriolanus*). Lamb’s *Tales from Shakespeare* and Palgrave’s *Golden Treasury* also reoccur, as do set school texts, such as *Europe and the Mediterranean Region*. As one would expect, the Bible is also present. Of these books, seven are in common the lower-middle class specifically: *The Bible* with a 7-year-old boy, *Tales from Shakespeare* with an 11-year-old boy, *Golden Treasury* with a female typist and bookkeeper (age unknown), *Tennyson’s Poetry* with a 13-year-old boy baker, a woman from Exeter (age unknown), a 13-year-old girl and a 21-year-old female clerk, *The Swiss Family Robinson* with a 14-year-old boy warehouseman and girl from London (age unknown), *The Talisman* with a 12-year-old-boy and *Ungava* with a male clerk from Dantwich (age unknown).

Authors

The Mr Straw collection has eight recurring authors: of the eight, four are in common with the most frequent authors found in the larger dataset – W.H.G Kingston, R.M. Ballantyne, William Shakespeare and Walter Scott. The first two are representative of the prize book movement, whereas the latter two are related to their use as set readings in school. Kingston, Shakespeare and Scott all reoccur in the top ten authors specifically for lower-middle-class book owners too. Of the other authors, 37 are in common with the general dataset.

Publishing Houses

The top publishing house in the Mr Straw collection was Macmillan & Co., which was also the same in the general dataset. Other publishers in common include Thomas Nelson & Sons, J.M. Dent & Sons, Longmans, Green & Co. and Ward, Lock & Co. When comparing specifically with

the lower-middle-class set, Religious Tract Society and Society for Promoting Christian Knowledge are most common – a reflection of the prize book movement.

Binding Types and Book Series

Most books in the Mr Straw collection are cheap editions made specifically for schools. There are also a lot of prize books (22), which reflects the focus of the movement on lower-middle-class families. There are scant examples of paperbacks and pamphlets, and several leather-bound books limited to Bibles. There are no series that frequently reoccur. However, there are some examples of books from the *Everyman's Library*, as well as A & C Black's *Regional Geography*.

Date of Publication-Year Bought

Most books in the Mr Straw collection were bought less than one year after initial publication. The greatest was 31 years. This suggests that the Straws actively bought books and due to their cheaper availability, they were able to buy them shortly after they were released. This is in common with the general dataset whereby most books were bought less than one year after initial publication. The oldest book in the collection was from 1850 – a family Bible, which was often a symbol of kinship passed down through generations.

Book Location-Bookshop Correlation

Most books were bought within less than a mile from the Straws' location. This suggests the wide availability of bookshops and the fact that the Straws actively bought books. No books were bought further than 0 miles.

Past-Future Owners

There are just two books that contain pre-Edwardian inscriptions, which suggests that the family bought most books new. Although not inscribed by the sons, all books belonging to their parents William and Florence remained within the family until their own deaths in the 1990s.

Inscriptions

The Straw collection consists predominantly of ownership inscriptions (47 occurrences) – this is in common with the general dataset in which ownership inscriptions were the most popular type of inscription. The Straws most commonly wrote their full name when inscribing. There are 14 examples of bookplates, which may seem uncommon for a lower-middle-class family. However, when examining them, an interesting finding occurs; they are self-made from shop paper bags. The Straws have cut out W. Straw and stuck it onto the front endpapers of the book – a cheap way of creating a book label. Ten of the books in the collection were given as gifts, the chief giver being the children's aunt and uncle. There are also 13 prize inscriptions that highlight the various institutions to which the sons belonged: a Church of England Sunday School, a Faith school and the Band of Mercy. There are also some miscellaneous inscriptions that consist of letters, notes and pamphlets.

Ownership Locations

Inscriptions in this collection have two locations: Worksop (where the Straws lived and

worked) and London (where William Straw Jr. went to university and worked as a teacher for some time).

Semiotics of Materiality

Most inscriptions in the Straw collection are written with black fountain pen (58 occurrences). There are also examples of black ink rubber stamps, plain lead pencils and red printed type. While most inscriptions are hand-written into the book, the self-made bookplates account for the 14 'paper bag' materials, while a miscellaneous letter accounts for the copperplate paper and a pamphlet on Coleman's mustard accounts for the coloured booklet. Like the Daggar collection, most inscriptions are on the top right of the front free endpaper – this appears to be one of the most common places to inscribe for ownership inscriptions.

Giver-Receiver Relationships

In all ten gift inscriptions, five are given from uncle and aunt to nephew, two from friend to friend, one from mother to daughter, one from godmother to godson and one from brother to brother. Whenever the boys, William Jr. and Walter, receive books, they tend to be adventure fiction by such authors as Kingston and Ballantyne. In the two examples that involve the mother, Florence, she is given Bibles, which attests to the notion that women had to remain pure and read morally suitable texts.

Appendix 9c – Details of Mr Straw

William Straw was born in 1865 in Sutton-in-Ashfield. He ran a lucrative grocery and seed company at 102 Bridge St, Worksop and lived in an Edwardian semi-detached house in Blyth Grove with his wife Florence and two children, Walter and William Jr. The family originally lived above the shop, but moved to Blyth Grove in 1923 and named the house 'Endcliffe Villa.' William died suddenly in 1932 while gardening. He left £7440 15s 1d in his will. The family, grieving the loss, decided to preserve the house and avoided all forms of modernisation. William's tobacco pouch and pipe, hanging beside the fireplace, was untouched, and the 1932 calendar was left on the wall. William Jr., who had moved to London to become an English teacher around 1918, returned to the house in 1938, the year before the death of his mother Florence. He and his brother Walter continued to run the house without making any changes, resisting modern conveniences. Walter died in 1976, and William Jr. lived in the house until 1985, when he was hospitalised after a fall. The family had always owned the adjoining property, which they tenanted out. After William's hospitalisation, the tenants became the caretakers of the Straw's house, and after William's death in 1990 inherited both properties. William had left in his will the entire contents of Endcliffe Villa to the National Trust.



(O'Hagan, 2017)

Appendix 10a – Keown Collection at Leeds University

Please, refer to the enclosed memory stick, which contains a folder with images of all 87 inscriptions collected from Special Collections in Leeds University, as well as the analysis of each inscription in Microsoft Access and other Word documents looking at pertinent features of the collected dataset.

Appendix 10b – Summary of Keown Collection

269 books in total in library.

87 are Edwardian (from 1901-1914).

Of these 87, 78 have inscriptions.

Most books in the collection belong to Philip Gosse and his wife Anna Gordon Keown, as well as his father, Edmund Gosse.

The collection may be slightly bias, as only books deemed suitable for Leeds University would have gone to the university. The absence of any childhood books reflects this fact. The books appear to be representative of a small period in the life of the Gosse family.

Categories

The most popular category was Poetry by far (34 occurrences) – possibly representative of the professional interests of the Gosse family. Biography, Essays and History also reoccurred frequently. Poetry was the second most popular category in the general dataset, the third most popular category for the upper-middle-class subset and the most popular category for the 19-30 male upper-class subset. The Keown Collection also has some scant examples of Romance Fiction and Fantasy Fiction.

Book Titles

There are four books in the Keown collection that also appear in the general dataset. These include two poetry books by Goldsmith and Cowper respectively, as well as *The Letters of Robert Louis Stevenson* and George Meredith's *Shaving of Shagpat*. None of these books were in common with the upper-middle-class subset of the general dataset.

Authors

Of the ten most popular authors in the Keown Collection, just one is shared with the general dataset: Robert Louis Stevenson. Philip Thicknesse was the most popular author for the Keown Collection. Other well-known authors in the top ten include William Butler Yeats and George Meredith. With the exception of Robert Louis Stevenson, all of these authors are Victorian or older, suggesting a taste for older and well-established members of the literary canon. There are 16 authors in common with the general dataset.

Publishing Houses

The most frequently occurring publishing house in the Keown Collection was Macmillan & Co. – a trend which was also followed in the general dataset and the upper-middle-class subset. Some of the other publishers in the top ten were small Victorian publishers, such as T. Cadell and Henry Colburn. There is no one publisher that strongly stands out as reoccurring – possibly due to the fact that many books in the Keown Collection are from the eighteenth and nineteenth century, a time before mass publishing had taken place.

Binding Types and Book Series

20 of the books within the Keown Collection are leather-bound editions. These books tend to

be from the eighteenth and early nineteenth century – a time before publishers’ binding was available. There are also numerous pamphlets (9) and paperback (6) books. There are two examples of pocket books, two cheap editions and one limited edition book. The other 47 are standard. The collection does not contain many series – there are five books from five different series. This is in line with expectations, as book series were typically produced at low cost for the ‘masses.’

Date of Publication-Year Bought

Although the dataset shows that many books in the Keown collection were bought less than one year after initial publication, most books are from the seventeenth, eighteenth and early nineteenth century and would have been bought second-hand. The oldest book was from 1675 – a copy of *De die natali* by Censorinus. This implies a great deal about the status of the Gosses, as they were able to afford old and highly collectable books. They often contain no date of inscription.

Book Location-Bookshop Correlation

No statistics are available on the book location-bookshop correlation, as most books were bought second hand. However, the fact that many booksellers’ labels state London, it can be assumed that the Gosses lived and bought their books locally in the capital.

Past-Future Owners

As the Gosses generally bought old books second hand, this area is rich with data. Most books had owners before the Gosses; these owners generally tend to be members of the aristocracy or other wealthy members of society. A selection of books belonged to Philip Gosse’s father, Edmund, and then were passed down to Philip subsequently. In other cases, the book belonged to Philip first, who then gave it to his wife, Anna Gordon Keown. All books ended up in the Leeds University Brotherton Library. There are also some interesting examples of book that belonged to Edmund Gosse, were sold to second hand bookshops and then bought back by his son, Philip, at a later date.

Inscriptions

The Keown collection fits expectation in the fact that the most prominent inscription type was a bookplate (35 occurrences). All of Philip’s bookplates tend to be typographical with the manuscript or booklabel style being used. Edmund’s, on the other hand, are pictorial and can be sub-categorised as bibliomania in that they portray a love of reading. There are also seven miscellaneous inscriptions that consist of commentaries, letters, library stickers, page references and review copies. Being a wealthy family, the Gosses’ also have many author inscriptions (five examples). There are also five examples of gift inscriptions, namely from author friends to Edmund. Surprisingly, there are just three ownership inscriptions – thought to be typically the most frequently used inscription, but its absence is likely to be a reflection of the family’s status.

Ownership Locations

Inscriptions in this collection have two locations – London, where Edmund worked and Philip grew up, and Cambridge, where both Edmund and Philip worked and lived.

Semiotics of Materiality

Most inscriptions in the Keown Collection are written with black ink fountain pen (16), which fits with expectations of the time. Given the vast number of bookplates, there are also many inscriptions that consist of printed black ink, printed black and white ink, printed blue and white ink, and printed red and white ink. Other scant examples include plain lead pencil and red ink fountain pen. Unsurprisingly, white gummed paper is the most frequently used paper type (36 examples), while adhesive labels have two occurrences, and writing paper and yellow gummed paper have one each respectively. The most common place to inscribe was on the top left of the front endpaper, followed by the centre of the front endpaper. These were commonplaces to affix bookplates.

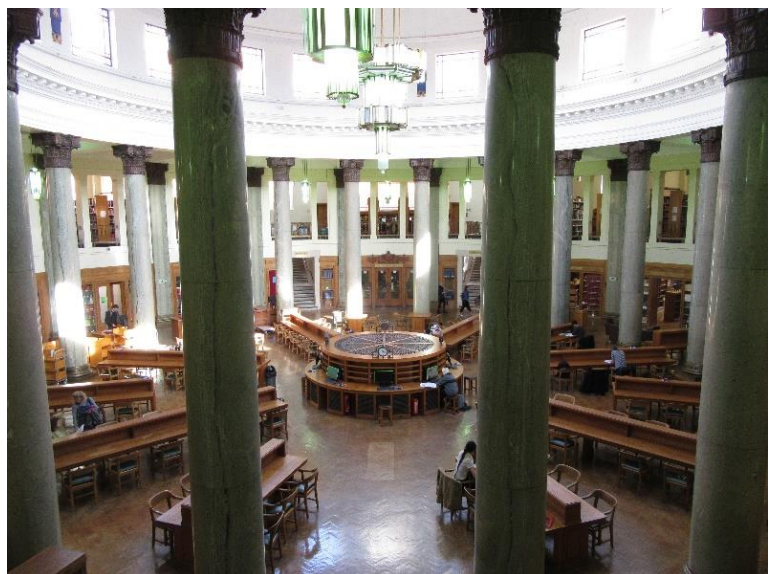
Giver-Receiver Relationships

In all five gift inscriptions, books are given by author friends of the family. The books are typically about poetry.

Appendix 10c – Details of Philip Gosse, Anna Keown and Edmund Gosse

Philip Gosse was born in 1879 in London. Throughout his childhood, he lived with his aunt (Eliza Brighton) in Great Stanmore. Philip studied medicine at Cambridge University and became a physician and writer on natural history. In 1930, he married Irene Ruth. They divorced in 1942, and in 1943 Philip married Anna Gordon Keown in Cambridge. Philip's wife Anna was born in 1897 in London. She was the daughter of an Irish merchant. Before marrying Philip, she had also been married to somebody else: William Herbert Seymour in 1921. Anna died in 1957, while Philip died two years later on 3rd October 1959 in Cambridge. He left £46725 19s in his will.

