It is your unquestionably own era to play in reviewing habit. In the middle of guides you could enjoy now is American Literary Publishing Houses 1638 1899 below.

American Literary Publishing Houses, 1638-1899-Matthew Joseph Bruccoli 1986 The history of book publishing in America began with the Cambridge Press, which was brought to the Massachusetts Bay Colony from England in 1638. Reflecting the preoccupation of the early settlers, the first American presses published primarily religious

American Literary Publishing Houses, 1638-1899-Peter Dzwonkoski 1986


Chien D’or/The Golden Dog-William Kirby 2012-03-23 A beloved literary artefact, presented for the first time as the author intended.

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures- 2006

Literary Research and the American Realism and Naturalism Period-Linda L. Stein 2009 Literary Research and the American Realism and Naturalism Period: Strategies and Sources will help those interested in researching this era. Authors Linda L. Stein and Peter J. Lehu emphasize research methodology and outline the best practices for the research process, paying attention to the unique challenges inherent in conducting studies of national literature.

German Culture in Nineteenth-century America-Lynne Tatlock 2005 Essays examining the circulation and adaptation of German culture in the United States during the long 19th century.

A History of the Book in America-Scott E. Casper 2009-09-15 Volume 3 of A History of the Book in America narrates the emergence of a national book trade in the nineteenth century, as changes in manufacturing, distribution, and publishing conditioned, and were conditioned by, the evolving practices of authors and readers. Chapters trace the ascent of the “industrial book—an manufactured product arising from the gradual adoption of new printing, binding, and illustration technologies and encompassing the profusion of nineteenth-century printed materials—which relied on nationwide networks of financing, transportation, and communication. In tandem with increasing educational opportunities and rising literacy rates, the industrial book encouraged new sites of reading; gave voice to diverse communities of interest through periodicals, broadsides, pamphlets, and other printed forms; and played a vital role in the development of American culture. Contributors: Susan Belasco, University of Nebraska Candy Gunther Brown, Indiana University Kenneth E. Carpenter, Newton Center, Massachusetts Scott E. Casper, University of Nevada, Reno Jeanine Marie DeLombard, University of Toronto Ann Fabian, Rutgers University Jeffrey D. Groves, Harvey Mudd College Paul C. Gutjahr, Indiana University David D. Hall, Harvard Divinity School David M. Henkin, University of California, Berkeley Bruce Laurie, University of Massachusetts, Amherst Eric Lupfer, Humanities Texas Meredith L. McGill, Rutgers University John Nerone, University of Illinois Stephen W. Nissenbaum, University of Massachusetts Lloyd Pratt, Michigan State University Barbara Sicherman, Trinity College Louise Stevenson, Franklin & Marshall College Amy M. Thomas, Montana State University Tanara Plankis Thornton, State University of New York, Buffalo Susan S. Williams, Ohio State University Michael Winship, University of Texas at Austin

In the Company of Books-Sarah Wadsworth 2006 Tracing the segmentation of the literary marketplace in 19th century America, this book analyses the implications of the subdivided literary field for readers, writers, and literature itself.

The Industrial Book, 1840-1880-Scott E. Casper 2007 V. 1. The colonial book in the Atlantic world: This book carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790. V. 2 An Extensive Republic: This volume documents the development of a distinctive culture of print in the new American republic. V. 3. The industrial book 1840-1880: This volume covers the creation, distribution, and uses of print and books in the mid-nineteenth century, when a truly national book trade emerged. V. 4. Print in Motion: In a period characterized by expanding markets, national consolidation, and social upheaval, print culture picked up momentum as the nineteenth century turned into the twentieth. V. 5. The Enduring Book: This volume addresses the economic, social, and cultural shifts affecting print culture from World War II to the present.

