

Contents

	List of figures	page vii
	List of tables	ix
	Acknowledgements	xi
	List of abbreviations	xiii
I.	Reading and its consequences	I
2.	Economic characteristics of the printed-book industry	19
3.	Intellectual property	43
4.	Anthologies, abridgements, and the development of commercial vested interests in prolonging the obsolete	66
5.	The high monopoly period in England	84
6.	The explosion of reading	103
7.	The old canon	122
8.	Shakespeare	140
9.	Literary production in the romantic period	158
IO.	Manufacturing	177
II.	Selling, prices, and access	186
12.	Romance	210
13.	Reading constituencies	235
14.	Horizons of expectations	268
15.	'Those vile french Piracies'	293
16.	'Preparatory schools for the brothel and the gallows'	307

V



vi	Contents	
17.	At the boundaries of the reading nation	339
18.	Frankenstein	357
19.	North America	374
20.	Reading, reception, and dissemination	394
21.	The romantic poets in the Victorian age	413
22.	The political economy of reading	433
	APPENDICES	
I.	Markets, book production, prices, and print runs	453
2.	Intellectual property and textual controls. Custom, law and practice	480
3.	Intellectual property. Rights of authors and performers, anthologies and abridgements	490
4.	Intellectual property. Popular literature, England	499
5.	Book costs, prices, and margins. Romantic period and later	506
6.	The old canon	525
7.	Romantic period. Book production arranged by literary genre	551
8.	Periodicals	572
9.	Romantic period. Authors and texts. Publishing histories, prices, print runs, and sales	578
IO.	Libraries and reading societies	665
II.	Pirate and radical publishers and publications	676
12.	Shakespeare	692
13.	The romantic poets in Victorian times	715
	Bibliography Index	724 743



Figures

I.	An English printing shop in the age of moveable type, showing	g
	the writing, composing, type-setting, inking,	
	drying, and pressing. From George Bickham, The Universal	
	Penman (1735–41).	page 10
2.	A 'number' sold for sixpence, 1823.	117
3.	The old canon. First page of a four-page catalogue of	
	Cooke's editions of inexpensive reprints, c. 1810.	129
4.	Frontispiece to Roach's selection of eighteenth-century verse	
	sold in 1792 at sixpence a part.	136
5.	Tabart's Juvenile Library. From S. W., A Visit to London	
	(1808).	138
6.	A stereotype foundry of 1829. From George A. Kluber,	
	A New History of Stereotyping (New York 1941).	183
7.	Advertisement of a provincial bookseller, late eighteenth	
	century, showing the close links between the printed book	
	and pharmaceutical industries. Pasted in a copy of Eliza	
	Heywood's Epistles for Ladies, property of Lloyd and Dennis's	
	Circulating Library, Thetford.	190
8.	Lackington's 'Temple of the Muses', Finsbury Square,	
	London. From <i>Jones's Classical Family Library</i> (1830).	197
9.	'Four specimens of the reading public'. By A. Crowquill.	
	Published by Fairburn, 7 August 1826. British Museum.	223
	'The Library'. Coloured aquatint by Ackerman, 1813.	238
II.	A label of Burgess's Circulating Library, Ramsgate. Pasted	
	in a copy of Letters of Abelard and Heloise (1785).	243
12.	Printed bookplate of Worcester Library. In <i>The Exodiad</i>	
	(1808).	248
13.	Printed label of Mr Ridge's Book Society, 1817. Probably	
	Newark. In a copy of Southey's Poet's Pilgrimage to Waterloo	
	(1816).	251

vii



viii	List of figures	
14.	A Scottish child being taught to read from the family Bible. From Mrs Marshall, A Sketch of My Friend's Family	
15.	(1818). 'Tales of Wonder'. A satirical print by Gilray on the effects of reading on impressionable ladies. Undated. From Amy Cruse, The Englishman and his Books in the Early Nineteenth Century	271
	(1930).	283
16.	The government's attempts to prevent freedom-loving Britannia from reading. From <i>The Man in the Moon</i> (William Hone, second edition 1820). The figures wielding the noose,	
	axe, dagger, and chains are Wellington, Castlereagh, and	
	Canning.	308
17.	Advertised publications of the pirate publisher William	
	Dugdale (1824), showing that Byron's <i>Don Juan</i> and Shelley's	
	Queen Mab were sold cheaply alongside expensive	
	pornography. Printed on covers of Byron's <i>The Prisoner of</i>	
0	Chillon, pirated in 1822.	326
18.	Byron's <i>Don Juan</i> . Title page and portrait frontispiece of a	
	pirate edition, the author identified by the excessively Byronic	
	portrait, reversed from an original by Harlowe.	332
19.	Title page and illustration of <i>Guy of Warwick</i> , a mediaeval	
	romance read mainly in abridged versions until the mass extinction in the romantic period.	251
20	Reading aloud to the family by candlelight. From <i>A Course of</i>	351
20.	Lectures for Sunday Evenings (1783).	396
21.	'Sketches from a Fashionable Conversazione'. 'Sentimental,	<i>)</i> /•
	Narcissical, Byronical, Ironical'. From a cartoon by	
	'Shortshanks' (1828).	404
22.	'Catherine Macaulay in her Father's Library' from Clever Girls	
	(Victorian n.d.).	426

All figures, except number 9 are reproduced from the author's collection.



Tables

3.I.	Summary of the changing intellectual property regime,	
	sixteenth to nineteenth century	page 54
8.1.	Shakespeare. Minimum prices	155
8.2.	Shakespeare. Market value of the intellectual property in the	
	'Dramatic Works', as sold at closed auction	156
II.I.	Representative book prices, 1810s, 1820s, retail	194
II.2.	An indication of the shape of the demand curves, copyrighted	ł
	books, romantic period. Sales of Moore's Lalla Rookh	198
11.3.	Rising retail price of the long romantic poem	200
11.4.	Steeply rising retail price of the three-volume novel	203
11.5.	Illustrative prices of out-of-copyright poets, 1810s	
	and 1820s	204
11.6.	Prices of comparable baskets of verse reading, c. 1820, at	
	cheapest new retail prices	204
11.7.	Prices of a comparable quantity of novel reading, c. 1820, at	
	cheapest new retail prices	204
12.1.	Printed verse of the romantic period. Records and estimates	
	of total book production during the period	217
12.2.	Individual long romantic poems. Production during the	
	romantic period	218
12.3.	Novels of the romantic period. Estimated total book	
	production during the period and later	221
12.4.	Individual new novels and romances. Estimated sales during	
	the romantic period. Excluding collected editions, exports,	
	imports, and piracies	222
	Characteristics of collective reading institutions	263
13.2.	Collective reading institutions	265
	Reading societies, 1821, geographical spread	265
	Implied multipliers, 1821	266
16.1.	Southey's 'Wat Tyler,' all pirated	318

ix



X	List of tables	
16.2.	'Don Juan,' early cantos. Prices and production	327
16.3.	'Don Juan,' whole poem, falling prices	330
16.4.	The radical canon, 1820s onwards	337
22.1.	Author-led model	447
22.2.	Reader-led model	448
22.3.	Commercial and political model	449