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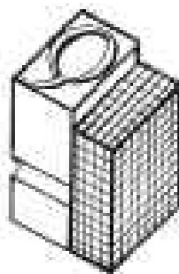
A periodical bulletin of research in progress on the history of the British book trade

Issue 24   Summer 2011

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The British Book Trade Index on the Web
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Important message for Quadrat subscribers

Welcome to another issue of Quadrat containing articles, notes and queries, book reviews and reports from conferences and workshops, all designed to give you an indication of the vibrancy of our topic of book and printing history.

For the last three years we have been producing Quadrat in two forms: in hard copy and in electronic form. In view of the encouraging uptake by subscribers of the digital version, and the increasing costs of maintaining a hard copy version which is posted to subscribers, we think that the time has come to move to an all-electronic publication. This will also open up Quadrat to a new avenue of scholarship. Live links can be placed within the text of articles and reports. Reviews of websites and electronic resources can now be accepted.

IMPORTANT, ACTION REQUIRED:

Quadrat goes electronic!

Could all subscribers not currently receiving Quadrat by email please contact the editor at C.M.Armstrong@mmu.ac.uk indicating the email address to which they would like Quadrat sent in future? Unfortunately if you fail to do this, you will not receive next year's issue.

For the very few of you who do not have access to a computer, it will be possible to request a printed version, but this will only be a print out from the e-copy and not a professionally printed pamphlet. If you are in this position, please write to: Dr Catherine Armstrong, Editor of Quadrat, Dept. of History, Manchester Metropolitan University, Geoffrey Manton Building, Rosamund Street West, Manchester, M15 6LL.

Any queries about anything in this journal or suggestions for future material, please contact me: *C.M.Armstrong@mmu.ac.uk*

Catherine Armstrong

Report on *Print Networks* conference, Aberystwyth, 2011

Hosted in the National Library of Wales in Aberystwyth, this year's Print Networks Conference explored the links between religion and the book trade from the Middle-Ages to the twentieth century.

- 19 July -
The three papers presented at the opening session focused on English books printed abroad and highlighted the importance of profit as a driving force in some publishing ventures. Barry McKay's and Caroline Archer's paper introduced the audience to a copy of the *Missale Romanum*, printed in the 1590s by the house of Giunta in Venice. The most striking feature of the book was its typeface, a Gothic rotunda, which had long gone out of fashion in Italy and would rather indicate the publishers' interest in targeting Northern European markets. Next, Marja Smolenaars's paper offered a fascinating glimpse at some of the business practices of mid-seventeenth-century Dutch publishers, with a focus on the printing house of one Johan Stam of Amsterdam. We learnt that a sizeable quantity of fake 'English' Bibles was smuggled from the Netherlands into England, owing to a loophole in the law which banned the importation of books but did not extend to sheets. My own paper emphasised the pivotal role of Catholic Antwerp in the production of English Protestant propaganda directed against Mary Tudor's regime.

The second session explored the production and circulation of Catholic literature in sixteenth- and seventeenth-century England and Wales. In Paul Bryant-Quinn's paper, we learnt of the Italian origins of two seminal Welsh Catholic texts, the *Dosparth Byrr*, a grammar, and the *Athrawaeth Gristnogawl*, a catechism. Both printed in the late 1560s, they may have represented an attempt to raise the reputation of the Welsh language, in spite of their shoddy layout and many mistakes. Geraint Evans's paper then introduced us to a Welsh copy of Robert Southwell's 'Letter to his Father',

printed in Paris in 1612. The provenance history of this rare copy shows that Welsh Catholic writings circulated along the main European networks of book distribution. Finally, based on his analysis of the Borough Records of Leicester, John Hinks's paper gave us an insight into the world of peddlers who illegally distributed Catholic literature in Jacobean Leicestershire.

Our first guest speaker, Cathy Shrank, brought the day to a close with her analysis of compositorial practices in sixteenth-century England. Skilled compositors were indeed expected to achieve a balancing act, which consisted in accommodating readers' needs without sacrificing the author's personality.

After dinner, an informal session examined the work in progress undertaken by some of the conference organisers and covered a range of topics, from chapbook circulation and nineteenth-century newspaper publication to printed shepherds' guides.

- 20 July -
The next two sessions focused on eighteenth- and nineteenth-century prints in relation to the variety of religious movements which were characteristic of the British Isles and Ireland at the time.