Australian Books and Authors in the American Marketplace 1840s-1940s-David Carter 2018-07-02 Australian Books and Authors in the American Marketplace 1840s-1940s explores how Australian writers and their works were present in the United States before the mid twentieth century to a much greater degree than previously acknowledged. Drawing on fresh archival research and combining the approaches of literary criticism, print culture studies and book history, David Carter and Roger Osborne demonstrate that Australian writing was transnational long before the contemporary period. In mapping Australian literature’s connections to British and US markets, their research challenges established understandings of national, imperial and world literatures. Carter and Osborne examine how Australian authors, editors and publishers engaged productively with their American counterparts, and how American readers and reviewers responded to Australian works. They consider the role played by British publishers and agents in taking Australian writing to America, and how the international circulation of new literary genres created new opportunities for novelists to move between markets. Some of these writers, such as Christina Stead and Patrick White, remain household names; others who once enjoyed international fame, such as Dale Collins and Alice Grant Rosman, have been largely forgotten. The story of their books in America reveals how culture, commerce and copyright law interacted to create both opportunities and obstacles for Australian writers.

William Dean Howells and the Ends of Realism-Paul Abeln 2005-02-18 Despite efforts at revival by John Updike and others, William Dean Howells still remains in the shadows of his close friends Mark Twain and Henry James. This book works against decades of unfavorable comparisons with these literary giants. William Dean Howells and the Ends of Realism helps us to see him as a writer very much aware of his limitations and of his enormous importance in the development of an American literary tradition. A close look at his late works gives us a richer understanding of this powerful moment of transition in American literature, a moment when Howells and his venerable friends were inspiring and anointing a new generation of writers and taking a long, hard look at their own legacies and contributions.

Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in The 1890s-Clenda Norquay 2020-01-14 ‘Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s’ investigates Stevenson and the geographies of his literary networks during the last years of his life and after his death. It profiles a series of figures who worked with Stevenson, negotiated his publications on both sides of the Atlantic, wrote for him or were inspired by him. Using archival material, correspondence, fiction and biographies it moves across these literary networks. It deploys the concept of ‘literary prosthetics’ to frame its analysis of gatekeepers, tastemakers, agents, collaborators and authorial surrogates in the transatlantic production of Stevenson’s writing. Case studies of understood individuals and broader consideration of the networks they represent, contributes to the knowledge of transatlantic publishing in the 1890s, understanding of transatlantic culture, Stevenson studies, current
interest in the workings of literary communities and in nineteenth-century mobility.

American Women Authors and Literary Property, 1822-1869-Melissa J. Homestead 2005-10-17 Explores the relationship between copyright laws and women's writing in nineteenth-century America.

Reading Fiction in Antebellum America-James L. Machor 2011-04-01 In so doing, Machor takes us ever closer to understanding the particular and varying reading strategies of historical audiences and how they impacted authors' conceptions of their own readership.

Education and the Culture of Print in Modern America-Adam R. Nelson 2010-05-26 Vividly revealing the multiple layers on which print has been produced, consumed, regulated, and contested for the purpose of education since the mid-nineteenth century, the historical case studies in Education and the Culture of Print in Modern America deploy a view of education that extends far beyond the confines of traditional classrooms. The nine essays examine "how print educates" in settings as diverse as depression-era work camps, religious training, and broadcast television—all the while revealing the enduring tensions that exist among the controlling interests of print producers and consumers. This volume exposes what counts as education in American society and the many contexts in which education and print intersect. Offering perspectives from print culture history, library and information studies, literary studies, labor history, gender history, the history of race and ethnicity, the history of science and technology, religious studies, and the history of childhood and adolescence, Education and the Culture of Print in Modern America pioneers an investigation into the intersection of education and print culture.

Handbook of American Business History: Extractives, Manufacturing, and Services-David O. Whitten 1990 Part of a series which aims to supplement current bibliographic materials pertaining to business history.

Encyclopedia of the Harlem Renaissance-Cary D. Wintz 2012-12-06 From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical Show Boat, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The Encyclopedia of the Harlem Renaissance, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the Encyclopedia of a Harlem Renaissance website.

American and the British Imaginary in Turn-of-the-Twentieth-Century Literature-B. Miller 2010-11-21 In an innovative reading of fin-de-siecle cultural texts, Miller argues that British representations of America, Americans, and Anglo-American relations at the turn of the twentieth century provided an important forum for cultural distinction.