Philip's father was Edmund Gosse – the famous writer. Edmund was born in 1849 and died in 1928, leaving £26255 16s 10d in his will. He lived at 17 Hanover Terrace in London and was the chief librarian of the House of Lords later in life.



(O'Hagan, 2017)

Appendix 11a – Clake Collection

Please, refer to the enclosed memory stick, which contains a folder with images of all 100 inscriptions collected from Bristol Central Library, as well as the analysis of each inscription in Microsoft Access and other Word documents looking at pertinent features of the collected dataset.

Appendix 11b – Summary of Clake Collection

3,600 books in total in library.

A sample of 100 books have been chosen (from 1901-1914).

Of these 100, 30 have inscriptions.

Most books in the collection belong to Henry Robert Clake. There is one example from his wife, Eliza Clake and four from his daughter, Mary.

The collection may be slightly bias, as only books deemed suitable for Bristol Central Library would have been bequeathed to them. The lack of inscription in general suggests that Clake may have purchased these books for show rather than to actually read them.

Categories

The most popular category was Philosophy (21 occurrences). History and Reference also reoccurred frequently with 17 and 11 occurrences respectively. Philosophy did not appear as the most popular category in the general dataset nor in the upper-class subset nor 60+ male upper-class subset. Most books were non-fiction.

Book Titles

There are three books in the Clake collection that also appear in the general dataset. These include John Richard Green's *A Short History of the English People*, Samuel Smiles *Self Help* and Anne Pratt's *Wild Flowers of the Year*. None of these books were in common with the upper-class subset of the general dataset. One explanation for why there are less and less books in common as we increase through the classes may be because a broader possibility of books opens up. Working-class owners, for example, would have been limited by price and likely publishers' lists of recommended books. Middle- and upper-class owners, however, would have had the disposable income and the knowledge of more niche books on more technical topics.

Authors

Of the six most popular authors in the Clake Collection, none are shared with the general dataset or the upper-class subset. All of these authors tend to be Victorian or older, suggesting a taste for older and well-established members of the literary canon. There are 12 authors in common with the general dataset.

Publishing Houses

The most frequently occurring publishing house in the Clake Collection was Longmans, Green & Co. This company features seventh in my dataset and sixth in the upper-class dataset. Macmillan & Co. and John Murray are in joint second place, the former appearing in first place in my dataset and the upper-class dataset. Other publishers in the top ten include Oxford University Press, Kegan Paul, Trench & Co., Hodder & Stoughton and Henry G. Bohn. Less well-known publishers that feature are Benjamin B. Mussey & Co., George Redway and Oliver & Boyd

Binding Types and Book Series

12 of the books within the Clake Collection are leather-bound editions. There are also 17 rebound editions of books from the eighteenth and nineteenth century, as well as one example of pocket book, cheap edition, limited edition and presentation copy respectively. The other 67 are standard. The collection does not contain many series – there are just three books from three different series. This is in line with expectations, as book series were typically produced at low cost for the ‘masses’.

Date of Publication-Year Bought

Only two books within the Clake Collection actually have a date on their inscription, which means that limited information can be taken from these findings. One book was inscribed within less than a year after publication, while the other was 87 years. Given that most books in the Clake Collection come from the early-mid Victorian period, we can assume he bought most second-hand. The oldest book was from 1690 – *The Argument of the Letter Concerning Toleration*. This implies a great deal about the status of the Clakes, as they were able to afford old and highly collectable books.

Book Location-Bookshop Correlation

Only one book has the owner’s location and bookseller’s stamp - Bristol. This is a reflection of the fact that Clake lived in Bristol for most of his life. Other booksellers’ stamps state London, Plymouth, Devon, Bath and Sheffield. While the Bath labels could be explained by its proximity to Bristol and hence, a likely place for Clake to have visited, the other labels may reflect the fact that books were purchased second-hand rather than that Clake had travelled to these places. Nonetheless, considering he was a merchant, he may have bought them upon his travels.

Past-Future Owners

As the Clakes appears to have generally bought old books second hand, this area is rich with data. Many books had owners before the Clakes; these owners generally tend to be members of the aristocracy or other wealthy members of society. The oldest inscription dates back to 1690 and is signed by the author to the owner. Most books belonged to Henry Robert Clake with scant examples belonging to his wife, Eliza, and daughter, Mary. All books ended up in Bristol Central Library. However, two books had an owner (Miss Julia L. Woodward) between Clake’s death (1906) and their donation to the library.

Inscriptions

Within the Clake Collection, most inscriptions are simple ownership inscriptions that consist of the owner’s surname – Clake. There are also nine examples of miscellaneous inscriptions that include bookmarks, catalogues, newspaper clippings, library stickers, quotes, commentaries and presentation copies. There are just three examples of gift inscriptions – one from a friend of Eliza’s to her and two from Clake to his daughter, Mary. There is also one example of an author inscription. Despite being upper class, Clake does not use any bookplates. This does not fit with our expectations in the upper-class dataset.

Ownership Locations

This collection contains just one example of a location marked in an inscription – Bristol. This is unsurprising, as Clake was born in Bristol and lived and worked there his whole life.

Semiotics of Materiality

Most inscriptions in the Clake Collection are written with plain lead pencil (66), which rather than fit with expectations of the time, may suggest that he did not like to deface his books with permanent ink. There are just a small number of inscriptions that consist of black ink pen (2), printed black ink (3) and printed blue ink (1). As most inscriptions are written directly into the book, there are limited uses of paper. However, when used, they tend to be gummed paper, cardboard or newspaper. The most common place to inscribe was on the top centre of the front free endpaper.

Giver-Receiver Relationships

There are three examples of gift inscriptions. Although the relationship between Sarah (?) and Eliza Clake is unknown, it is significant that a woman gives another woman a book on flowers. This was a common occurrence in Edwardian Britain in line with what was 'socially acceptable' for a woman to read. The other two books are given from Henry to his daughter, Mary. Interestingly, these books are on typically male subjects – biology and history – and are related to creation and ports/harbours – subjects of which women were expected to have a limited knowledge.

Appendix 11c – Details of Henry Robert Clarke

Son of a farmer, Henry Robert Clarke was born in 1834 in Curry Mallet, Somerset. As a young man, he moved to Bristol and began to work as an iron metal merchant. He married Eliza Ridley in 1857. He lived and worked at 5 Montague Street in the centre of Bristol. The 1901 census records him living with his nephew and wife and their twelve children. After Eliza's death, Henry remarried Elizabeth Craig in 1904. They lived at 3 Chesterfield Place in Clifton, Bristol. Henry died on 16th May 1906 and left £3797 7s 5d in his will.



(O'Hagan, 2017)

Appendix 12 – Producers of Prize Stickers

Full details for each inscription can be found on the enclosed memory stick.

Prize Sticker Printers	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Sunday School Union	36	2	34
Educational Supply Association	15	1	14
Philip & Tacey	13	2	11
National Society's Depository	11	1	10
Midland Education Co.	7	0	7
Marcus Ward & Co.	7	0	7
SPCK	6	0	6
Eld & Blackham	5	0	5
James Askew & Son, Preston	4	0	5
T Woodcock, Sheffield	5	1	5
Paternoster Printing and Publishing Co.	3	0	3
Methodist Book Rooms	3	1	2
C. Combridge, Birmingham	3	0	3
Bible and Tract Repository, Park St, Bristol	2	0	2
A Brown & Sons Ltd	2	0	2
London Missionary Society	2	0	2
Children's Special Service Mission	2	0	2
Dalton's Bookshop, Scarborough	2	0	2
E.J Arnold & Sons Ltd, Leeds	2	0	2
G Ray Bloxrych	2	0	2
John Marshall & Co. London	2	0	2
Clarke and Mison, Gravesend	1	0	1
Clarke, Guernsey	1	0	1
Early Days Office, City Road, London	1	0	1
Edmund Evans, SPCK	1	0	1
Education Department	1	0	1
Elworthy & Son, Bristol	1	0	1
H Start & Sons, Discount Booksellers	1	0	1
J & S Truscott and Son, Suffolk Lane, London	1	0	1
J Rushton & Son, Queen St, Wolverhampton	1	0	1
Jarrold & Sons Ltd, Great Yarmouth	1	0	1
John Bull	1	0	1
Abel Heywood and Sons, Manchester	1	0	1
Allman & Son Ltd	1	0	1
A.S. Truscott & Co.	1	0	1
Band of Hope Union, Old Bailey, London	1	0	1
Belcher	1	0	1
A Wheaton & Co. Exeter	2	1	1
Plymouth Mutual Cooperative and Industrial Society Ltd	1	0	1
Probert & Co	1	0	1
Roffey & Clark, Croydon	1	0	1

Rollings, Printer, Fawcett Road	1	0	1
S.K & S, London	1	0	1
S.P.C.K Church Book Depot, Bath	1	0	1
S.T & Co, Bristol	1	0	1
Scholastic Trading Co. Ltd	1	0	1
School Printing Works	1	0	1
Sibson L Park, Nottingham	1	0	1
Sisson & Co	1	0	1
A Taylor, Bookseller, Nottingham	1	0	1
Temperance Society	1	0	1
Trade St Cardiff, Temperance Town, Cardiff	1	0	1
W. Raby & Co. London	1	0	1
W.J Cornwell, Exeter	1	0	1
W.T Williams Ltd, Portsmouth	1	0	1
Sunday School Association	1	1	0
Edwards, Widnes	1	1	0
YMCA, Cardiff	1	1	0
Bean & Son, Leeds	1	1	0
TOTAL = 59	173	13	160

Appendix 13 – Types of Edwardian Book Inscription

Full details for each inscription, including the original more extensive categorisation of prize stickers/prize inscriptions, can be found on the enclosed memory stick.

INSCRIPTION TYPE	TOTAL TALLY (including invalids)	FINAL TALLY
Ownership Inscription	1330	1274
Gift Inscription	595	585
School Prize Sticker	229	215
Pictorial Bookplate	220	200
Sunday School Prize Sticker	202	184
Prize Inscription	201	183
Armorial Bookplate	118	102
Typographical Bookplate	107	99
Clubs and Societies Prize Sticker	61	57
Author Inscription	48	47
Miscellaneous	38	38
Competition Prize Sticker	8	7
Other Prize Sticker	6	6
Association Copy	1	1
TOTAL = 14	3164	2998

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Ownership Inscriptions			
Owner's Full Name	478	21	457
Owner's Full Name and Date	314	11	303
Owner's Full Name and Address	119	8	111
Owner's Signature	95	5	90
Owner's Full Name, Location and Date	61	0	61
Owner's Full Name and Location	43	3	40
Owner's Full Name, Address and Date	25	2	23
Owner's Signature and Date	21	0	21
Owner's Surname	19	1	18
Owner's Initials and Date	16	0	16
Owner's Initials	14	0	14
Owner's Address	11	1	10
Owner's Surname and Address	11	0	11
Cipher	6	0	6
Owner's Surname and Date	5	0	5
Comment	5	0	5
Date	4	0	4
Owner's First Name and Date	4	0	4
Owner's Full Name and Army Rank	4	0	4
Owner's Full Name, Class and Date	4	1	3

Owner's Initials, Location and Date	3	1	2
Owner's Full Name, School and Location	3	0	3
Owner's Full Name, Class and School	3	0	3
Owner's Full Name and Quote	3	1	2
Owner's Full Name and Library Number	3	1	2
Owner's Full Name and Comment	3	0	3
Cipher and Date	2	0	2
Location and Date	2	0	2
Owner's Full Name and Class	2	0	2
Owner's Full Name and Sketch	2	0	2
Owner's Full Name, Address and Admonition	2	0	2
Owner's Full Name, Location, Date and Comment	2	0	2
Owner's Full Name, School and Date	2	0	2
Owner's Full Name, Sunday School and Date	2	0	2
Bookshop	1	0	1
Collective; Date	1	0	1
Collective; Sketch	1	0	1
Library	1	0	1
Library and Date	1	0	1
Location	1	0	1
Owner's First Name and Location	1	0	1
Owner's Full Name and Admonition	1	0	1
Owner's Full Name and Book Topic	1	0	1
Owner's Full Name and Occasion	1	0	1
Owner's Full Name and Occupation	1	0	1
Owner's Full Name and Publication Date	1	0	1
Owner's Full Name, Address and Book Title	1	0	1
Owner's Full Name, Address, Date and Comment	1	0	1
Owner's Full Name, Class and Comment	1	0	1
Owner's Full Name, Class, Date and Motto	1	0	1
Owner's Full Name, Class, Date and Address	1	0	1
Owner's Full Name, Class, Prize and Year	1	0	1
Owner's Full Name, Class, School and Location	1	0	1
Owner's Full Name, Date, Army Rank and Location	1	0	1
Owner's Full Name, Date and Army Rank	1	0	1
Owner's Full Name, Date and Degree	1	0	1
Owner's Full Name, Date and Library Number	1	0	1
Owner's Full Name, Date and Quote	1	0	1
Owner's Full Name, Location and Picture	1	0	1
Owner's Full Name, Profession and Address	1	0	1
Owner's Full Name, Profession and Date	1	0	1
Owner's Full Name, School and Address	1	0	1
Owner's Initials and Address	1	0	1
Owner's Initials and Location	1	0	1
Owner's Signature and Address	1	0	1

Owner's Signature and Comment	1	0	1
Owner's Signature and Location	1	0	1
Owner's Surname and Location	1	0	1
Owner's Surname, Location and School	1	0	1
Owner's Signature and Sketch	1	0	1
Owner's Signature, Location and Date	1	0	1
TOTAL = 71	1330	56	1274