Keith Manley kick-started the first round of papers with an account of the role played by the Scottish Presbyterian John Kirkwood in setting up parochial libraries. Initially aimed at providing resources for the poor and young ministers, these libraries helped to spread learning through Scotland. Annemarie McAllister then charted the physical evolution and growing moral influence of *Onward*, a children's temperance periodical, first launched in Lancashire in the late nineteenth century. Diana Patterson brought the session to a close with a lavishly-illustrated paper in which she tentatively linked the use of scruffy wastepaper bindings to English religious dissidents in the eighteenth and nineteenth centuries. Such groups, she assumed, might have wished to promote education through a more affordable medium.

The second session of the day moved to the exploration of the book trade in Wales and Ireland. Drawing on manuscript documents owned by Edmund Jones, Adam Coward's paper reconstructed some of the English printed resources upon which

the eighteenth-century itinerant Welsh preacher and Revivalist based his views. In the next paper, Toby Barnard evaluated the impact of the circulation of Catholic literature in eighteenth-century Ireland. With most of the Catholic material originating in England and owing to a lack of Irish fonts available to local printers, he concluded that the dissemination of Catholic prints reinforced Anglicization while hastening the decline of the Irish language in the process. Thomas Power then examined the work carried out by the nineteenth-century Evangelical missionary D. A. Doudney in the Irish mining communities of Bunmahon and Knockmahon. Hoping to instil values of industry and self-reliance in his young charges, Doudney set up a printing school. The experiment was, however, short-lived as a range of setbacks led to the school's closure.

In the afternoon, some of us were treated to a visit of the Roderick Bowen Library in Lampeter, where the curators introduced us to some of the Library's treasures.

- 21 July –

The last morning of the conference was dedicated to the Welsh book trade with a series of papers examining Welsh prints and manuscripts over a broad time-span.

Huw Owen opened the first session of the day with a paper charting the influence of Calvinist Methodists on the cultural heritage of Wales, most notably its chapels. In spite of Calvin's misgivings regarding the use of images in a godly environment, individual Methodist ministers encouraged the teaching of visual arts. Next, Philip Henry Jones gave us an overview of sermon publishing in Welsh in the nineteenth century. Delivered in their thousands every Sunday in Welsh pulpits, sermons were the keystone of the Calvinist religious Revival in the country. Finally, D. Ben Rees examined Peter Williams's pioneering feat of Bible editing. Published for the first time with notes and comments, Williams's Welsh Bible remained affordable. In time, it became a treasure for poor families and was used throughout the Victorian era.

The second session opened with a paper that touched on the mediaeval world. David Williams showed us some beautifully-crafted manuscripts from Wales and Herefordshire, each with its

own story to tell. Rhidian Griffiths then introduced us to *The Bible in Wales*, an early-twentieth-century bibliographical landmark which Sir John Ballinger, the first librarian of the National Library of Wales, had originally put together as an exhibition catalogue.

Our second guest speaker, Eryn White, rounded off the conference with an informative overview of the development of Welsh religious printing. From its humble beginnings in 1546, when the London printer Edward Whitchurch issued the first known book in Welsh *Iny lhyvyr hwrn*, Welsh printing steadily developed throughout the next two centuries. In 1563, an act was passed which sanctioned the publication of the Bible in Welsh and triggered a flurry of religious printing. In the late eighteenth century, the production of the Williams Bible led to the emergence of Camarthen as an important printing centre.

Overall, this well-organised event afforded all of us many opportunities to share our interests in the book trade in a friendly and learned environment. I would like to thank this year's Print Networks Committee for awarding me the Conference Fellowship.

Charlotte Panofré
University of Cambridge

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QUADRAT GOES ELECTRONIC! ACTION REQUIRED.
Please see the inside front cover for instructions for all subscribers!

Progress report on *Print Networks* Series

The next volume in the series, entitled *From Compositors to Collectors: Essays in Book-Trade History* is about to go to press with the British Library and Oak Knoll. It has been delayed somewhat due to uncertainties at the publishers and the difficulties of dealing with electronic images, but the committee is excited to announce the volume is finally on its way. The volume contains nineteen essays taken from the conferences of the last four years.

Volumes on The Early Modern Book Trade, edited by John Hinks and Victoria Gardner and the Religion and the Book Trade, edited by John Hinks and Lisa Peters are forthcoming.