Book History-Ezra Greenspan 2003-09-01 Book History is the annual journal of the Society for the History of Authorship, Reading and Publishing, Inc. (SHARP). Book History is devoted to every aspect of the history of the book, broadly defined as the history of the creation, dissemination, and the reception of script and print. Book History publishes research on the social, economic, and cultural history of authorship, editing, printing, the book arts, publishing, the book trade, periodicals, newspapers, ephemera, copyright, censorship, literary agents, libraries, literary criticism, canon formation, literacy, literacy education, reading habits, and reader response.

The Rise of Everyday Design-Monica Penick 2019-01-01 This fresh look at the Arts and Crafts Movement charts its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households.

Reclaiming Authorship-Susan S. Williams 2013-06-15 There was, in the nineteenth century, a distinction made between "writers" and "authors," Susan S. Williams notes, the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter. If women were more often cast as writers than authors by the literary establishment, there also emerged a specific model of female authorship, one that valorized "natural" feminine traits such as observation and emphasis on detail, while also representing the distance between amateur writing and professional authorship. Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them, and how it is often precisely those moments of divergence when authorship was reclaimed by women. The current trend to examine "women writers" rather than "authors" marks a full rotation of the circle, and "writers" can indeed be the more capacious term, embracing producers of everything from letters and diaries to published books. Yet certain nineteenth-century women made particular efforts to claim the title "author," Williams demonstrates, and we miss something of significance by ignoring their efforts.

Frank Merriwell and the Fiction of All-American Boyhood-Byan K. Anderson 2015-09-25 Gilbert Patten, writing as Burt L. Standish, made a career of generating serialized twenty-thousand-word stories featuring his fictional creation Frank Merriwell, a student athlete at Yale University who inspired others to emulate his example of manly boyhood. Patten and his publisher, Street and Smith, initially had only a general idea about what would constitute Merriwell's adventures and what sort of boys would want to read about them when they introduced the hero in the dime novel Tip Top Weekly in 1896, but over the years what took shape was a story line that capitalized on middle-class fears about the insidious influence of modern life on the nation's boys. Merriwell came to symbolize the Progressive Era debate about how sport and school made boys into men. The saga featured the attractive Merriwell distorting definitions of "good" and "bad" girls and focused on his squeaky-clean adventures in physical development and mentorship. By the serial's conclusion, Merriwell had opened a school for "weak and wayward boys" that made him into a figure who taught readers how to approximate his example. In Frank Merriwell and the Fiction of All-American Boyhood, Anderson treats Tip Top Weekly as a historical artifact, supplementing his reading of its text, illustrations, reader letters, and advertisements with his use of editorial correspondence, memoirs, trade journals, and legal documents. Anderson blends social and cultural history, with the history of business, gender, and sport, along with a general examination of childhood and youth in this fascinating study of how a fictional character was used to promote a homogeneous "normal" American boyhood rooted in an assumed pecking order of class, race, and gender.

The Development of the International Book Trade, 1870-1895-A. Rukavina 2010-10-29 An international trade emerged between 1870-1895 that incorporated the circulation of books among countries worldwide. In this study the history of the social network and select agents who sold and distributed books overseas, this study demonstrates agents increasingly thought of the world as a negotiable, connected system and books as transnational commodities.

The Book World-Nicola Louise Wilson 2016-05-23 In this wide-ranging collection, the impact of distribution and the institutions and practices of reading are explored to open up new perspectives on the British book trade and the production, circulation and consumption of literature in the early twentieth century.