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Author Inscriptions			
Author; Recipient; Date	18	0	18
Author; Recipient	13	0	13
Author	7	1	6
Author; Recipient; Location; Date	3	0	3
Author; Date	2	0	2
Author; Location	1	0	1
Author; Location; Date	1	0	1
Author; Message	1	0	1
Author; Recipient; Message	1	0	1
Author; Recipient; Occasion; Date	1	0	1
TOTAL = 10	48	1	47

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Association Copy			
	1	0	1
TOTAL = 1	1	0	1

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Gift Inscriptions			
Recipient; Giver; Occasion; Date	201	0	201
Recipient; Giver; Date	180	3	177
Recipient; Giver	76	2	74
Recipient; Giver; Occasion	25	2	23
Giver; Occasion; Date	14	0	14
Giver; Date	12	0	12
Recipient; Occasion; Date	12	0	12
Recipient; Giver; Location; Occasion; Date	12	1	11
Giver	11	1	10
Recipient; Giver; Location; Date	11	0	11
Recipient; Giver; Location	6	0	6
Recipient; Giver; Occasion; Date; Message	3	0	3
Recipient; Occasion	3	0	3
Recipient	3	0	3
Recipient; Date	3	0	3
Giver; Occasion	2	0	2
Message	2	0	2
Recipient; Giver; Date; Address	2	0	2
Recipient; Giver; Date; Poem	2	0	2
Giver; Address	1	0	1
Giver; Date; Poem	1	0	1
Giver; Message	1	0	1
Giver; Location; Date; Message	1	0	1
Giver; Occasion; Date; Message	1	0	1
Recipient; Date; Quote	1	0	1
Recipient; Giver; Address; Location; Date	1	0	1
Recipient; Giver; Date; Address; Comment	1	1	0
Recipient; Giver; Date; Message	1	0	1
Recipient; Giver; Date; Quote	1	0	1
Recipient; Giver; Location; Date; Quote	1	0	1
Recipient; Giver; Message	1	0	1
Recipient; Giver; Occasion; Date; Picture	1	0	1
Recipient; Giver; Occasion; Date; Poem	1	0	1
Recipient; Location	1	0	1
TOTAL = 34	595	10	585

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Prize Inscriptions			
School	62	3	59
Church of England Sunday School	62	5	57
Wesleyan Methodist Sunday School	25	2	23
Primitive Methodist Sunday School	13	0	13
Bible Class	8	0	8
Baptist Sunday School	10	5	5
Missionary Society	3	0	3
Boys' Brigade	3	0	3
United Methodist Sunday School	2	0	2
Temperance Society	2	0	2
Boy Scouts	1	0	1
Sports Club	1	0	1
Gospel	1	0	1
Methodist New Connexion Sunday School	1	0	1
Quaker Sunday School	1	0	1
Congregational Sunday School	1	1	0
TOTAL = 16	201	18	183

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. School Prize Stickers			
Board	125	4	121
Faith	51	7	44
Grammar	25	1	24
Boarding	13	1	12
Technical College	6	0	6
Teacher Training College	4	1	3
Ragged	3	0	3
Military	2	0	2
TOTAL = 8	229	14	215

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Sunday School Prize Stickers			
Church of England	80	5	75
Wesleyan Methodist	52	5	47
Primitive Methodist	18	0	18
Baptist	19	5	14
Congregational	14	2	12
Gospel	5	0	5
Methodist New Connexion	6	0	6
United Methodist	3	0	3
Presbyterian	2	0	2
Judaism	1	0	1
United Free Church	2	1	1
TOTAL = 11	202	18	184

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Clubs and Societies Stickers			
Temperance Society	13	2	11
Missionary Society	11	0	11
Pleasant Sunday Afternoon	8	0	8
Bible Class	7	0	7
University Extension Movement	8	2	6
Men's Club	4	0	4
Salvation Army	3	0	3
Choir	3	0	3
Co-operative Society	3	0	3
TOTAL = 9	61	4	57

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Competition Stickers			
Charity	4	0	4
Magazine	3	1	2
Penmanship	1	0	1
TOTAL = 3	8	1	7

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Other Stickers			
Work	4	0	4
Inauguration	2	0	2
TOTAL = 2	6	0	6

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Armorial Bookplates			
Plain	49	7	42
Crest	30	1	29
Chippendale	14	3	11
Jacobean	11	2	9
Seal	6	1	5
Architectural	6	2	4
Early Armorial	1	0	1
Token	1	0	1
TOTAL = 8	118	16	102

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Typographical Bookplates			
Book Label	55	4	51
Cipher	19	2	17
Manuscript	12	0	12
Admonition	9	0	9
Bibliophilia	3	0	3
Poem	2	0	2
Quote	2	0	2
Rebus	2	0	2
Instruction	1	0	1
Library	2	2	0
TOTAL = 9	105	8	97

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
1. Pictorial Bookplates			
Library Interior	29	4	25
Ancestral	27	3	24
Religious	24	1	23
Literary	22	0	22
Landscape	23	2	21
Maritime	14	0	14
Classical	13	0	13
Pastime	12	2	10
Bibliophilia	10	2	8
Floral	8	0	8
Animal	7	1	6
Residential	6	0	6
Institutional	8	2	6
Bookpile	6	1	5
Portrait	5	0	5
Allegorical	3	1	2
Historical	3	1	2
TOTAL = 17	220	20	200

Inscription Type	Frequency	No. of Invalid Inscriptions	Final Frequency
Miscellaneous			
Poem	6	0	6
Quote	6	0	6
Commentary	4	0	4
Souvenir of Coronation	4	0	4
Photo	3	0	3
Postcard	2	0	2
Bequest	2	0	2
Presentation copy	2	0	2
Stickers	2	0	2
Homework Question	1	0	1
Lending Record	1	0	1
Newspaper Clipping	1	0	1
Admonition	1	0	1
Stamp	1	0	1
Correspondence	1	0	1
TOTAL- 18	38	0	38

Appendix 14 – Awarding Institutions and Reasons for Prize-Giving in Prize Stickers and Prize Inscriptions

Full details for each inscription can be found on the enclosed memory stick.

School	Prize Sticker Tally	Prize Inscription Tally	Reason for prize	Tally
Board	122 (5)	43 (1)	Attendance and/or conduct and/or punctuality Neatness and/or behaviour and/or efficiency Examination prize Mathematics Scripture Music Domestic economy (laundry, sewing) Drawing Geography Science Nature Study On leaving school Editor of school magazine English History Reading No mention	71 (68) 36 (35) 9 7 6 (5) 5 (4) 2 3 2 2 2 1 1 2 1 1 14
TOTAL	165 (159)			165(159)
Faith	50 (7)	8 (0)	Attendance and/or conduct and/or punctuality Scripture Attendance and/or conduct and/or progress Neatness and/or behaviour and/or efficiency Domestic economy Mathematics Science Reading Drawing Swimming Languages No mention	30 (26) 7 (5) 5 1 3 2 1 1 1 1 1 4
TOTAL	58 (51)			58 (51)
Grammar	25 (1)	11 (2)	English Attendance and/or conduct and/or punctuality	3 3

			Examination prize Mathematics Attendance and/or conduct and/or progress Scripture Drawing French Music History Rural economy Potato race Essay writing Translation No mention	3 2 1 2 4 (2) 1 3 1 1 1 1 3 1 7 (1)
TOTAL	36(33)			36(33)
Boarding	13 (1)	0	Mathematics Form work Examination prize French Attendance German English On leaving school	3(2) 2 2 2 1 1 1 1
TOTAL	13(12)			13 (12)
Technical College	4	0	Organic Chemistry Inorganic Chemistry Attendance Examination Success	1 1 1 1
TOTAL	4			4
Teacher Training College	4 (1)	0	General proficiency Scripture No mention	2(1) 1 1
TOTAL	4(3)			3
Abroad	3	0	French Writing No mention	1 1 1
TOTAL	3			3
Ragged	3	0	Attendance	3
TOTAL	3			3
Military	2	0	Good conduct Mathematics	1 1
TOTAL	2			2
Art School	1	0	Annual exhibition	1
TOTAL	1			1
Convent	1	0	Good conduct	1
TOTAL	1			1
University	1	0	Latin	1
TOTAL	1			1

OVERALL TOTAL	291 (273)	18	291 (273)

Sunday School	Prize Sticker Tally	Prize Inscription Tally	Reason for prize	Tally
Church of England	76 (3)	62 (5)	Attendance and/or conduct and/or punctuality Prize or award Scripture examination Bible class General work and/or improvement Souvenir on leaving Needlework Choir No mention	54(49) 33(32) 6 2 3(1) 1 1 2 36
TOTAL	138(130)			138(130)
Wesleyan Methodist	52 (6)	25 (2)	Attendance and/or good conduct Scripture Examination Prize/Reward Collection for missions Essay writing Tablet work No mention	37(33) 6 14(1) 3 1 1(1) 15(13)
TOTAL	77(69)			77(69)
Primitive Methodist	18	13	Attendance and/or good conduct Prize Reciting Collecting for missions Exam No mention	10 7 2 2 2 8
TOTAL	31			31
Baptist	19(5)	10(5)	Attendance Scripture examination Prize No mention	19(9) 2 3 5
TOTAL	29(19)			29(20)
Congregational	14(2)	1(1)	Attendance and/or good conduct Prize Piano No mention	7(6) 5 1 2(0)
TOTAL	15(12)			15(12)
Gospel	4	1	Attendance Prize No mention	2 2 1
TOTAL	5			5

Methodist New Connexion	3	1	Attendance Reciting	3 1
TOTAL	4			4
United Methodist	3	2	Reward Attendance Last Meeting No mention	2 1 1 1
TOTAL	5			5
Church of Scotland	2	0	Attendance	2
TOTAL	2			2
Hebron Methodist	2	0	Attendance No mention	1 1
TOTAL	2			2
Church in Wales	3(2)	0	No mention	3(1)
TOTAL	3(1)			3(1)
Free Methodist	1	0	Reward	1
TOTAL	1			1
Judaism	1	0	Prize	1
	1			1
Mission	1	0	Attendance	1
	1			1
Presbyterian Church of England	1	0	Attendance	1
	1			1
United Presbyterian	1	0	Bible Knowledge	1
	1			1
United Free Church	2(1)	0	Attendance	2(1)
	2(1)			1
Quakers	0	1	Reward	1
	1			1
Church of Ireland	0	1	Temperance Examination	1
	1			
OVERALL TOTAL	320(288)		32	320(288)

Clubs and Societies	Prize Sticker Tally	Prize Inscription Tally	Reason for prize	Tally
Temperance Society	13(2)	2	Attendance and/or good conduct Prize	7(6) 4(3) 2

			Lecture on alcohol and the human body Collection No mention	1 1
TOTAL	15(13)			15(13)
Missionary Society	8	1	Services as a collector Attendance and/or good conduct	8 1
TOTAL	9			9
Adult School	7(2)	1	Attendance and/or good conduct Book fund Prize Token of appreciation No mention	3(2) 2(1) 1 1 1
TOTAL	8(6)			8(6)
Pleasant Sunday Afternoon	7	0	Prize Attendance No mention	5 1 1
TOTAL	7			7
Men's Bible Class	4	4	Prize Attendance Faithful and devoted service No mention	4 1 1 2
TOTAL	8			8
Salvation Army	3	0	Good conduct, diligence and regularity	3
TOTAL	3			3
Women's Bible Class	2	3	Attendance Reward No mention	2 2 1
TOTAL	5			5
Men's Club	4	0	Prize Book Club No mention	2 1 1
TOTAL	4			4
Boys' Brigade	0	3	Attendance No mention	2 1
TOTAL	3			3
Scripture Union	1	3(2)	Prize Attendance	2(0) 2
	4(2)			4(2)
Unisex Bible Class	0	1	Last meeting	1
TOTAL	1			1
Boy Scouts	0	1	No mention	1
TOTAL	1			1
Cycling Club	0	1	Anniversary of founding of club	1

TOTAL	1			1
Young People's Service	0	1	Attendance	1
TOTAL	1			1
Book Scheme	1	0	Book Scheme	1
TOTAL	1			1
Children's Service	1	0	Attendance	1
TOTAL	1			1
Choir	1	0	Attendance	1
TOTAL	1			1
City Mission	1	0	Attendance	1
TOTAL	1			1
Community Centre	1	0	Prize	1
TOTAL	1			1
Co-operative Society	1	0	Swimming	1
TOTAL	1			1
Pleasant Thursday Evenings	1	0	In memory of the sessions	1
TOTAL	1			1
PTA	1	0	Prize	1
TOTAL	1			1
Ruridecanal Association	1	0	Scripture examination	1
TOTAL	1			1
Telegraph Messengers' Christian Association	1	0	Scripture examination	1
TOTAL	1			1
University Extension Movement	1	0	Attending lectures on Tennyson	1
TOTAL	1			1
OVERALL TOTAL	81 (75)		75	81 (75)

Competitions	Prize Sticker Tally	Prize Inscription Tally	Reason for prize	Tally
Magazine Competition	3(1)	1	Essay writing Diligence in 'searching the scriptures'	3(2) 1

TOTAL	4(3)			4(3)
Charity Competition	4	0	Essay writing Exam	3 1
TOTAL	4			4
Penmanship Competition	1	0	Superior excellence in sinistral handwriting	1
TOTAL	1			1
OVERALL TOTAL	9(8)		1	9(8)