Next year's conference will be held on July 10-12 2012, jointly with the University of Leicester on the subject of Cheap Print and the Book Trade. A call for papers will be issued in the Autumn.

A Typographical Study of the Early Haydock Folio Bibles

While the English speaking world celebrates the 2011 Authorised Version Quattrocentennial, there is a concurrent Bicentennial of great biblical significance to English speaking Catholics. July 11, 1811 saw the first sheet printed of the first Haydock Bible.[1] This remarkable work, reproduced in a long series of later editions, would become the best known English language Catholic Bible in England and America for the remainder of the 19th century and would ultimately enjoy a rebirth in our present day.

The publisher was Thomas Haydock (1772-1859) of Manchester, from a centuries old Catholic Recusant family. His brother, Rev'd. George Leo (1774-1849), compiled extensive apologetic annotations for the Old Testament. Despite the difficulties faced by Catholic publishers even as the Penal Period was drawing to a close[2], as well as the particular problems resulting from Thomas Haydock's own lack of sound business skills,[3] the

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[1] Gillow, Joseph, *The Haydock Papers*, Burns & Oates. Limited, London & New York, 1888, p. 203

[2] The Catholic Emancipation Act was passed in 1829.

[3] Gillow, Joseph, *A Literary and Biographical History or Bibliographical Directory of the English Catholics from the Breach with Rome in 1534, to the Present Time*, Burns & Oates, London; Catholic Publication Society, N.Y., [1895-1902], Vol. III, pp. 219 & 228.

first Haydock Bible was brought forth in a magnificent folio edition, printed in a series of numbers and completed in 1814. Copies of the folio edition remained in circulation until at least 1831, to be followed by a long series of quarto editions that continued to appear until early in the 20th century.[4] Existing accounts of Haydock's folio Bible indicate two separate printings. Gillow states that there was a first impression of 1500 copies and a second "edition" made necessary by additional subscribers. While he gives printing dates from July 11, 1811 through September 11, 1814, he states the second "edition" "…was executed at his [Thomas Haydock's] Dublin establishment in 1812, etc."[5] It would appear from this that beginning in 1812, Haydock would have been simultaneously printing two separate sets of leaves, one each from his Manchester and Dublin locations. The title pages tend to confirm this. The first general title dated 1811 (see Illustration No. 1) states the Bible was printed in Manchester at Haydock's "…Original Catholic Publication Warehouse, 2 Stable-Street, Lever's Row."

<insert image 1 here>

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[4] During the years 1823-1825, Irish immigrant Eugene Cummiskey (1792?-1860) published a folio Haydock Bible in Philadelphia. The author was unable to locate any record of involvement by Thomas Haydock with that edition.

[5] Gillow, Joseph, *The Haydock Papers*, *op. cit.*, 203.

The next two general title pages, both dated 1812, state printing was at Haydock's "…Original Catholic Publication Warehouse, No. 9, Cumberland-Street" in Manchester "…and at His Shop, No. 19, Anglesea-Street, Dublin". The next, dated 1813, states that printing was at No. 17, Lower Ormond Quay, Dublin. As Gillow correctly states, "It is difficult from Haydock's own descriptions to classify the various editions accurately, his difficulties caused them to be so much intermixed."[6] Due to the substantial variation in the complement of leaves found in extant copies and possible confusion caused by title page dates, this author thought it useful to gather multiple copies side by side and collate them for comparison purposes. This article provides a detailed such collation, with helps for identifying the different sets of leaves. It should be of value to librarians, scholars and collectors in classifying different copies. It should also be of use to students of the history and countless vagaries of handset printing.

For this study, ten copies were gathered: five complete, three incomplete, and two separate New Testaments. Included are copies with each known general title page, dated 1811, 1812, and 1813, plus a copy with a previously unknown general title page dated 1823 and styled "Second Edition" with the imprint of Haydock's Ormond Quay Dublin location.[7] Two separately published New Testaments dated 1831 are also included. Each leaf of each copy was closely examined for distinctive characteristics that would identify a separate printing.

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[6] Gillow, Joseph, *A Literary and Biographical History*, *op. cit.,* Vol. III, p. 229.