Mark Twain's Letters: 1872-1873-Mark Twain 1988 "Livy darling, it was flattering, at the Lord Mayor's dinner, tonight, to have the nation's honored guest
Domestic Abolitionism and Juvenile Literature, 1830-1865

Deborah C. De Rosa 2012-02-01

Exploring why women abolitionists turned to children’s literature to make their case against slavery. Deborah C. De Rosa examines the multifaceted nature of domestic abolitionism, a discourse that nineteenth-century women created to voice their political sentiments when cultural imperatives demanded their silence. For nineteenth-century women struggling to find an abolitionist voice while maintaining the codes of gender and respectability, writing children’s literature was an acceptable strategy to counteract the opposition. By seizing the opportunity to write abolitionist juvenile literature, De Rosa argues, domestic abolitionists were able to enter the public arena while simultaneously maintaining their identities as exemplary mother-educators and preserving their claims to “femininity.” Using close textual analyses of archival materials, De Rosa examines the convergence of discourses about slavery, gender, and children in juvenile literature from 1830 to 1865, filling an important gap in our understanding of women’s literary productions about race and gender, as well as our understanding of nineteenth-century American literature more generally. “...the writings that De Rosa recovers must be considered in future scholarship. De Rosa’s careful archival work is a valuable contribution to the study of antebellum women writers and an important addition to our understanding of nineteenth-century American literatures of the child.” — Legacy “...[De Rosa] deserves tremendous credit for resurrecting voices that have long been muted and for opening a new discussion on the relationship between femininity, motherhood, and political activism in nineteenth-century America.” — Mississippi Quarterly “Deborah C. De Rosa’s excellent book offers the first extended look at the historical context, print culture, and rhetoric of American abolitionist literature written for children by women authors in the mid-nineteenth century.” — Rhetoric and Public Affairs “De Rosa offers a detailed analysis of various works of abolitionist children’s literature to make a compelling case that this primary source can be valuable in explaining an overlooked dimension of antislavery activism before the Civil War. This study provides a new avenue for understanding female abolitionism and children’s literature.” — Nancy Isenberg, author of Sex and Citizenship in Antebellum America “De Rosa should be commended for recognizing the gap in scholarship of the period and for finding value in a group of writers who took seriously the intersection of abolitionist and domestic concerns.” — Bruce Mills, Kalamazoo College


The Cambridge History of the American Novel: Leonard Cassuto 2011-03-24 An authoritative and lively account of the development of the genre, by leading experts in the field. A History of the Book in America-Hugh Amory 2009-09-15 The Colonial Book in the Atlantic World carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790. Three major threads run through the volume: changing connections between the book trade in the Old World and the New, evidenced in modes of intellectual and cultural exchange and the dominance of imported, chiefly English books; the gradual emergence of a competitive book trade in which newspapers were the largest form of production; and the institution of a “culture of the Word,” organized around an essentially theological understanding of print, authorship, and reading, complemented by other frameworks of meaning that included the culture of republicanism. The Colonial Book in the Atlantic World also traces the histories of literary and learned culture, censorship and “freedom of the press,” and literacy and orality. Contributors: Hugh Amory Ross W. Beales, The College of the Holy Cross John Bidwell, Primestone University Library Richard D. Brown, University of Connecticut Charles E. Clark, University of New Hampshire James N. Green, Library Company of Philadelphia David D. Hall, Harvard Divinity School Russell L. Martin, Southern Methodist University E. Jennifer Monaghan, Brooklyn College of The City University of New York James Raven, University of Essex Elizabeth Carroll Reilly, Hardwick, Massachusetts A. Gregor Roebor, Pennsylvania State University David S. Shields, University of South Carolina Calhoun Winton, University of Maryland

A History of the Book in America: Volume 1, The Colonial Book in the Atlantic World-Hugh Amory 2000 A History of the Book in America is a five-volume, interdisciplinary series that offers a collaborative history of the book in American culture from the earliest days of settlement to our own days. Its creation is a principal activity of the American Antiquarian Society. Volume 1, The Colonial Book in the Atlantic World is organized around three major themes: the persisting colonial relationship between European settlements and the Old World; the gradual emergence of a pluralistic book trade that differentiated printers from booksellers; and the transition from a “culture of the Word” to the culture of republicanism. The volume will also describe nascent forms of literary and learned culture (including the circulation of manuscripts), literacy and censorship, orality, and the efforts by Europeans to introduce written literacy to Native Americans and African Americans.