Other	P.S Tally	P.I Tally	Reason for prize	Tally
Home and Colonial Stores	3	0	Presented with compliments	3
TOTAL	3			3
Company	1	0	Awarded of merit	1
TOTAL	1			1
Ordination	1	0	Presented on ordination	1
TOTAL	1			1
Stone-Laying	1	0	Memento of stone-laying	1
TOTAL	1			1
OVERALL TOTAL	6			6

Appendix 15 – Details of Miscellaneous Inscriptions

Miscellaneous	
Example	Occasion
36	Religious and philosophical commentary
67	Presented by trustees of Philip, Lord Wharton to all children in Wakefield
77	Letter from WH Smith Bookbinding Workshop
206	Printed version of poem 'Cyfoded Duw' (Take Up God)
457	Birthday wishes from owners of Thornton Manor to an employee
465	Portrait of Dr. Wall, Founder of Worcester Porcelain Works
474	Personal commentary on theme of book
492	Quote by George Bernard Shaw
580	Poem about a lost love
603b	Warning to keep away from book
681	Photo of theatre director, Charles Gulliver
745	Postcard with a long Robert Louis Stevenson quote on
756	Sticker transfers of Red Indians
845	Newspaper clippings of George Bernard Shaw
926	Souvenir of coronation of King Edward VII
998	Long list of notes on geology and rock formations
1082	Hand-written quote by Wordsworth
1175	Postcard of Wells Cathedral
1208	Hand-written quote from General Havelock
1241	Poem about old and new poems
1264	Note about a book bequeathed to school library by ex-pupil
1317	Souvenir of coronation of King Edward VII
1318	Souvenir of coronation of King Edward VII
1464	Newspaper clipping of a poem on The Carpenter of Nazareth
1535	First line of Kipling's If - If you can keep you head when all about you are losing theirs...
1607	Edwardian postcard of Rochdale Parish Church
1630	Commentary/review of <i>Pippa Passes</i>
1815	Gummed sticker with note of who the book belongs to and who it was lent to
1869b	Hand-written sonnet
2072	Photo of Charlotte B Yonge stuck in from a newspaper clipping
2104	Christmas gift label printed by Medici stuck into book
2135	Extract taken from Chaucer's 'Franklin's Tale'
2335	Souvenir of coronation of King Edward VII
2486	Photo of Dr Arnold's house
2540	Note to the delegates of the Typographical Association on the occasion of their visit to the printing works of the Salvation Army at St Alban's
2547	Hand-written poem about death
2632	Pasted in colour stamp showing 'The Arrest' scene from the Bible
2910	A geography homework question about marking certain features on a world map

Appendix 16 – Ownership Locations

Full details for each inscription can be found on the enclosed memory stick.

Top 20 Ownership Locations		
	Location	Frequency
1.	London	142
2.	Somerset	77
3.	Bristol	60
4.	Yorkshire	53
5.	West Midlands	45
6.	Norfolk	35
7.	Kent	34
8.	Devon	25
9.	Cambridgeshire	24
10.	South Glamorgan	17
11.	Dorset	17
12.	Edinburgh	14
13.	Hampshire	14
14.	Oxfordshire	14
15.	Essex	14
16.	Surrey	13
17.	Wiltshire	13
18.	Lancashire	13
19.	Derbyshire	13
20.	Cheshire	12

Location	Frequency	No. of Invalid Inscriptions	Final Frequency
Wales:			
South Glamorgan	19	2	17
The Rhondda	9	1	8
The Valleys	11	3	8
Powys	7	2	5
Gwent	5	0	5
Monmouthshire	5	1	4
Vale of Glamorgan	5	1	4
Pembrokeshire	3	0	3
Wrexham	3	0	3
Conwy	2	0	2
Ceredigion	2	0	2
Gwynedd	3	1	2
Carmarthenshire	1	0	1
Anglesey	1	0	1
TOTAL	76	11	65
England:			

London	147	5	142
Somerset	86	9	77
Bristol	64	4	60
Yorkshire	58	5	53
West Midlands	46	1	45
Norfolk	36	1	35
Kent	34	0	34
Cambridgeshire	28	4	25
Devon	29	4	24
Dorset	17	0	17
Hampshire	15	1	14
Oxfordshire	15	1	14
Essex	15	1	14
Surrey	14	1	13
Wiltshire	13	0	13
Lancashire	14	1	13
Derbyshire	13	0	13
Cheshire	13	1	12
Gloucestershire	11	0	11
Leicestershire	12	2	10
Greater Manchester	10	0	10
Lincolnshire	10	0	10
Berkshire	10	1	9
Nottinghamshire	9	0	9
Merseyside	8	0	8
Hertfordshire	9	1	8
Suffolk	8	0	8
Manchester	8	0	8
East Sussex	7	0	7
Cornwall	6	0	6
Staffordshire	7	1	6
Warwickshire	5	0	5
Durham	5	0	5
Cumbria	5	1	4
Worcestershire	4	0	4
Bedfordshire	3	0	3
Herefordshire	3	0	3
Buckinghamshire	3	0	3
Northamptonshire	3	0	3
Tyne and Wear	3	0	3
Northumberland	2	0	2
West Sussex	2	0	2
Shropshire	2	0	2
Isle of Wight	2	0	2
Isle of Man	1	0	1
Guernsey	1	0	1
TOTAL	816	45	771
Scotland			
Edinburgh	14	0	14

Glasgow	7	0	7
South Lanarkshire	4	1	3
Ayr	2	0	2
West Lothian	2	0	2
Argyll and Bute	2	0	2
Lockerbie	1	0	1
Clackmannanshire	1	0	1
Angus	1	0	1
Dunbartonshire	1	0	1
Dumfries	1	0	1
Dundee	1	0	1
Scottish Borders	1	0	1
Midlothian	1	0	1
North Lanarkshire	1	0	1
Highlands	1	0	1
Perth	1	0	1
Renfrewshire	1	0	1
Kirkmanshire	1	1	0
TOTAL	44	2	42
Commonwealth			
Ireland	6	0	6
South Africa	7	2	5
India	4	0	4
Canada	4	0	4
Australia	1	0	1
Grenada	1	0	1
TOTAL	23	2	21
Other:			
France	2	0	2
Argentina	1	0	1
USA	6	6	0
TOTAL	9	6	3
Unclear	28	6	22
TOTAL	28	6	22
Unknown	2167	94	2075
TOTAL	2168	94	2074
OVERALL TOTAL	3164	166	2998

Appendix 17 – Correlation between Book Location and Bookshop

Full details for each inscription can be found on the enclosed memory stick.

Location of Owner	City where Book was Bought	Miles Between
Bristol	Cambridge	174
London	London	0
London	Cambridge	62
London	Oxford	60
Dumbarton	Bristol	388
Norwich	Norwich	0
Minehead	Minehead	0
Plymouth	Plymouth	0
Bournemouth	Bristol	76
Bishop's Stortford	Oxford	96
Landkey	Barnstaple	3
Hull	Hull	0
Hull	Hull	0
Tockwith	York	11
York	York	0
Frome	Frome	0
Great Yarmouth	Great Yarmouth	0
Norfolk	Norfolk	0
Spalding	Spalding	0
Trowbridge	Trowbridge	0
King's Lynn	King's Lynn	0
Woodditton	Newmarket	5
Conwy	Bradford	119
Cockley Cley	London	103
Cookley	Kidderminster	3
Newport	Newport	0
Skipton	Norwich	203
Ware	Hereford	178
Pettaugh	Ipswich	11
Sutton in Ashfield	Bedford	104
Waterford	Waterford	0
Moreton	Norfolk	235
Frome	Frome	0
Lamorna	Penzance	6
Cambridge	Cambridge	0
Cullingworth	Bradford	7
Leeds	Leeds	0
Wallisdown	Bournemouth	3
Bath	Bath	0
Birmingham	London	126
Huddersfield	Scarborough	90
Faversham	Faversham	0
Dunnington	York	7

Wolverhampton	Wolverhampton	0
Frome	Oxford	74
Westminster	London	0
Yeovil	Yeovil	0
Abingdon	Abingdon	0
Cambridge	Cambridge	0
Exeter	Exeter	0
Cuddesdon	Oxford	9
Swanage	London	127
Stonehouse	Plymouth	143
Trethiggey	Truro	12
Chertsey	Chelsea, London	26
Ulverston	Ulverston	0
Stamford Hill	Exeter	210
London	London	0
Hampshire	Taunton	100
Norwich	York	180
Patricbourne	Canterbury	6
Barrowford	Chester	77
Louth	Louth	0
TOTAL		63

Mean	48.1 miles (3031/63)
Mode	0 miles (Most frequently occurring)
Median	3 miles (Number that is 32 in list)
Range	388 (Highest no. 388 – Lowest no. 0)

Appendix 18 – Trends in Gender

Full details for each inscription can be found on the enclosed memory stick.

Gender	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Male	1018	76	942
Female	914	42	872
Unknown	1179	41	1138
Institution	18	5	13
Couple	31	2	29
Mixed Group	4	0	4
TOTAL	3164	166	2998

Gender	Inscription Type	Frequency
Male	Ownership Inscription	250
	Author Inscription	2
	Association Copy	1
	Gift Inscription	180
	Prize Inscription	50
	Prize Sticker	180
	Bookplate	210
	Miscellaneous	5
Female	Ownership Inscription	2300
	Author Inscription	8
	Association Copy	0
	Gift Inscription	220
	Prize Inscription	80
	Prize Sticker	200
	Bookplate	80
	Miscellaneous	15

Appendix 19 – Trends in Age

Full details for each inscription can be found on the enclosed memory stick.

Male Ages	Initial Frequency
Boys (0-11)	110
Male adolescents (12-18)	91
Young Male (19-30)	60
Middle-Aged Male (31-60)	83
Elderly Male (60+)	22
TOTAL	366
Female Ages	Initial Frequency
Girls (0-11)	89
Female adolescents (12-18)	93
Young Female (19-30)	38
Middle-Aged Female (31-60)	42
Elderly Female (60+)	3
TOTAL	265
OVERALL TOTAL	631

Inscription Category	Male (0-11)	Male (12-18)	Male (19-30)	Male (31-60)	Male (60+)
Ownership Inscription	4	5	21	29	4
Author Inscription	0	0	0	3	2
Association Copy	0	0	0	0	1
Gift Inscription	5	8	5	6	2
Prize Inscription	21	18	0	0	0
Prize Sticker	80	60	4	0	0
Bookplate	0	0	30	74	12
Miscellaneous	0	0	0	0	0
TOTAL	110	91	60	112	22
Inscription Category	Female (0-11)	Female (12-18)	Female (19-30)	Female (31-60)	Female (60+)
Ownership Inscription	3	12	18	22	1
Author Inscription	1	0	0	3	0
Association Copy	0	0	0	0	0
Gift Inscription	4	10	6	2	0
Prize Inscription	11	20	2	0	0
Prize Sticker	62	51	1	0	0
Bookplate	0	0	11	15	2
Miscellaneous	0	0	0	0	0
TOTAL	81	91	38	42	3

Appendix 20 – Trends in Class

Full details for each inscription can be found on the enclosed memory stick.

Class	Frequency
UNDERCLASS	0
WORKING CLASS	271
LOWER-MIDDLE CLASS	169
UPPER-MIDDLE CLASS	156
UPPER CLASS	35
TOTAL	631

Inscription Category	Under Class	Working Class	Lower-Middle Class	Upper-Middle Class	Upper Class
Ownership Inscription	0	34	52	37	8
Author Inscription	0	0	0	6	1
Association Copy	0	0	0	1	0
Gift Inscription	0	6	17	28	6
Prize Inscription	0	54	14	1	0
Prize Sticker	0	174	52	11	0
Bookplate	0	3	34	72	20
Miscellaneous	0	0	0	0	0
TOTAL	0	271	169	156	35

UNDER CLASS

- Poor people and orphans who relied on the charity of others
- Prostitutes

WORKING CLASS

- Typical carries out a manual job that involves hard labour – e.g. miner, farmer
- Has a large family with many infant mortalities
- Lives in a slum area/mining cottages etc.
- Can be split into skilled (e.g. blacksmith), semi-skilled (e.g. miner) and unskilled (e.g. costermonger)

LOWER-MIDDLE CLASS

- Worked in white collar jobs
- Lower level salary and status – e.g. commercial clerk, shopkeeper

UPPER-MIDDLE CLASS

- Worked in white collar jobs typically
- Had a large salary and high social status – e.g. barrister, doctor

UPPER CLASS

- Highest class of Edwardian Britain social hierarchy
- Did not work manually
- Income normally from investments or inherited land
- Made up of Royal Class (royal family members), Middle-Upper Class (great officers, baronets and lords) and Lower-Upper Class (gentleman and large-scale businessmen)

Class	Frequency
SKILLED WORKING CLASS	59
SEMI-SKILLED WORKING CLASS	109
UNSKILLED WORKING CLASS	103
TOTAL	271

Inscription Category	Skilled Working Class (male)	Skilled Working Class (female)
Ownership Inscription	10	5
Author Inscription	0	0
Association Copy	0	0
Gift Inscription	1	2
Prize Inscription	8	4
Prize Sticker	7	19
Bookplate	2	1
Miscellaneous	0	0
TOTAL	28	31