[7] This title page formalizes the existence of a "second edition," referred to in other sources by earlier dates as follows: Pope, Hugh, *English Versions of the Bible*, B. Herder Book Co., St. Louis & London, 1952, p. 397, styles the 1813 edition as "second." Cotton, Henry, *Rhemes and Doway*, Oxford at the University Press, 1855, p. 207, dates the "second" edition 1812-1813. Herbert, A.S., *Historical Catalogue of Printed Editions of the English Bible 1525-1961*, The British and Foreign Bible Society, London; The American Bible Society, N.Y., [1968], refers to an edition "reissued" with the 1813 general title and the 1831 NT title (p. 345).

Unfortunately, the author found no uniform characteristic for easily identifying all folios in each set.[8] When the leaf includes the beginning of a Book, has a distinctive typographical point, or has a vignette, differences are easily noticed. However, in most cases, the distinction had to be based on differences in the placement and/or the font size of the "initial," or combination of numbers and letters that appears in the lower margin of every fourth page that begins each "folio," or set of two conjugate leaves. Judging distinctions in the "initial" font size and placement is only possible if one has both exemplars side by side since the distinctions are so slight. Therefore, to assist in collating separate copies, the author has listed in Table no. 1 a series of the more readily identifiable typographical points.

Table No. 1: Distinctive typographical points in the Manchester and Dublin Sets

<u>Manchester</u>
p. [13] (OT) Introduction in two paragraphs
p. 31 (OT) Gen 15:12 "seised" for "seized"
p. 58 (OT) Gen 35:8 capitalizes "T" in "The oak of weeping."
p. 71 (OT) Gen 44:16 "allege" spelled correctly
pp. 80-81 (OT) split name: p. 80 ends with "Ja-"; p. 81 begins with "-cob's"
p. 198 (OT) Num 15:38 "ribands" rather than "ribbands"
p. 289(OT) has General title vignette
p. 306 (OT) Jos 11:6 Josue misspelled "Joue."
p. 634 (OT) has General Title vignette
p. 648 (OT) has Basket vignette
p. 682 (OT) has Wheat stalk vignette
P. 684 (OT) Judith 2:7 "commanded" misspelled "cammanded."
p. 697 (OT) Judith 13:28 "mayest" spelled "mayst[i]"
p. 717 (OT) has General title vignette
p. 889 (OT) Psalm 147:17 "crystal" is spelled "chrystal."
p. 890 (OT) has General title vignette
p. 921 (OT) has General title vignette
p. 932 (OT) has General title vignette
p. 939 (OT) has General title vignette
p. 958 (OT) has General title vignette
p. 1072 (OT) Isa 62:4 has no comma between "..called, My…"
p. 1160 (OT) has General title vignette
p. 1267 (OT) has Wheat stalk vignette
p. 1300 (OT has Wheat stalk vignette
p. 1317 (OT) has Wheat stalk vignette
p. 1379 (OT) correctly numbered
p. 1380 (OT) II Mach 14:20 printer's spacer mark after "covenants."
p. 1383 (OT) has Wheat stalk vignette

unnumbered page at end of OT Chronological Index (initial 16B4) has Wheat stalk vignette

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[8] Asterisks appear with the initials on some folios, but in different sets and too infrequently in the copies studied to identify a pattern.

p. 72 (NT) has Sword & Shield vignette

p. 75 (NT) second "was" spelled correctly in Mark 2:2

p. 90 (NT) Mark 11:6 words "him go" rendered "himg o"

p.101 (NT) has Basket vignette

p. 155 (NT) last line of introductory remarks "faggots" spelled "fagots"

p. 199 (NT) has General title vignette

p. 249 (NT) has General title vignette

p. 273 (NT) has General title vignette

p. 293 (NT) has correct initial: 4H

p. 311 (NT) has General title vignette

p. 341 (NT) "consists" spelled correctly in annotation to 1 Thess. 5:16

p. 345 (NT) has General title vignette

p. 410 (NT) has Wheat stalk vignette

p. 414 (NT) has Wheat stalk vignette

p. 418 (NT) Apoc. 2:12 leaves hyphen out of "two-edged"

p. 446 (NT) has Basket vignette

unnumbered page (initial 5Z4) at end of NT Chronological Index has General title vignette

unnumbered page (initial [6C1]) has Basket vignette

Dublin

p. [16] (OT) Introduction in one paragraph; no asterisk after initial "D"

p. 59 (OT) Gen 36:6 ends with comma rather than period

p. 111 (OT) Exod 25:4 verse ends with period rather than comma

p. 168 (OT): Lev 25:8 "forty-nine" is rendered "fortynine"

