

The Open University History of Books and Reading (HOBAR) Research Group with the Institute of English Studies, School of Advanced Study, University of London

2018 annual joint seminar series: 'Authors, Publishers, Serialisation, Readers'

Serialisation has often been the neglected step-child of the publishing process, seen by many simply as a means to earn money rather than critical esteem, often viewed as a rapidly produced, provisional and ephemeral version rather than the definitive 'book' produced for posterity. Indeed, bibliographers, the trade in first editions and rare books, and public perceptions of cultural and material value have often lead us to think of authors only as authors of great books. But what of the highly productive work of publication in serial form? How did authors negotiate contracts for serialisation with their publishers? How did serialisation shape the perception of a literary work in the minds of readers? To what extent is serialisation the prime mode for readers' engagement with texts? How has technology and the digital changed the dynamics of serialisation? This seminar series looks at the complex and productive relationship between authors, publishers and serialisation as a primary mode of reaching audiences from the 19th century to the present day. It also seeks to examine the phenomenon of 'series, serials, and serialization' more broadly. How did readers respond to the literary series, and in which reading environments were books in series consumed? What was the relationship between readers, periodicals, and their publishers?

All seminars are on Mondays, 5.30-7.00pm in Room 243, Institute of English Studies, School of Advanced Study, Senate House, Malet Street, London WC1E 7HU

29 January 2018– Catherine Delafield (Independent Scholar)

'Wilkie Collins "in *Cornhill Country*": the periodical serialisation of *Armada*.'

This paper uses the publication of Wilkie Collins's *Armada* in *Cornhill Magazine* (November 1864–June 1866) as a case study for novel serialisation within a periodical. The discussion addresses both the serials which defined *Cornhill Magazine* and the subject matter which informed the unfolding novel. This includes also the work of Thackeray, Anthony Trollope and Elizabeth Gaskell as well as editor-novelist Frederick Greenwood and silent offstage publisher George Smith. Using an analysis of the concurrent discourses of the author, editor and periodical, the paper considers how *Armada* evolved within the magazine even before its eventual appearance and demonstrates how the serial was finally hidden in plain sight for the greater good of the *Cornhill* family. The paper contends that the novel should be reread as a serial within the material framework which shaped the responses of its original readers. Collins, meanwhile, was never to be found in *Cornhill* country again.

Catherine Delafield is an independent scholar who has previously taught at the University of Leicester. She is the author of *Serialization and the Novel in Mid-Victorian Magazines* (Ashgate, 2015) and *Women's Diaries as Narrative in the Nineteenth Century Novel* (2009; Routledge, 2016). She has also published on *Good Words* and on the serialisation of *The Law and the Lady*. A chapter entitled 'Elizabeth Gaskell and the Habit of Serialisation' is forthcoming with Edinburgh University Press.

12 February 2018 – Chris Louttit (Radboud University - Nijmegen, Netherlands)
After Serialisation: Adapting the Mid-Victorian Novel for Later Audiences

Scholars of nineteenth-century print culture have frequently emphasised the significant influence of serialisation on the content, form and reception of the Victorian novel. In recent years, the serial culture of the period has become more accessible through digital archives and a number of serial reading projects. As some have noted, however, serialisation was not the only form in which Victorian and subsequent readers engaged with the era's fiction. With this in mind, this paper explores the neglected popular, posthumous editions of the works of mid-century writers such as Charles Dickens, George Eliot, Elizabeth Gaskell and William Makepeace Thackeray that appeared in the 1870s and 1880s. Often released simultaneously in part and volume form, these hybrid editions complicate a straightforward distinction between volume and serial and alter the dynamics of serial reading associated with the original parts. Close analysis of the physical appearance and reception of these editions reveals, moreover, that they both update and adapt the mid-Victorian novelists to suit a later generation of readers and also help shape the sometimes uncertain reputation of these authors between their deaths and the spate of centenary celebrations and editions in the early decades of the twentieth century.

Chris Louttit is Assistant Professor of English Literature at Radboud University in Nijmegen in the Netherlands. His research and teaching focuses on mid-Victorian fiction, and he has particular interests in practices and theories of authorship, illustration studies, paratextuality and the popular reception of the Victorians in fiction, film, television and on the stage. Recent articles include pieces in *Adaptation*, *Critical Survey*, *Book History* and *Neo-Victorian Studies*. He is currently co-editing a 2018 special issue of *Neo-Victorian Studies* with Erin Louttit called 'Screening the Victorians in the Twenty-First Century', and working on a 2018 issue of *Nineteenth-Century Prose* with Larry Mazzeno on 'Dickens's Non-Fiction Prose'.

5 March 2018 – Andrew King (University of Greenwich) 'Serial Marketing: Ouida in the 1860s'

Ouida was not known for her love of serialisation. In a letter to *The Times* (2 June 1883: 3) she wrote that in the serial form "the writer sacrifices form and harmony to the object of attaining an exciting fragment for each division of his work". Such hostility is hardly surprising: she started her career with a series of short stories and four serial novels, the last two of which were serialised simultaneously along with a slew of stories and opinion pieces. The intense workload caused her to collapse and retire to the country before she left for Italy where she spent the rest of her life. While some of her later work was serialised, she never again wrote fiction designed for serialisation. This paper compares the serial and volume form versions of the four early novels, placing each in their publishing contexts, and considering their varying relationship to time and current events. I shall also compare how they were serialised in English to how they appeared serially in translation outside Britain. More unusually, I shall also examine how these novels were advertised in serial campaigns *avant la lettre*. These campaigns will in turn be compared to the media planning of campaigns for other serials and volume-form novels by Ouida and her contemporaries. The paper thus seeks to make a contribution not simply to the study of Ouida but to the transnational history of nineteenth-century publishing and marketing in general.