Inscription Category	Semi-Skilled Working Class (male)	Semi-Skilled Working Class (female)
Ownership Inscription	0	8
Author Inscription	0	0
Association Copy	0	0
Gift Inscription	0	1
Prize Inscription	26	10
Prize Sticker	28	36
Bookplate	0	0
Miscellaneous	0	0
TOTAL	54	55

Inscription Category	Unskilled Working Class (male)	Unskilled Working Class (female)
Ownership Inscription	0	11
Author Inscription	0	0
Association Copy	0	0
Gift Inscription	0	0
Prize Inscription	0	8
Prize Sticker	52	31
Bookplate	0	0
Miscellaneous	0	1
TOTAL	52	51

Appendix 21 – Trends in Occupation

CLASS	MOST FREQUENT OCCUPATION	FREQUENCY
WORKING CLASS	Servant (female)	9
	Dressmaker (female)	5
	Carpenter (male)	4
	Farm Labourer (male)	4
	Housemaid (female)	4
	General Labourer (male)	3
LOWER-MIDDLE CLASS	Clerk (male)	22
	Teacher (female)	11
	Clergyman (male)	8
	Teacher (male)	4
	Assistant Teacher (female)	4
	Headteacher(female)	4
UPPER-MIDDLE CLASS	Professor (male)	9
	Author (female)	6
	Barrister (male)	5
	Doctor (male)	5
UPPER CLASS	Living on own means (male)	16
	Living on own means (female)	7
	Merchant (male)	3

	O.I	A.I	A.C	G.I	P.I	P.S	B.P	Misc.
Servant (female)	0	0	0	0	0	9	0	0
Dressmaker (female)	0	0	0	0	0	5	0	0
Carpenter (male)	1	0	0	0	0	2	0	0
Farm Labourer (male)	1	0	0	0	0	3	0	0
Housemaid (female)	0	0	0	1	0	2	0	0
General Labourer (male)	1	0	0	0	0	2	0	0
Clerk (male)	4	0	0	4	2	7	5	0
Teacher (female)	4	0	0	1	3	1	1	1
Clergyman (male)	2	0	0	1	0	1	4	0
Teacher (female)	1	0	0	1	2	0	0	0

Assistant Teacher (female)	3	0	0	0	0	0	1	0
Headteacher (female)	1	0	0	1	0	0	2	0
Professor (male)	1	0	0	2	0	0	6	0
Author (female)	2	0	0	1	0	0	3	0
Barrister (male)	1	0	0	1	0	0	3	0
Doctor (male)	0	0	0	1	0	0	4	0
Living on own means (male)	0	0	0	0	0	0	16	0
Living on own means (female)	2	0	0	0	0	0	5	0
Merchant (male)	0	0	0	0	0	0	3	0

Appendix 22 – Edwardian Book Genres

Full details for each inscription can be found on the enclosed memory stick.

Top 20 Most Frequent Book Genres		
	Category	Frequency
1.	Children's Fiction (Religious)	340
2.	Poetry	265
3.	Children's Fiction (Adventure)	207
4.	Biography	189
5.	Religion	173
6.	History	173
7.	Fiction (Historical)	143
8.	Travel	124
9.	Essays	96
10.	Children's Fiction (Historical)	77
11.	Drama	70
12.	Reference	69
13.	Art and Architecture	63
14.	Botany	58
15.	Fiction (Classics)	57
16.	Fiction (Religious)	54
17.	Children's Fiction (School)	51
18.	Sport and Leisure	47
19.	Music	45
20.	Fiction (Social Realism)	40

Gender	Most Frequent Genres	Frequency
Male	Children's Fiction (Adventure)	136
	Children's Fiction (Religious)	101
	Religion	63
	Biography	63
	Poetry	62
Female	Children's Fiction (Religious)	182
	Poetry	98
	Biography	55
	Fiction (Historical)	37
	Religion	32
Institution	History	2
	Law	2
	Travel	2
Couple	Travel	5
	Biography	4
	Poetry	3
Group	Religion	2

Male Ages	Most Frequent Genres	Frequency
Boys (0-11)	Fiction (Religious)	33
Male adolescents (12-18)	Fiction (Adventure)	28
Young Male (19-30)	Religion	9
Middle-Aged Male (31-60)	History	11
	Biography	11
Elderly Male (60+)	Travel	4
Female Ages	Most Frequent Genres	Frequency
Girls (0-11)	Fiction (Religious)	40
Female adolescents (12-18)	Fiction (Religious)	29
Young Female (19-30)	Biography	8
Middle-Aged Female (31-60)	Biography	8
Elderly Female (60+)	None	N/A

Class	Most Frequent Genres	Frequency
WORKING CLASS	Fiction (Religious)	105
	Fiction (Adventure)	49
	Fiction (History)	24
LOWER-MIDDLE CLASS	Fiction (Religious)	22
	Fiction (Historical)	18
	Poetry	17
	Religion	18
UPPER-MIDDLE CLASS	Travel	18
	Biography	15
	History	11
	Poetry	11
UPPER CLASS	History	5
	Biography	5
	Religion	4

Appendix 23 – Edwardian Book Titles

Full details for each inscription can be found on the enclosed memory stick.

Top 20 Most Frequent Book Titles		
	Book Title	Frequency
1.	<i>Poems of R. Browning</i> (Robert Browning)	18
2.	<i>Longfellow's Poetical Works</i> (Henry Wadsworth Longfellow)	16
3.	<i>Tennyson's Poetical Works</i> (Lord Alfred Tennyson)	16
4.	<i>The Pilgrim's Progress</i> (John Bunyan)	9
5.	<i>Tom Brown's Schooldays</i> (Thomas Hughes)	8
6.	<i>Life of Gladstone</i> (John Morley)	7
7.	<i>Shakespeare's Life and Work</i> (William Shakespeare)	7
8.	<i>Uncle Tom's Cabin</i> (Harriet Beecher Stowe)	7
9.	<i>The Five Nations</i> (Rudyard Kipling)	6
10.	<i>The Poems of Matthew Arnold 1840-1866</i> (Matthew Arnold)	6
11.	<i>Robinson Crusoe</i> (Daniel Defoe)	6
12.	<i>Ugava</i> (R.M. Ballantyne)	6
13.	<i>John Halifax, Gentleman</i> (Mrs Craik)	5
14.	<i>The Cloister and the Hearth</i> (Charles Reade)	5
15.	<i>Westward Ho!</i> (Charles Kingsley)	5
16.	<i>The Poetical Works of Robert Bridges</i> (Robert Bridges)	5
17.	<i>Poems by Elizabeth Barrett Browning</i> (Elizabeth Barrett Browning)	5
18.	<i>Little Lord Fauntleroy</i> (Frances Hodgson Burnett)	5
19.	<i>The Poetical Works of Wordsworth</i> (William Wordsworth)	5
20.	<i>The Swiss Family Robinson</i> (Johann David Wyss)	5

Appendix 24 – Edwardian Book Authors

Full details for each inscription can be found on the enclosed memory stick.

Top 20 Most Frequent Authors		
	Authors	Frequency
1.	Walter Scott	26
2.	Rudyard Kipling	26
3.	William Henry Giles Kingston	25
4.	William Shakespeare	23
5.	Robert Louis Stevenson	22
6.	Robert Browning	20
7.	George Alfred Henty	19
8.	Lord Tennyson	19
9.	Charles Dickens	18
10.	Robert Michael Ballantyne	18
11.	Evelyn Everett Green	17
12.	Henry Wadsworth Longfellow	16
13.	Charlotte Mary Yonge	16
14.	Maurice Hewlett	13
15.	George Eliot	13
16.	John Ruskin	13
17.	Charles Kingsley	12
18.	John Bunyan	11
19.	Edward Verrall Lucas	11
20.	William Wymark Jacobs	11

Appendix 25a – Edwardian Book Publishing Houses

Full details for each inscription can be found on the enclosed memory stick.

Top 20 Most Frequent Publishing Houses		
	Publishing House	Frequency
1.	Macmillan & Co.	232
2.	Thomas Nelson & Sons	141
3.	J.M. Dent & Sons	109
4.	Blackie & Son	102
5.	Religious Tract Society	102
6.	Methuen	92
7.	Longmans, Green & Co.	81
8.	Hodder & Stoughton	80
9.	Cassell	65
10.	Ward, Lock & Co.	65
11.	Society for Promoting Christian Knowledge	63
12.	Routledge	58
13.	Frederick Warne & Co.	55
14.	George Bell & Sons	53
15.	S.W. Partridge & Co.	51
16.	Collins	50
17.	Henry Frowde	48
18.	T. Fisher Unwin	46
19.	Smith, Elder & Co.	44
20.	John Murray	42

Appendix 25b – Details of Edwardian Book Publishing Houses

Name of Publishing House	Details
A & C Black	Founded in 1807 by Adam and Charles Black in Edinburgh. Still runs today under Bloomsbury group.
A. Brown & Sons	Unknown publisher throughout Victorian period/early twentieth century.
A. Siegle	Unknown publisher throughout Victorian period/early twentieth century.
A & HB Bonner	Publisher throughout Victorian period/early twentieth century.
A.D Innes	Small publisher in nineteenth/early twentieth century.
A.J Valpy	Small publisher/printer in the mid-Victorian era.
A L Burt Company	New York publishers from 1883 to 1902.
A.R. Mowbray	Publisher of religious books in late nineteenth/early twentieth century.
A. Wessels Company	New York publishing house.
Adolf Holzhausen	Vienna based publisher of German texts in late nineteenth/early twentieth century.
Alexander and Shepherd	Unknown publishers.
Alexander Moring	Popular publisher throughout first half of twentieth century; went on to specialise in pulp fiction.
Alfred M Holden	Small publishers founded in late nineteenth century.
Allison V. Stewart	British publisher set up in Victorian era.
Allman & Son	Small publisher in nineteenth/early twentieth century.
Alston Rivers	Founded by Hon L.J. Bathurst and R.B. Byles; published until 1930.
Amalgamated Press	A newspaper and magazine publishing company founded by journalist and entrepreneur Alfred Harmsworth in 1901.
American Iron and Steel Institute	In-house publishers for North American steel producers.
Andrew Crombie	Small Methodist publisher in late nineteenth/early twentieth century.
Andrew Melrose	Publisher of religious fiction in early 1900s; active in promoting new fiction.
Anthony Treherne & Co.	Early twentieth century publisher.
Arnold Fairbairns	Early twentieth century publisher.
Arthur Fifield	Founder of English publishing house A. C. Fifield, taken over in 1922 by Johnathan Cape.
Arthur L. Humphreys	Unknown publisher.
Asher & Co.	Berlin based German publisher prominent in nineteenth century.

Augener & Co.	Music publisher based in London from Victorian era through to mid-twentieth century.
Augustus H Keane	Private press – Irish Roman Catholic journalist, publisher and linguist.
Balliere, Tindall & Co.	Popular publishing company in late nineteenth/early twentieth century.
Baptist Union Publication Department	Small publisher for Baptist literature.
B.T. Batsford	Established in 1849 and specialises in applied arts, bridge, chess and horticulture.
Bickers & Son	Small publishers in late nineteenth/early twentieth century.
Bibliotheque Charpentier	Prominent French publishers in nineteenth/early twentieth century.
Blackie & Son	A publishing house in Glasgow and London from 1890 to 1991; specialised in children's books.
Bliss, Sands & Foster	Unknown publisher at end of nineteenth/beginning of twentieth century.
Bobbs Merrill Company	Book publisher located in Indianapolis, Indiana.
Bohn	Begun in 1846, targeted the mass market and comprised books on history, science, theology and archaeology.
Boosey & Co.	A British music publisher set up in the latter part of the nineteenth century.
Boys Own Paper Office	In-house publisher of <i>Boy's Own Paper</i> magazine.
Bradbury, Agnew & Co.	Small Victorian/Edwardian publishers.
Brentano's	A New York bookstore that started a small publisher at the beginning of the twentieth century.
Broad St Press	Unknown publisher.
Brown, Langham & Co.	Small publisher at the beginning of the twentieth century.
Burns & Oates Ltd	British Roman Catholic publishing house founded in 1835.
Butterworth & Co.	A Belfast publisher now merged with Heinemann.
C. Arthur Pearson Ltd.	A publishing company founded in 1890 by Sir Cyril Arthur Pearson.
C. Combridge	Small Birmingham based publisher in Victorian and Edwardian Britain.
Cambrian Archaeological Association	Private press for Archaeological Association.
Cambridge University Press	World's oldest publishing house established in the 16 th century.
Camden Publishing Co.	Small Victorian/Edwardian publisher.
Caradoc Press	Private Irish press in late nineteenth/early twentieth century.