p. 229 (OT) Num 35:6 letter "s" in "shed" misaligned

p. 276 (OT) Deut 28:18 letter "y" in first "thy" is misaligned

p. 283 (OT) Deut 32:9 letter "a" in "inheritance" inverted

p. 311 (OT) Jos 15:14 double comma after "Tholmai"

p. 330 (OT) Judg 2:4 "angel" spelled "angle"

p. 383 (OT) I Kings 6:15 no period at end of first sentence

p. 388 (OT) I Kings 9:9 last "t" in "that" is misaligned

p. 489 (OT) III Kings 12:18 second "o" in Roboam is oversize

p. 515 (OT) IV Kings 4:8 letter "s" in Eliseus misaligned in some copies; v. 4:16 ends with comma rather than period

p. 532 (OT) IV Kings 14:14 "H" in "house" is capitalized

p. 551 (OT) IV Kings 24:12 "eighth" spelled "eight"

p. 588 (OT) I Para 27:21 letter "i" in "in" misaligned

p. 634 (OT) no vignette at bottom of page

p. 674 (OT) Tobias 6:6 letter "w" in "way" inverted

p. 702 (OT) Esther 1:19 letter "q" in "queen" misaligned

p.713 (IT) Esther 13:5 verse ends with period rather than comma

p. 714 (OT) Esther 14:8 verse ends in period rather than comma

p. 715 (OT) Esther 15:10 no period at end of verse

p. 717 (OT) has Two flower vignette

p. 731 (OT) Job 14:5 letter "s" misplaced: "months is" rendered "month sis"

p. 788 (OT) Psalm 27:1 second "t" in "that" misaligned or missing

p. 792 (OT) several misalignments

p. 866 (OT) Psalm 114:2 letter "o" in "unto" misaligned

p. 890 (OT) has Two flower vignette

p. 894 (OT) Prov 5:10 verse ends with period rather than comma

p. 905 (OT) Prov 15:24 "above" rendered "a bove"

p. 921 (OT) has Two flower vignette

p. 932 (OT) has Two flower vignette

p. 939 (OT) has Two flower vignette

p. 958 (OT) has Two flower vignette

p. 974-5 (OT) Eclus 16:8 "pardon" spelled "partdon"

p. 1102 (OT) Jer 22:2 letter "J" in "Juda" not capitalized

p. 1136 (OT) Jer 49:7 letter "e" in "counsel" is misaligned

p. 1160 (OT) has Two flower vignette

p. 1195 (OT) Ezech 27:33 "merchandise" spelled "merchandize"

p. 1228 (OT) Dan 3:1 flawed letter "h" in "Nabuchodonosor"

p. 1244 (OT) Dan 11:9 flawed letter "d" in "kingdom"

p. 1249 (OT) Dan 13:61 verse ends with period rather than comma

p. 1267 (OT) has no vignette

p. 1284 (OT) page heading reads "Daniel" instead of "Micheas"

p. 1296 (OT) Soph 2:10 "befall" spelled "befal"

p. 1300 (OT) has Two flower vignette

p. 1302 (OT) Zach 1:16 letter "T" in "thus" capitalized

p. 1317 (OT)has no vignette

pp. 1362, 1364, 1366, 1368 & 1369 (OT) have page numbers in different font

p. 1383 (OT) has no vignette

unnumbered page (initial 16B4) has Sparrow vignette

p. 72 (NT) has Bird perched on limb vignette

p. 90 (NT) Mark 11:6 words "him go" rendered "hi mgo"

p.101 (NT) has Basket vignette

p. 158 (NT) John 1:33 letter "t" in "spirit" misaligned

p. 181 (NT) John 11:52 "together" spelled "togetehr"

p. 195 (NT) John 19:29 "sponge" spelled "spunge"

p. 199 (NT) has Two flower vignette

p. 203 (NT) Acts 2:30 letter "o" in "to" misaligned

p. 212 (NT) Acts 7:18 letter "t" in "not" inverted

p. 221 (NT) last line of annot. to Acts 12:7 (What reverence….) misplaced in annot. to Acts 11:24

p. 229 (NT) Acts 16:22 "off" spelled "of"

p. 240 (NT) Acts 23:2 "priest" spelled "ptiest" (corrected in some copies)

p. 249 (NT) has Bird in brush vignette

p. 254 (NT) Rom 2:13 superscript letter "h" misaligned

p. 259 (NT) Rom 7:2 letter "e" omitted in second "her"