Nineteenth Century Prose: 1898

The Shamrock and the Cross-Eileen P. Sullivan 2016-03-15 In The Shamrock and the Cross: Irish American Novelists Shape American Catholicism, Eileen P. Sullivan traces changes in nineteenth-century American Catholic culture through a study of Catholic popular literature. Analyzing more than thirty novels spanning the period from the 1830s to the 1870s, Sullivan elucidates the ways in which Irish immigration, which transformed the American Catholic population and its institutions, also changed what it meant to be Irish American. In the late 1830s and 1840s, most Catholic fiction was written by American-born converts from Protestant denominations; after 1850, most was written by Irish immigrants or their children, who created characters and plots that mirrored immigrants’ lives. The post-1850 novelists portrayed Catholics as a community of shape-shifting characters, alternating between rural, ribald, and loyal to their priests rather than by shared theological or moral beliefs. Their novels focused on poor and working-class characters; the reasons they left their homeland, how they fared in the American job market, and where they stood on issues such as slavery, abolition, and women’s rights. In developing their plots, these later novelists took positions on capitalism and on race and gender, providing the first alternative to the reigning domestic ideal of women. Far more conscious of American anti-Catholicism than the earlier Catholic novelists, they stressed the dangers of assimilation and the importance of separate institutions supporting a separate culture. Given the influence of the Irish in church institutions, the type of Catholicism they favored became the gold standard for all American Catholics, shaping their consciousness until well into the next century.

Escaped Nuns-Cassandra L. Yacovazzi 2018-08-21 Just five weeks after its publication in January 1836, Awer Disclosures of the Hotel Dea Nunnery, billed as an escaped nun’s shocking expose of convent life, had already sold more than 20,000 copies. This oral history-style horror novel, the first American novel that portrayed licensed priests and abusive mothers superior; tortured nuns and novices, and infanticide. By the time the book was revealed to be a fiction and the author, Maria Monk, an impostor, it had already become one of the nineteenth century’s best-selling books. In antebellum America only one book, Uncle Tom’s Cabin, outsold it. The success of Monk’s book was no fluke, but rather a part of a larger phenomenon of anti-Catholic propaganda, riots, and nativist politics. The secrecy of convents stood as an oblique justification for suspicion of Catholics and the campaigns against them, which were intimately connected with cultural concerns regarding reform, religion, immigration, and, in particular, the role of women in the Republic. At a time when the term “female virtue” pervaded popular rhetoric, the image of the veiled nun represented a threat to the established American ideal of womanhood. Unable to marry, she was instead a captive of a foreign foe, a fallen woman, a white slave, and a foolish virgin. In the first half of the nineteenth century, ministers, vigilantes, politicians, and writers—male and female—forged this image of the nun, locking arms against convents. The result was a far-reaching antebellum movement that would shape perceptions of nuns, and women more broadly, in America.

Books between Europe and the Americas-L. Howsam 2011-05-25 A groundbreaking collection of compelling new essays by distinguished European scholars; this volume presents fresh perspectives on the exchange of culture and ideas between isolated communities through books and correspondence, and offers pioneering comparisons between the northern Atlantic and that of Spanish and Portuguese territories further south.
The Poetics of the Antarctic--William E. Lenz 2021-03-20 The thesis of this book is that the 19th-century interest in the Antarctic functions for modern scholars as an important index to American self-discovery and self-definition from the 1830s onward. According to the author, American hopes for confirming identity came to be focused on an unlikely goal, the discovery of the illusive Antarctic continent. By examining in detail one literary product of the U.S. Exploring Expedition (1838-1842) to Antarctica, James Croxall Palmer's epic poem Thulia: A Tale of the Antarctic (1843), and its revision, The Antarctic Mariner's Song (1868), and by locating these works within their cultural context, Lenz reveals the significance and changing meaning of exploration to emerging American concepts of nationhood. The volume also considers the tradition of American sea fiction in the works of such writers as James Fenimore Cooper, Edgar Allan Poe, and Herman Melville, arguing that for these writers the Antarctic was a locus of symbolic meaning while for Palmer it was a process of individual and collective perception. The 1868 version of the Palmer poem is attached here as an appendix. A useful bibliography follows that appendix.