Carl Winter	German academic publishing house during nineteenth and twentieth century.
Carmelite House	Small publishers at beginning of the twentieth century.
Cassell	Founded in 1848 by John Cassell; survives as an imprint of Octopus Publishing Group.
Cassell, Petter, Galpin & Co.	Cassell known as this until 1888.
Catholic Truth Society	Founded in 1868; publishes on apologetics and Catholic literature.
Caxton Publishing Co.	A small publisher from late nineteenth/early twentieth century, most famous for republication of Scott's Waverley novels.
Century Co.	An American publishing company founded in 1881. It was originally a subsidiary of Charles Scribner's Sons.
Chapman & Hall	Founded in the first half of the nineteenth century by Edward Chapman and William Hall.
Charles and Dible	Small publisher in early twentieth century.
Charles Griffin & Co.	A small nineteenth/early twentieth century publishers based in Glasgow and specialising in the publication of statistical and mathematical textbooks.
Charles H. Kelly	Publisher in early twentieth century.
Chas J Thynne	London publisher throughout mid/late nineteenth and early twentieth century.
Chatto & Windus	Founded in 1855 by John Camden Hotten. Taken over by Andrew Chatto and W.E. Windus.
Children's Special Service Mission	The original name of the Scripture Union, religious publishers during Victorian and Edwardian era.
Chiswick Press	Founded by Charles Whittingham I in 1811; published some of the early designs of William Morris.
Christian Press Association	Victorian/Edwardian press for Christian texts.
Church Missionary Society	Religious publisher founded in 1799.
Clarendon Press	Imprint of Oxford University Press founded in early 18th century.
Collingridge	Small publisher in nineteenth/early twentieth century.
Collins	Publisher throughout Victorian period/early twentieth century.
Constable & Co. Ltd	Founded in 1795 in Edinburgh; oldest independent publisher still under original name.
Cornish Bros.	Small Victorian/Edwardian publisher on New Street in Birmingham.
Crypt House Press	Small 1930s publisher of travel books.
Country Life	Still publishing magazines today; founded in late nineteenth century.

Crosby Lockwood & Son	Unknown publisher.
D.C Heath	American publisher founded in Boston in 1885.
Dalross Ltd	Unknown publisher.
David Douglas	Nineteenth century Scottish publisher.
David Doyle	Unknown publisher.
David Nutt	London publisher in nineteenth and early twentieth century.
Davis & Moughton	Educational publisher in nineteenth and early twentieth century.
Dean & Son	Nineteenth-century London publishing firm, best known for moveable children's books and toy books.
Digby, Long & Co.	Small publishers of late nineteenth century/early twentieth century.
Dodd, Mead & Co.	One of the pioneer publishing houses of the United States, based in New York City. Under several names, the firm operated from 1839 until 1990.
Dolgellau	Twentieth century Welsh language press.
Doubleday, Page & Company	New York publisher.
Downey & Co.	British publisher of late Victorian/early Edwardian period.
Drummonds Tract Depository	A religious press set up in Scotland in late 18 th century.
Duckworth & Co.	Founded in 1898 by Gerald Duckworth; currently UK's oldest general trade independent.
Dulau & Co.	Unknown publisher.
E. Dalton	Small nineteenth/early twentieth century press.
E.P Dutton	An American book publishing company founded as a book retailer in Boston, Massachusetts in 1852. In 1906, Dutton made a deal with English publishing company J. M. Dent to be the American distributor of the <i>Everyman's Library</i> series of classic literature reprints.
Educational Book Company	A consortium that published school textbooks at end of nineteenth/beginning of twentieth century.
Educational Supply Association Ltd.	A consortium that published school textbooks at end of nineteenth/beginning of twentieth century.
Edward Arnold	Founded in London in 1890; it became part of the Hodder Education group in 2001.
Edward Everard	Small Bristol based publisher in Victorian/Edwardian era.
Edward Lloyd	London publisher, most prominent in Victorian period, but still active in Edwardian period.

Elkin Mathews	Originally established in Exeter, this company was formed after Mathews split with John Lane at Bodley Head.
Elliot Stock	Early twentieth century private press.
Ellis & Elway	Unknown publishers.
Emery Walker at Hammersmith	Private press.
Epworth Press	Methodist publishing company.
Eragny Press	One of the earliest and most inventive private presses.
Ernest Nister	Between 1891 and 1900, Nister produced many children's books of superior quality.
Erskine MacDonald	Early twentieth century publisher.
Eveleigh Nash	Private press.
Eyre & Spottiswoode	London-based printing firm that was the King's Printer.
Fabian Office	In-house publishers for Fabian Society.
F & F.N Spon	Small London based publisher in Victorian/Edwardian era.
F.E Robinson	Small publisher in Victorian/Edwardian era.
F.J Mason	London based Victorian publisher.
F.V White	Unknown Victorian/Edwardian publishers.
Fleming H Revell	Religious publishers established in 1870.
Folius	Unknown publishers.
Frederick Warne & Co.	Founded in 1865 by a bookseller turned publisher who gave his own name to the firm.
Free Age Press	Small press set up to publish Tolstoy outside of Russia and disseminate his works.
Funk & Wagnalls	Founded in 1875, an American publisher known for its reference works.
G & L Johnson	Local Isle of Man publisher.
G.P Putnam's Son	An American book publisher based in New York City and set up in mid-nineteenth century.
G Walker	Publisher of books and music on London throughout nineteenth century.
G.W Grierson	Small publishers at beginning of the twentieth century.
Gale & Polden	Publisher founded in Brompton, near Chatham, Kent in 1868.
Gall & Inglis	Started publishing in early 1800s in Scotland.
Gardner, Darton & Co.	Very popular children's publisher in late nineteenth/early twentieth century.
Gay & Bird	Small early twentieth century publisher of American book.
Gay & Hancock	Took over from Gay & Bird in 1908.
Geographia	An independently owned U.S. publisher of road maps founded in the early 1900s.

George Alexander	Some publisher in nineteenth/early twentieth century.
George Allen & Sons	Set up in 1850s in London, Allen was a good friend of Ruskin.
George Bell & Sons	A book publishing house located in London from 1839 to 1986.
George Cauldwell	Unknown publisher.
George Cornwallis-West	Small independent publishers in late Victorian/early Edwardian period.
George G. Harrap & Co.	A Victorian/Edwardian publisher of high quality specialty books, many of them educational.
George Gill & Sons Ltd.	Small nineteenth/early twentieth century press.
George Luce & Maunsel	London based Victorian/Edwardian publisher.
George Newnes Ltd	Began publishing in 1881; books under the Newnes imprint continue to be published by Elsevier.
George Philip & Son Ltd	Victorian/Edwardian publisher of maps and illustrated books.
Gibbings & Company	Small nineteenth/early twentieth century press.
Gibbs & Bamforth	Small publishers founded in 1903.
Ginn & Co.	Founded in the late 1860s. Chief publisher of textbooks.
Gospel Book Depot	A religious publishing house of nineteenth/early twentieth century.
Gowans & Grey Ltd	Small London and Glasgow publisher of early twentieth century .
Grant Richards	Began publishing in 1897, based in London.
Granville Press	Small Victorian/Edwardian publisher.
Greening & Co.	Early twentieth century publisher.
Gresham Publishing Co.	Founded in 1898 by Blackie & Son Ltd, publisher in Glasgow, Scotland.
Griffith Farran Browne & Co. Ltd	Victorian/Edwardian publisher.
Grolier Society	Founded by Walter Jackson in New York; specialised in making extra-fine editions of classics.
Groombridge & Sons	Small publishers from 1800s to early twentieth century.
Grosset & Dunlap	A United States book publisher founded in 1898 in New York.
Gurney & Jackson	Early twentieth century publishers.
Gwmni'r Wasg Genedlaethol Gymreig	Welsh language publishers founded in late Victorian era.
H & J. Pillans & Wilson	Small Edinburgh based publishers of late nineteenth/early twentieth century.
H. Daragon	French publisher.
H. Haefel Verlag	German publisher of Victorian/Edwardian era.
H. Ingram & Co.	Unknown publisher.

H.K. Lewis	Medical publishers active between 1892-1973.
H.M. Caldwell Company	Children's publisher of late nineteenth/early twentieth century.
Halifax Milner & Co.	Unknown publisher.
Hamilton, Adams & Co.	Small publisher of late nineteenth/early twentieth century.
Hammond	Unknown publishers.
Harper & Brothers	Founded in 1817 and changed name to above in 1833. Headquarters in Manhattan, New York.
Hatchards	Unknown publisher.
Henry & Co.	Unknown publisher.
Henry Altemus Co.	A publishing company based in Philadelphia, Pennsylvania, for almost a century, from 1842 to 1936.
Henry Frowde	Part of Oxford University Press; however, books that London issued on commission (paid for by their authors or by some learned body) were styled 'Henry Frowde' with no mention of OUP, as if the publisher were issuing them himself.
Henry Holt	New York publisher founded in 1866.
Henry Young & Sons	Small Liverpool publisher in late Victorian/early Edwardian period.
Herbert Jenkins	Founded in 1912 in London. Famous for publishing Wodehouse's novels and for its innovative publicity methods of arresting advertisements and dust jackets.
His Majesty's Stationary Office	Official publisher of the monarchy.
Hodder & Stoughton	Started in 1848 in London; became H&S in 1868; still active today.
Holden & Hardingham	Small publishers in late nineteenth/early twentieth century.
Homeland Association	Set up in 1896 to provide information about local areas in Great Britain.
Home Words Publishing Office	Small publisher in Victorian/Edwardian era.
Horace Marshall & Son	A Victorian/Edwardian newspaper distributor that also published books.
Houghton, Mifflin & Co.	Founded in 1832 in Boston.
Houlston & Sons	Unknown publishers.
Hugh Rees	Small early twentieth century publisher.
Humphrey Milford	Part of Oxford University Press.
Hurst & Blackett Ltd	A publisher founded in 1852.
Hutchinson	Publisher in Victorian/Edwardian era.
International Tract Society	An American evangelical publishing company set up in 1825.
Isaac Pitman & Sons	Publisher of late nineteenth/early twentieth century.

Isbister & Co. Ltd.	Small publisher of late nineteenth/early twentieth century.
Italian Book Company	Established in New York at the end of twentieth century – specifically published Italian items in English.
J & A Churchill	Academic publisher of early twentieth century.
J. Curwen & Sons	Music publisher in late Victorian/early Edwardian period.
J.B Lippincott Co.	An American publishing house founded in Philadelphia, Pennsylvania in 1836 by Joshua Ballinger Lippincott.
J.G Southall	Unknown publisher.
J.W. Arrowsmith	Early twentieth century publisher based in Bristol.
J. Whitaker & Sons	Unknown publisher.
James A. Alfield	Unknown early twentieth century publisher.
James B. Knapp	Unknown early twentieth century publisher.
James Bowden	Originally part of Ward, Lock & Co. Set up as independent publishers in 1896.
James Chittick	Small early twentieth century publisher.
James Clarke & Co.	Academic publisher based in Cambridge and specialising in historical and theological books.
James Hogg & Sons	Scottish publisher based in Glasgow during Victorian/Edwardian era.
James Maclehose & Sons	Glaswegian publishers in late nineteenth/early twentieth century.
James Nisbet & Co.	London publisher widely known for bright covers and publishing children's books.
James Robinson	Unknown publisher.
James Rosgood	A nineteenth century American publisher known for his involvement with the publishing company that would become Houghton Mifflin.
Jarrold & Sons	Local Norwich publisher and bookshop.
Jefferson Press	Small publisher in late nineteenth/early twentieth century.
John Camden Hotten	A Victorian publisher that went on to own Chatto & Windus.
John Dicks	London publisher in nineteenth century.
John F. Shaw & Co. Ltd	Publisher in early twentieth century.
John Grant	Small publisher in late nineteenth/early twentieth century.
John Hodges	Small publisher in late nineteenth/early twentieth century.
John Hogg	A Scottish publisher founded in 1837.
John Kennerley	New York publisher.
John Lane, The Bodley Head	Set up in 1887 by John Lane and Elkin Mathews. Named after bust of Sir Thomas Bodley.

John Long	Publisher throughout Victorian period/early twentieth century.
John Milne	Unknown publisher.
John Murray	Founded in London in 1768 by John Murray. Still running today as an imprint of Hachette.
John Ouseley Ltd	Publisher in early twentieth century.
John Wright & Sons	Bristol based publisher.
Joseph Toulson	Publisher in Victorian/Edwardian era.
J.M Dent & Sons	Founded in 1888 with the aim of bringing books to everyone.
Judd & Glass	Publisher in Victorian/Edwardian era.
J.W Butcher	Publisher in early twentieth century.
K & J Cooper	Small printing press of Victorian/Edwardian era. Chiefly in Bombay, India.
Karl Baedeker	Popular German publisher of travel guides throughout nineteenth century particularly.
Kegan Paul, Trench, Trubner & Co.	Eventually merged with George Routledge and Sons.
L.N Fowler & Co.	Small London based publisher of Victorian and Edwardian era.
L. Reeve & Co.	London publisher between 1858 and 1980.
L. Upcott Gill	Small Victorian/Edwardian publisher.
Lawrence & Bullam Ltd	Set up by Arthur Henry Bullen; went into partnership with H W Lawrence in 1891.
Leather Trades Publishing Co.	Small publisher exclusively of materials related to the leather trade.
Lee & Nightingale	Small publisher active between 1880 and 1920.
Librairie Ch. Delagrave	French publisher founded in 1865 in Paris.
Librairie Larousse Paris	Parisian publishers, chiefly of dictionaries.
Librairie Hachette	French publisher founded in 1826 in Paris.
Librairie Plon	Founded in 1852 by Henri Plon and his two brothers.
London Missionary Society	London based Christian publisher.
Longmans, Green & Co.	This name between 1880-1926, nowadays part of Pearsons ELT series.
Longmans	Formed after the split with Green & Co.
Lothrop, Lee and Shepard	A Boston based publisher in late nineteenth/early twentieth century.
Lovell Coryell	New York publisher in late Victorian/Edwardian period specialising in cheap reprints.
Macmillan & Co.	Founded in 1843, published many famous literary authors of time.
Manchester University Press	Set up in 1904 to publish academic books.
Manresa Press	Unknown publisher.
Marshall Bros	Small Victorian/Edwardian publisher.
Martin Secker	London publisher established just before the outbreak of the First World War.
Maunsel & Co.	Small Victorian/Edwardian publisher.