p. 273 (NT) has Two flower vignette

p. 293 (NT) incorrectly initialed as 4M*

p. 300 (NT) II Cor 3:6 letter "s" in "ministers" misaligned

p. 302 (NT) incorrectly numbered as p. 303

p. 311 (NT) has no vignette

p. 345 (NT) has Two flower vignette

p. 392 (NT) I Peter 1:3 word "a" misaligned

p. 394 (NT) I Peter 2:13 letter "s" in "subject" misaligned in some copies

p. 396 (NT) I Peter 4:4 hyphen separating halves of "con-fusion" misaligned

p. 397 (NT) I Peter 4:16 letter "c" in "Christian" not capitalized

p. 410 (NT) has Shepherd's crook & tiara vignette

p. 414 (NT) has Rooster vignette

p. 446 (NT) has Shepherd's crook & tiara vignette

unnumbered page (initial 5Z4) at end of NT Chronological Index has Crow vignette

     This comparison confirms that two complete, distinctive sets of leaves were printed. For the purpose of this study, the two complete sets are styled "Manchester" and "Dublin." Presumably, these are what have been considered in other accounts as the "first" and "second" editions, although, as we will see, most copies mix leaves from each set. In fact, the leaves in each set were made

to be interchangeable. With only two exceptions[9] the Scripture text on each folio begins and ends with the same word or hyphenated break in a word throughout both sets.

In addition to the two basic texts, there are "extras," or partial sets of sheets, which presumably became necessary to complete individual copies as they were sold. Title pages indicate that copies of the complete Bible continued to be sold as late at 1823, and copies of the New Testament as late as 1831.[10] More than one "extra" was printed for some of the leaves, up to five in some cases, especially toward the beginning of each testament. These partial sets are styled "Extra 1 – Extra 5 in Table No. 2."

The author's detailed study of each leaf also made apparent an order that the different copies studied appear to have been produced. This resulted in their classification as Copies One through Ten (See Table No. 2). Of course, this ordering of copies involved some conjecture, as the production and distribution of sheets and their combining into an ultimate bound volume is a process subject to indeterminate variables. However, a pattern of dominance, first by the Manchester set, then by the Dublin, emerges. Copy 1 appears to have the earliest folios, with the

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[9] The exceptions are as follows: in the Old Testament between folio U, ending on page 80 and folio X, beginning on page 81 (the Manchester text ends page 80 with the hyphenated "Ja-," while the Dublin and Extra No. 1 sets end one word earlier with the word "of;"); and in the New Testament between folio Pp, ending on page 140 and folio Qq, beginning on page 141 (the annotation in the Manchester text on page 140 ends several words earlier with the word "own," while the Dublin text ends with the word "and.") There are occasional cases where individual pages within a folio end with different words. However, this would have no effect on the continuity.

[10] Thomas Haydock experienced considerable personal hardships during this period: imprisonment for debt in 1818, and the death of his wife in 1823. Gillow, Joseph, *The Haydock Papers, op. cit.*, pp. 203-204

exception of a single "extra."[11] That copy was used as a base, and its text is the one styled "Manchester" for this study. By Copy No. 4 the "Dublin" set becomes dominant, especially among the latter two thirds of each testament. This suggests that if the 1500 copies mentioned by Gillow is a reference to the Manchester set, there must have been more copies printed of the Dublin. It also suggests that most, if not all, the "extra" sets were printed in Dublin.

Table No. 2: Copies used for this study.

	Copy 1	Copy 2	Copy 3	Copy 4	Copy 5
Contents	Complete	Lacks NT	Lacks II Kings - Eccles. & NT	Lacks NT	Complete
Vol I Title	1811	1812 (no asterisk)	1812*	1811	1812*
Vol II Title	1814	Lacking	1814	Lacking	1815
NT Title	1812 (no asterisk)	Lacking	Lacking	Lacking	1812*
Typefaces: Dominant	Manchester	Manchester	Manchester	Dublin	Dublin
Insertions	Extra 1	Dublin & Extra 1	Dublin & Extra 1	Manchester	Extra # 1
Provenance	Carmelite Convent, Chichester	Private	Private	Private	Private