Andrew King is Professor of English at the University of Greenwich. He is the co-editor of the *Researching the Nineteenth-Century Periodical Press: Case Studies* (2017), the Routledge *Handbook to Nineteenth-Century Periodicals and Newspapers* (2015), *Ouida and Victorian Popular Culture* (2013), and editor or author of numerous other volumes, chapters and articles on nineteenth-century periodicals and popular fiction. He is currently finishing a literary biography of Ouida before returning to more work on trade and professional journals.

19 March 2018 – Vincent Trott (The Open University/Oxford Brookes University) 'Humour, Propaganda and Print Culture: American Satirical Magazines during the First World War'

During the First World War, humorous magazines played an important role in galvanising popular support for the war effort across the combatant countries. They also played a significant role in shaping public opinion

regarding the war in the United States, which remained neutral until 1917. Many magazine editors and publishers adopted a staunchly pro-Allied stance upon the outbreak of war in 1914 and, as the conflict progressed, some began to argue the case for US intervention. Jokes, cartoons and satirical articles were important weapons in an editor's arsenal, but the significance of humour and laughter during the First World War, and especially in the United States during this period, has often been overlooked by historians. This talk will discuss how a range of American humour periodicals – including *Life*, *Judge* and *Puck* – sought to influence public opinion during the First World War. It will also situate these periodicals within the wider context of American publishing during the conflict, demonstrating how the industry helped to pave the way for American intervention.

Vincent Trott is Lecturer in History at the Open University, and a lecturer at Oxford Brookes University, where he teaches publishing and book history. His first book, *Publishers, Readers and the Great War* (Bloomsbury, 2017), explores the role of the publishing industry in shaping the memory of the First World War in Britain. He is currently researching humour during the First World War, with a particular focus on satirical periodicals.

26 March 2018 – Nicola Wilson (University of Reading)

“Don't know what upset Sylvia”: Book Club Judges, Editing and Censorship'

On 9 January 1931, Eric Linklater sent a telegram to the publisher Jonathan Cape explaining: 'Don't know what upset Sylvia'. The text in question was Linklater's forthcoming *Juan in America*, at stake was the 'delicate mind of the General Reader'. Sylvia Lynd – bookwoman, critic and forceful judge on the Book Society Ltd – had objected to reading part of Linklater's manuscript. It wouldn't make the cut as a Book Society Choice until the offending passage was removed. The editorial impact of interwar book-of-the-month club judges who were reading new works in proof form, pre-publication (unlike the judges of literary prizes like the *Femina Vie Heureuse* or cheap reprint series including the Book Guild or Foyle's Book Club) is not well known. Drawing upon case studies in my new book, *Books by Mail: The Book Society 1929-69*, this paper explores the expansive editorial role of book club selection committees and what their reading, reviewing, and taste-making involved.

Nicola Wilson has broad research interests in twentieth-century literature and print culture, and in working-class writing. Her first book was *Home in British Working-Class Fiction* (2015) and she has written book chapters and articles on publishers' and digital archives, libraries and book distribution, colonial editions, literary censorship, twentieth-century reading patterns, and Leonard and Virginia Woolf's Hogarth Press. Her current book project, *Books by Mail: The Book Society 1929-69* was funded by a British Academy Postdoctoral Fellowship. Her latest book, the co-authored *Scholarly Adventures in Digital Humanities: Making the Modernist Archives Publishing Project*, is part of Palgrave's New Directions in Book History series.

9 April 2018 – Samantha Rayner (University College London)

'Penguin Parade! Penguin Books and the Venture into Periodical Publishing'

This session will explore how Penguin Books experimented with periodical publication of new writing in the late 1930s. The Penguin Parade series was the first real set of Penguin Periodicals, and the first volume, published in November 1937, was edited by Denys Kilham Roberts. With the onset of the war and the advent of *Penguin New Writing* in 1940 the series ended. The frequency which in 1938 produced three issues, gradually diminished to one per year. The series was restarted in 1947 under the editorship of J. E. Morpurgo. Despite a new cover, a new focus on critical and informative contributions, and the inclusion of photographs and colour plates, only three were produced. What impact did these two short-lived series have? What was their place in creating new spaces for writers in the pre- and post- Second World War period?

Samantha J. Rayner is a Reader in Publishing at UCL, where she is also Director of the Centre for Publishing. She teaches and writes on publishing and book related topics, with special interests in publishing archives and publishing paratexts, the culture of bookselling, editors and editing, and academic publishing. She has also taught extensively on English Literature courses and has specialisms in Medieval and Arthurian texts. She is Deputy Editor of the Journal for the International Arthurian Society, General Editor for a new series of publishing and book trade minigraphs with CUP, called Gatherings, and a member of the UCL Press Board. Part of her current research is investigating how Penguin Books made canonical texts accessible to the general reader: Penguin Parade was an intriguing find as part of that work.

16 April 2018 – Andrew Nash (IES/SAS, University of London)
‘Authors and the value of serial publication at the end of the nineteenth century’

This paper will discuss the market for serial fiction in newspapers and periodicals in the late nineteenth century in the context of the economics of authorship. The expansion of the serial market in 1870s and 1880s coincided with the emergence of the professional literary agent, and, in 1883, the founding of the Society of Authors. By assessing the careers of a representative sample of writers, this paper will discuss the value of the serial market to authors of the period, and sketch out some of the contractual arrangements under which they worked.

Andrew Nash is Reader in Book History and Deputy Director of the Institute of English Studies, School of Advanced Study, University of London.

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