McClure Phillips	New York publisher in late nineteenth/early twentieth century.
McCorquodale & Co	Publisher active from 1846 to present.
Meiklejohn & Son	A chief publisher of educational textbooks during Victorian period.
Methuen	Founded in 1889 by Sir Algernon Methuen in London. Chief focus on non-fiction academic works.
Michelin	Travel publisher established in France in 1900.
Miles & Miles	Unknown publisher.
Mills & Boon	Founded in 1908 – at the time, it published a range of genres. Now focuses on women's romance.
M.H Gill & Son Ltd	Changed name in 1875, was Gill & Macmillan before. Dublin publishing house.
Modern Library	American publishing company founded in 1917 in New York.
Musson	Canadian publisher founded in nineteenth century.
National Society's Depository	Founded in 1811 by the Church of England to promote elementary education.
Navy Records Office	Navy's private publisher for official documents.
Nicholson	Unknown publisher.
Norland Press	A small press based in South Devon that produced a number of early decorative art and craft books.
North of England Newspaper Co Ltd	Local publisher in North of England for items related to local area.
Novello	First published in 1829.
O. Newmann	Unknown publisher.
O'Donoghue & Co.	Small Irish press.
Oliphant, Anderson & Ferrier	Scottish publishing company based in Edinburgh; known for religious themes.
Ormerod	Unknown publisher.
Oxford University Press	Largest university press in the world. Started in the 17 th century.
Page & Son	Local Bridgwater publisher.
Peacock, Mansfield & Britton	Small publisher in late nineteenth/early twentieth century – many books published were religious or poetical in nature.
P.F. Collier & Son	Set up in mid 1880s in New York.
Photocrom Co.	Edwardian publisher typically published postcards, but occasionally books with photographs.
P.S. King & Son	London publisher in early twentieth century.
Philip Lee Warner	Small private press from founder of the Medici Society in 1908.

Phillimore & Co. Ltd	Small publisher and bookseller of British local and family history, active since 1897.
Pickering & Inglis	Long established Glasgow based, publishing largely for nonconformist church in Scotland.
Pilgrim Press	A North American publisher for texts on spiritual growth, leadership, and ministry.
G.P Putman's Sons	New York publisher founded in 1838.
R & T Washbourne	Small Victorian/Edwardian publisher.
R. A. Everett and Co.	London publisher in nineteenth and early twentieth century.
R.E King & Son	London publisher in nineteenth and early twentieth century.
R. F. Fenno & Co.	Founded in 1885 in New York.
Ralph Holland & Co.	Publisher throughout Victorian period/early twentieth century.
Rathby, Lawrence & Co.	Small Leicester based publisher throughout Victorian period/early twentieth century.
Reeves & Turner	Publisher throughout Victorian period/early twentieth century.
Reid Bros.	Specifically, music publisher in late nineteenth/early twentieth century.
Religious Tract Society	Major British publisher of Christian literature intended initially for evangelism.
Review of Reviews Office	A publisher of monthly journals founded in 1890-1893 by British reform journalist William Thomas Stead.
Rhydychen	University of Oxford Welsh Publications.
Riccardi Press	A private press belonging to the Medici Society founded by Herbert Horne.
Richard Blackley & Son	Unknown late nineteenth/early twentieth century publisher.
Richard King	Late nineteenth/early twentieth century publisher.
Riverside Press	An American publisher set up in 1852 in Boston.
Rivington	A London-based publishing company founded by Charles Rivington, known for educational works.
Robert. A. Thompson and Co.	Small publishing house in Victorian/Edwardian era.
Robert Banks & Son	Small late nineteenth/early twentieth century publisher.
Robert Brodie	Unknown publisher.
Robert Culley	Scottish publisher in Victorian/Edwardian era.
Robert L. Holmes	Publisher throughout Victorian period/early twentieth century.
Robert Scott	Small publisher of religious texts in Victorian/Edwardian era.
Roberts Brothers	Local Welsh publisher in early twentieth century.

Routledge	Founded in 1836 by George Routledge; known for inexpensive imprints of fiction for rail travellers.
Sampson Low, Marston and Company	Established in 1872 in London.
Samuel Bagster	Publisher founded in 1700s in London.
Samuel French	Still publishing today; established in mid 1800s.
Sands & Co.	London publisher, active from mid-Victorian era (1860s) through to 1950s.
Savoy Publishing Company	Appear to have specialised in philosophical books.
Scots Pictorial Publishing Co. Ltd	Scottish publisher in Victorian/Edwardian era.
Scott, Foresman & Co.	Chicago publisher founded in 1896.
Scribners	Founded in 1846 in New York City.
Charles Scribner's Sons	Changed name after death of father.
Seeley, Service & Co.	Started in 1849 in Fleet St, London.
Seeley & Co.	Changed names in late twentieth century.
Sherratt & Hughes	Publishers originally known as Bowes & Bowes, based in Cambridge.
Sidgwick & Jackson	Founded in Britain in 1908.
Simpkin	Kent publisher in late nineteenth/early twentieth century.
Simpkin, Marshall, Hamilton, Kent & Co.	Early form of the above publishers when shared between several people.
Skeffington	Small late Victorian/early Edwardian publisher.
Smith, Elder & Co.	London firm most noted for the works they published in the nineteenth century.
Smithsonian Books	Private press for Smithsonian Museum.
Society for the Promotion of Christian Knowledge	The oldest Anglican mission organisation founded in 1698.
Society for the Propagation of the Gospel in Foreign Parts	An overseas missionary organisation and publishers of the Church of England set up in early eighteenth century.
Society of Engineers	Private press for publication of engineering related material.
Stanley Paul & Co.	London publisher started in 1906.
Stephen Swift	Charles Granville's publishing company in the 1900s and early 1910s.
Stevens & Sons	Law publisher active from early nineteenth century to present.
Sunday Companion	Anglican press at end of nineteenth/beginning of twentieth century.
Sunday School Union	Formed in 1803, at Surrey Chapel, the church of Rowland Hill.
Surrey Archaeological Society	Private press for publications of the Surrey Archeological Society.

Swann Sonnenschein	Started in 1882, published literature and periodicals, specialised in sociology and politics.
F.L Partridge	Unknown publisher.
S.W Partridge & Co.	Founded by Samuel William Partridge in London in mid 1800s.
The Liberal Publication Department	Official publishers for the Liberal party.
The Navy League	Responsible for the Sea Cadet Corps and the Girls' Nautical Training Corps.
The Office	London publisher.
The Philatelic Society	Small publisher for stamp related texts.
Theosophical Society	Founded in 1875 to advance theosophy (esoteric philosophy concerning, or seeking direct knowledge of, presumed mysteries of being and nature, particularly concerning the nature of divinity).
Thomas Crowell	Began publishing books in 1876; sold to Harper & Row in 1978.
T & T Clark	Small nineteenth/early twentieth century publisher.
T.C and E.C Jack	Early twentieth century London publisher.
T. Fisher Unwin	London publishing house founded by Thomas Fisher Unwin, husband of British Liberal politician Jane Cobden in 1882.
T.N Foulis	Edinburgh publishing house; published more than 400 titles during the period 1904-25.
T O Weigel	German publisher in Leipzig throughout Victorian and Edwardian period.
T.S. Smail	Small British Edwardian publisher.
T. Werner Laurie	Founded in 1904, London publisher of books that were avant-garde in some cases, racy in others.
The Abbey	Private press of the Benedictines of Caldey Island.
Thos. Hunter, Watson & Co. Ltd	Dumfries publisher.
Thomas Forman & Sons	A small Nottingham based printers in late nineteenth/early twentieth century.
Thomas Law	Small publisher at beginning of twentieth century.
Thomas Nelson & Sons	Still active today – began in West Bow, Edinburgh, in 1798 as the namesake of founder.
Truslove & Hanson	Founded in 1893, they were a minor independent publishing firm that ran a number of fashionable bookshops in the West End of London.
Tyne Publishing Co.	Small private press in early twentieth century.
Unicorn Press	Small publisher at end of nineteenth/beginning of twentieth century.

University Correspondence College Press	Small press for university texts in Victorian/Edwardian era.
University Tutorial Press	Small press for university texts in Victorian/Edwardian era.
Unknown	No publisher named.
Vale Press	Publishers since mid-nineteenth century.
Verlog Von Helfen	Unknown German publisher.
Volksten Drukkerij Pretoria	South African publisher.
W.A. Wilde Co.	Small British publisher founded in 1868 in London.
W. Brierley	Unknown publisher.
W. Foulsham & Co.	A British publisher founded by William Foulsham in 1819.
W. Hodgson Clemons	Unknown publisher.
W. Thacker	Small publisher in late nineteenth/early twentieth century.
W & R Chambers	Founded in 1832 in Edinburgh; pioneer in making print available cheaply.
W.H Allen	Small nineteenth/early twentieth century publisher.
W.J Ham-Smith	Early twentieth century publisher.
W.P Nimmo	Scottish publisher in Victorian/Edwardian era.
Wake & Dean Ltd	Early twentieth century publisher.
Walter Scott	Founded in Newcastle in early nineteenth century; known for its cheap fiction.
War Office	A department of the British Government responsible for the administration of the British Army.
Ward, Lock & Co.	Publishing since 1852; now part of Orion Publishing Group.
Ward, Lock & Bowden Ltd	Known as this from 1893-1897.
Warren & Son	Small nineteenth/early twentieth century publisher.
Watts & Co.	Established in 1880s offering cheap reprints of classic books for sixpence.
Waverley Books Co.	A Scottish publishing house named after the Walter Scott book series
Wells Gardner, Darton & Co.	Very popular children's publisher in late nineteenth/early twentieth century.
Welsh Gazette	Private press of Welsh newspaper company.
Wesleyan Conference Office	Specifically published Methodist literature .
Wesleyan Methodist Sunday School Union	Specifically published Methodist literature.
West Strand Publishing Co.	Small Edwardian publisher.
Whitaker	Private press for almanacs.
Whittaker & Co.	Small publishers from eighteenth century to early twentieth century.
William Blackwood & Sons	Founded in Edinburgh in early 1800s.

William Briggs	Private press at beginning of twentieth century.
William Cobbett	Private press for owner's own publications.
William Green	Unknown Victorian publishers.
William Heinemann	Founded in 1890; one the oldest literary imprints still publishing today.
William Lewis	Small nineteenth/early twentieth century publisher.
William Mitchell & Co.	Started in early nineteenth century.
William Paterson	Unknown publishers.
William Stevens Ltd	Unknown publishers.
William Wood & Co.	Founded in 1860s.
Williams & Norgate	Founded in 1820s in London and Edinburgh; specialised in non-English scientific literature.

Appendix 26a – Edwardian Book Series

Full details can be found on the enclosed memory stick.

Book Type	Frequency
Everyman's Library	66
Pitt Press Series	5
Chandos Classics	4
Nelson's Library	4
Bohn's Library	3
Professor Meiklejohn Series	3
Red Letter Series	3
Minerva Library	2
Longman's Silver Library	2
Wayfarer's Library	2
Colonial editions	2
Routledge's Miniature Library	1
Bouverie Series of Popular Penny Stories	1
Cassell's Standard Library Collection	1
Arrowsmith's 3/6 series	1
Methuen's Standard Library	1
Grant Richard Penny Classics	1
The Universal Library	1
World Library	1
Methuen's Shilling Library	0
TOTAL	104

Appendix 26b – Details on Edwardian Book Series

Book Series	Details
Everyman's Library	<ul style="list-style-type: none"> - Founded in 1906 by London publisher Joseph Malaby Dent, the purpose of the <i>Everyman's</i> collection was to make available literature that would appeal "to every kind of reader." - Low cost books in a foolscap octavo size. - Flat spines with gilt floral decoration designed by Reginald Knowles.
Cassell's Standard Library Collection	- A low cost book series of classic reprints.
Arrowsmith's 3/6 series	- Series of cheaply bound classic reprints – popular with the masses.
Methuen's Shilling Library	- Series of cheaply bound classic reprints – popular with the masses .
Methuen's Standard Library	- Popular reprints, but in a slightly better quality than the shilling library.
The Universal Library	- Series of cheaply bound classic reprints – popular with the masses.
Routledge's Miniature Library	- Smaller than pocket size manual/self-help guides.
Bouverie Series of Popular Penny Stories	- Series of cheaply bound classic reprints – popular with the masses.
Pitt Press Series	- Series of cheaply bound classic reprints – popular with the masses.
Chandos Classics	- Series of cheaply bound classic reprints – popular with the masses.
Professor Meiklejohn Series	- Educational textbooks for schools.
Bohn's Library	<ul style="list-style-type: none"> - Begun in 1846 and comprised editions of standard works and translations, dealing with history, science, classics, theology and archaeology, consisting in all of 766 volumes. - Marketing to a general mass readership with volumes selling at low prices.
Nelson's Library	- A series of cheaply bound classic reprints.
Wayfarer's Library	- A series of cheap books targeted at people 'on the go' who travelled by train particularly.
Red Letter series	- Small pocket sized books with art nouveau decoration by Talwin Morris.
Minerva Library	- Victorian book series of popular reprints.
Grant Richard Penny Classics	- Another cheap series of reprints.
Longman's Silver Library	- The Silver Library celebrated the very best in history writing published by Longman.
Colonial Editions	- A form of British publishing of, chiefly, fiction for the colonial markets.
World Library	- Ward, Lock & Co. cheap reprint series.