Fetching the Old Southwest--James H. Justus 2004 "For more than a quarter-century, despite the admirable excavations that have unearthed such humorists as John Gorman Barr and Marcus Lafayette, the most significant of the humorists from the Old Southwest have remained the same: Crockett, Longstreet, Thompson, Baldwin, Thorpe, Hooper, Robb, Harris, and Lewis. Forming a kind of shadow canon in American literature that led to Mark Twain's early work, from 1834 to 1867 these authors produced a body of writing that continues to reward attentive readers." "James H. Justus's Fetching the Old Southwest examines this writing in the context of other discourses contemporaneous with it: travel books, local histories, memoirs, and sports manuals, as well as unpublished private forms such as personal correspondence, daybooks, and journals. Like most writing, humor is a product of its place and time, and the works studied herein are no exception. The antebellum humorists provide an important look into the social and economic conditions that were prevalent in the southern "new country," a place that would, in time, become the Deep South." "While previous books about Old Southwest humor have focused on individual authors, Justus has produced the first critical study to encompass all of the humor from this time period. Teachers and students of literary history will appreciate the incredible range of documentation, both primary and secondary."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved.

Into the Mouths of Babes--Deborah C. De Rosa 2005 Provides a collection of stories, hymns, poetry, and longer pieces of fiction by women abolitionists.

A Marriage Below Zero--Alan Dale 2017-11-30 A Marriage Below Zero is the first novel in English to explicitly explore the subject of male homosexuality. Written by a British émigré to America, the New York theater critic Alfred J. Cohen, under the pseudonym of "Alan Dale," this first-person narrative is told by a young Englishwoman, Elise Bouverie, who gradually discovers that her new husband, Arthur Ravener, is romantically involved with another man. Denounced on publication ("a saturnalia in which the most monstrous forms of human vice exhibit themselves shamelessly," wrote one reviewer), the novel was published during the public exposure of a London homosexual brothel frequented by upper-class men and telegraph boys. A Marriage Below Zero reflected late-nineteenth-century fears and anxieties about homosexuality, women's position in marriage, and the threat that seemingly new, illicit forms of desire posed to marriageable women and to the Victorian family. This Broadview edition includes excerpts from the era's pro-homosexual tracts, scientific and legal documents, contemporary feminist commentary on the new "dandyism," and newspaper accounts of late-Victorian same-sex scandals. Highlights of the volume include excerpts from Charles Dickens's 1836 account of his visit to Newgate Prison, where he witnessed the last two men in Britain executed for sodomy, George Bernard Shaw's 1889 unpublished letter attacking the social purity movement's legislation against homosexual men, and a never-before-reprinted 1898 article from Reynolds's Newspaper; "Sex Mania," that warned of an increasing number of homosexual men choosing to enter marriages as a cover for an illicit life.

Art for the Middle Classes--Cynthia Lee Patterson 2011-02-03 How did the average American learn about art in the mid-nineteenth century? With public art museums still in their infancy, and few cities and towns large enough to support art galleries or print shops, Americans relied on mass-circulated illustrated magazines. One group of magazines in particular, known collectively as the Philadelphia pictorials, circulated fine art engravings of paintings, some produced exclusively for circulation in these monthly, to an eager middle-class reading audience. These magazines achieved print circulations far exceeding those of other print media (such as illustrated gift books, or catalogs from art-union membership organizations). Godey's, Graham's, Peterson's, Miss Leslie's, and Sartain's Union Magazine included two to three fine art engravings monthly, "tipped in" to the fronts of the magazines, and designed for pull-out and display. Featuring the work of a fledgling group of American artists who chose American rather than European themes for their paintings, these magazines were crucial to the distribution of American art beyond the purview of the East Coast elite to a widespread middle-class audience. Contributions to these magazines enabled many an American artist and engraver to earn, for the first time in the young nation's history, a modest living through art. Author Cynthia Lee Patterson examines the economics of artistic production, innovative engraving techniques, regional imitators, the textual "illustrations" accompanying engravings, and the principal artists and engravers contributing to these magazines.