Appendix 27a – Edwardian Binding Types

Full details can be found on the enclosed memory stick.

Binding Type	Frequency
Standard books	1759
Prize books	901
Pocket books	160
Leather bound	140
Presentation books	14
Cheap editions	11
Paperback (including yellowbacks)	9
Limited editions	4
TOTAL	2998

Appendix 27b – Details on Edwardian Binding Types

Binding Type	Details
Cheap edition	- These books usually have poor quality buckram weave binding and cloth with no gilt or illustrations.
Leather bound	- High quality volumes made of leather. Often with gilt edges.
Limited edition	- Some books had a limited print run and only a small amount were published. - Often vellum paper.
Paperback	- Low quality, cheaply printed paperbacks – uncommon in Edwardian era. - Yellowbacks were first published in the mid-nineteenth century for railway commuters to read 'on the go'.
Pocket books	- Small books that fit into your pocket. - Often bought for travelling.
Standard books	- Cloth hardboards with gilt lettering on cover and/or spine.
Prize books	- Colourful cloth pictorial books awarded to children as prizes by schools and Sunday Schools
Presentation books	- Custom designed prize books, often leather-bound with school's crest on cover.

Appendix 28 – Edwardian Booksellers’ Labels

Bookshop	Frequency
W.H. Smith	16
Foyles	13
B.H. Blackwell	6
Thornton & Son	5
Jarrold & Sons	4
Deighton, Bell & Co.	3
Galloway & Porter	3
Harold Cleaver	3
Hooke	3
Matthews & Brooke	3
Underhill & Co.	3
William Georges	3
Charles Thurnam and Sons	2
Chorley & Pickersgill	2
E.R. Roper	2
J.H. Watts	2
H.J. Goulder	2
J. Hall & Son	2
J.J. Banks & Son	2
Mudie’s	2
Parker & Son	2
Philip R. Boulton	2
Poole & Co.	2
Thacker & Co.	2
The Times Book Club	2
W.W. Curtis	2
A Brown & Sons	1
A.J. Combridge & Sons	1
A.M. Edwards	1
Adams & Co.	1
Alfred B. Davis	1
Alfred King & Son	1
Andrew Baxendine	1
Arthur Probsthain	1
B. Firks & Son	1
B.F. Laslett & Co.	1
Bible & Gospel Depot	1
Bowden & Co.	1
Box & Gilham	1
Brockmann’s	1
Brown & Co.	1
Browns Booksellers	1
C. & E. Brown	1
C.L. Burdekin	1

Cawthorn, Hutt & Son	1
Christian Science Reading Room	1
Clark's Library	1
Coleman	1
Cox Sons & Co.	1
D.E. Thomas	1
Dalton's Bookshop	1
Davies & Son	1
Dickens Bookshop	1
E. Charlton	1
Edward Stanford	1
Eland & Exeter	1
T. Herslake & Co.	1
Exeter Rare Books	1
F.G. Longman	1
Foley's	1
Frank A. Taylor	1
Franklin	1
Fred J. Brooke	1
Frederick Loeser & Co.	1
G.D. Croker	1
G.T. Cheshire & Sons	1
G.H. Tyndall	1
Geo H. Sellick	1
George A. Cole	1
Gilbert & Field	1
Goad's Old Book Store	1
Goulden & Curry	1
H. Greenwood & Sons	1
H. Sotheran & Co.	1
H.C. Hayes	1
H.K. Lewis	1
H.M. Gilbert & Sons	1
Hammet & Co.	1
Hamond, James F.	1
Harry J. Appleby	1
Henry Sotheran	1
Henry Start	1
Henry Walker	1
Hillipson & Golder	1
Hodges, Foggis & Co.	1
Hugh Rees	1
J.A. Whitehead & Co.	1
J. Fawn & Son	1
J. Rowbotham	1
J.W. Ruddock	1
J. Bureridge	1
J. Mahony	1

J. Morgan	1
J.A.D. Bridger	1
J.E. Beale	1
J.G. Windows	1
J.H. Watts	1
J.J. Waterfall	1
J.T. Notcutt	1
J.W. Mason & Son	1
James Beard & Son	1
James Fawn & Son	1
Jarvis & Foster	1
Jas Atkinson	1
John Discount & Co.	1
John Fricker	1
Joseph Pollard	1
Joyce & Sons	1
Knight's Library	1
Lacey & Greaves	1
Libreria Loescher	1
Literary and Philosophical Society	1
M.A. Davies	1
Messr Mardon & Co.	1
Morgan and Higgs	1
Myers & Co.	1
Nash	1
Neugent's	1
Park & Son	1
Pickering	1
Power's Central Book Stores	1
R. Waugh	1
Ralph Allan	1
S. Bush	1
S. Pearson & Son	1
S. Smith	1
S. Rentell & Co.	1
Sam Reed	1
Sellick	1
Shuter & Shooter	1
Sidney Harper & Sons	1
Simson & Co Ltd	1
Smith & Seale	1
Start & Sons	1
T. Wilson	1
T. Leach	1
T.D. Webster	1
Taylor Bookseller	1
The Misses Robins	1
The Priory Book Store	1

Thompson & Son	1
W. Boyes & Co.	1
W.E. Harrison	1
W. Erskine Mayne	1
W.M. Gen White	1
W. Heffer & Sons	1
W. Mate & Sons Ltd	1
W. Whiteley	1
W.B. Collins	1
W.J. Prior	1
W.R. Murrell	1
Walswatt & Son	1
Wildy & Sons	1
William Stanford & Co.	1
Young's Library	1
No bookseller's label	2926
Illegible	7
TOTAL	2998

Appendix 29 – Correlation between Date Published and Date Bought

Full details for each inscription can be found on the enclosed memory stick.

Time Between Published Date and Inscription	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Less than 1 year	506	17	489
1 year	254	10	244
2 years	147	9	138
3 years	124	7	117
4 years	97	3	94
5 years	58	3	55
6 years	54	1	53
7 years	46	4	42
8 years	41	6	35
9 years	33	1	32
10 years	26	0	26
11 years	36	0	36
12 years	24	0	24
13 years	19	1	18
14 years	14	0	14
15 years	9	0	9
16 years	10	0	10
17 years	3	1	2
18 years	13	0	13
19 years	7	1	6
20 years	10	1	9
21 years	6	0	6
22 years	6	1	5
23 years	6	0	6
24 years	3	0	3
25 years	2	1	1
26 years	1	0	1
27 years	1	0	1
28 years	2	0	2
29 years	1	0	1
30 years	2	0	2
31 years	2	0	2
32 years	1	1	0
33 years	2	0	2
35 years	1	0	1
36 years	2	0	2
38 years	1	0	1
40 years	1	0	1
43 years	1	0	1

47 years	1	0	1
49 years	1	0	1
51 years	1	0	1
53 years	1	0	1
55 years	1	0	1
60 years	1	0	1
73 years	1	0	1
74 years	1	0	1
87 years	1	0	1
TOTAL	1581	68	1513

Mean	4.3 years (6516 / 1513)
Mode	Less than 1 year (Most frequently occurring)
Median	2 years (Number that is 757 in list)
Range	87 (Highest no. 87 – Lowest no. 0)

Appendix 30 – Writing Implement

Full details for each inscription can be found on the enclosed memory stick.

Main Writing Implement	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Black fountain pen	1691	56	1635
Plain lead pencil	318	13	305
Indelible pencil	62	2	60
Blue fountain pen	50	3	47
Red fountain pen	6	1	5
Purple fountain pen	4	0	4
Black and red fountain pen	3	0	3
Gilt lettering	2	0	2
Black typewritten ink	2	0	2
Paint	2	0	2
Blue typewritten ink	2	0	2
Coloured pencils	2	1	1
Green fountain pen	1	0	1
Black biro	1	1	0
Blue biro	5	5	0
TOTAL	2151	82	2069

Appendix 31 – Printing Technique

Full details for each inscription can be found on the enclosed memory stick.

Main Printing Technique	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Monochrome print	562	52	510
Polychrome print	388	26	362
Black ink rubber stamp	21	1	20
Purple ink rubber stamp	21	2	19
Embossed lettering	7	0	7
Woodblock	4	0	4
Monochrome photograph	2	0	2
Screen print	2	0	2
Red ink rubber stamp	2	0	2
Blue ink rubber stamp	2	1	1
Inkjet printer	2	2	0
TOTAL	1013	84	929

Bookplate	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
Custom designed by artist	255	23	232
Privately commissioned in a stationer	118	12	106
Mass-produced	26	2	24
Hand drawn	19	0	19
Privately printed	15	3	12
Home-printed	8	3	5
Self-made	3	1	2
Pre-printed in book	1	0	1
TOTAL	445	44	401

Appendix 32 – Paper Type

Full details for each inscription can be found on the enclosed memory stick.

Main Paper	Initial Frequency	No. of Invalid Inscriptions	Final Frequency
N/A	2177	86	2091
White gummed paper	886	72	814
White permanent paper	31	2	29
Copperplate paper	14	0	14
Cream gummed paper	6	0	6
Blue gummed paper	7	1	6
Beige gummed paper	6	0	6
Pink gummed paper	4	0	4
Pre-printed in book	3	0	3
Blue permanent paper	5	2	3
Glossy permanent paper	3	0	3
Newspaper	2	0	2
Pink permanent paper	2	0	2
Card	2	0	2
Beige permanent paper	2	0	2
Yellow gummed paper	2	0	2
Lithographic postcard	1	0	1
Brown gummed paper	1	0	1
Brown permanent paper	1	0	1
Multicoloured sticker transfers	1	0	1
Photo paper	1	0	1
Red permanent paper	1	0	1
Red gummed paper	1	0	1
Leather board	2	1	1
Yellow permanent paper	2	1	1
White sticky label	1	1	0
TOTAL	3164	166	2998

Appendix 33 – Sites of Inscription

Full details for each inscription can be found on the enclosed memory stick.

Location in Book	Frequency	No. of Invalid Inscriptions	Final Frequency
Centre of front endpaper	914	68	846
Top centre of front free endpaper	623	19	604
Centre of front free endpaper	484	22	462
Top right of front free endpaper	390	17	373
Top centre of title page	89	4	85
Top centre of front endpaper	83	2	81
Top right of title page	78	1	77
Top left of front endpaper	59	2	57
Top left of front free endpaper	54	3	51
Centre of front blank page	40	4	36
Whole of front free endpaper	34	0	34
Top centre of front blank page	34	1	33
Top of front free endpaper	35	2	33
Whole of front endpaper	22	0	22
Top right of front endpaper	22	1	21
Top left of front blank page	20	0	20
Centre of title page	20	3	17
Centre and bottom of front free endpaper	13	0	13
Top of front endpaper	12	3	9
Bottom centre of front free endpaper	12	3	9
Top of title page	10	1	9
Bottom of front free endpaper	10	2	8
Top and bottom of front free endpaper	8	0	8
Top left of title page	8	0	8
Whole of front blank page	6	0	6
Bottom centre of front endpaper	8	3	5
Whole of front endpaper and front free endpaper	5	0	5
Top right of front blank page	4	0	4
Top of front cover	4	0	4
Centre right of front free endpaper	4	1	3
Left of front free endpaper	3	0	3
Top and centre of front endpaper	3	0	3
Top and centre of front free endpaper	3	0	3
Bottom right of front free endpaper	3	0	3
Centre left of front endpaper	2	0	2
Whole of title page	2	0	2

Centre right of front endpaper	2	0	2
Left centre of title page	2	0	2
Bottom left of front free endpaper	2	0	2
Top of front blank page	2	0	2
Bottom of front endpaper	2	0	2
Bottom centre of front blank page	2	0	2
Bottom of title page	2	0	2
Top centre of cover	3	1	2
Top centre of front endpaper and front free endpaper	2	0	2
Centre of front endpaper	1	0	1
Centre and bottom of front blank page	1	0	1
Centre and bottom of front endpaper	1	0	1
Laid in	1	0	1
Centre left of front free endpaper	1	0	1
Left centre of front endpaper	1	0	1
Bottom right of front endpaper	1	0	1
Right centre of front free endpaper	1	0	1
Right of front endpaper	1	0	1
Bottom of front blank page	1	0	1
Top right of front free endpaper	1	0	1
Top right and bottom right of front free endpaper	1	1	0
Left of front endpaper	1	0	1
Top and bottom of front endpaper	1	0	1
Top and bottom of title page	1	0	1
Top centre of preface	1	0	1
Top right and centre of front free endpaper	1	0	1
Top right of back endpaper	1	0	1
Bottom left of front endpaper	1	0	1
Top right of front cover	1	0	1
Bottom centre of title page	2	1	1
Whole of back endpaper	1	0	1
Bottom left of front backpaper	1	1	0
TOTAL	3164	166	2998

Appendix 34 – Occasions for Gift-Giving in Gift Inscriptions

Full details for each inscription can be found on the enclosed memory stick.

<u>Occasion</u>	<u>Frequency</u>
Unknown	313
Christmas	174
Birthday	52
New Year	13
In remembrance	10
In memoriam	5
Easter	3
Thanks	2
A Peace Offering	1
A small token of appreciation	1
Confirmation	1
Bon voyage	1
For improvement in his lessons	1
Lent	1
On going into the 'big girls'	1
Congratulations	1
Recognition of hard work	1
Retirement	1
St George's Day	1
St Matthew's Day	1