	Copy 6	Copy 7	Copy 8	Copy 9	Copy 10
Contents	Complete	Complete	Complete	NT Only	NT Only
Vol I Title	1813	1812*	1823	Lacking	Lacking
Vol II Title	1815	1815	1815	Lacking	Lacking
NT Title	1812*	1814	1814	1831	1831
Typefaces: Dominant	Dublin	Dublin	Dublin	Dublin	Dublin
	Manc. & Extras				
Insertions	#1&2	Extras 1 & 4	Extras 2, 3 & 4	Extras 1 & 5	Extra1&5
Provenance	Tullabeg College, Ireland	St. John's College, Waterford	Rt. Rev. R. MacDonald, Harbour Grace Canada	Rt. Rev. Henry Hughes, OFM Vicar Apostolic, Gibraltar	Private

Note that the general title and the NT title each have two different imprints dated 1812: one with the date followed by an asterisk, the other with no asterisk. Pope mentions an

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[11] Initial 7I3, pp.585-588.

edition with a NT title page dated 1813; however this was not found in any of the above copies.

As the Table No. 2 indicates, the general title pages are inconsistently inserted and of limited help in determining order of appearance. For example, Copy 4 with its general title dated 1811 has more of the Dublin set than Copy 3, with the title page date of 1812. However, the Vol. II and NT title pages appear to be more systematically placed.

This study sheds some light on the matter of Haydock's "second edition." It appears the leaves printed in Dublin were not originally intended to be considered a separate edition due to their admixture with the Manchester edition leaves. By the time the 1823 title page styled "second edition" finally appeared, the Manchester leaves were all likely consumed, so the term made more sense and possibly added market appeal to new purchasers.

It is interesting that certain problems cited in earlier studies of the Haycock folios were not found in any of the copies in this study. For example, Pope lists a series of corrections to omissions in certain Old Testament renderings.[12] However, none of the copies reviewed for this study had any of these corrections. This suggests there may be additional "extras" not found in this study.[13]

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[12] Pope, *op. cit.*,, p. 398, cites variations among different editions in the completion of a series of omissions to verses in previous editions of the Douay Version. The author found all copies in this study to be identical in each of the indicated verses. Incomplete: Gen 4:14; Gen 36:2, Ex 18:10, Ex 35:23, Josue 7:[17], Jud 11:18, I Kings 1:11, I Kings 17:49, II Para 32:32, and Matt 13:12. Completed were: Jud 7:18 and Heb 11:9.

[13] Cotton, op. cit., p. 153 cites an error toward the end of the annotation to Gen 1:16 describing a star as being "....the remotest star *in our Stratum*." He states the italicized phrase, which appears in the first quarto edition of 1845-1848 and in early copies of the American quarto edition of 1852 (p. 156), also appeared in the earliest printing of the folio edition but was noticed by Father Haydock. He had the phrase deleted, but not actually corrected to read "in our system." This author did not find the italicized phrase in any of the copies in this study, including those with

This study was also unable to establish the cause of Thomas Haydock's complaint in a circular quoted by Gillow about certain numbers issued from his nominal office in Manchester "which during his absence in Ireland have been printed with inaccuracy and a suppression of many essential notes…"[14] As Table No. 1 indicates, there are many printers' errors throughout the complete and Extra sets. The increase in error frequency noted in the Dublin set, might be an explanation. However, this would be contradicted by Haydock's statement that the offending numbers are from his Manchester office. Also, none of the copies studied had any fewer annotations.

As noted in the first paragraph, the Haydock Bible has enjoyed a rebirth in our present day. Beginning in 1988, a series of reproductions of the quarto editions has been continually in publication. In addition, the complete text and notes of the Haydock Bible appear on at least two websites:

http://www.veritasbible.com/commentary/haydock

http://haydock1859.tripod.com/

Continuing recognition of the contribution by the Haydock brothers thus is assured even in our digital age.

Sidney K. Ohlhausen writes from Houston, Texas. He is Treasurer of the International Society of Bible Collectors, author of the book, *The American Catholic Bible in the Nineteenth Century* (McFarland 2006).

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the 1811 general title pages, nor in four additional copies with the 1811 general title, also examined separately for this purpose. However, there may be some extant copies with this "cancelland." The intended correct rendering, "in our system," finally appears in the later copies of the American quarto edition of 1852. The persistent "stratum" error reappears in both the online versions cited in the final paragraph of this article, as they were copied from one of the early American editions cited above.

[14] Gillow, Joseph, The Haydock Papers, *op. cit.*, p. 203

'How are British history and identity commemorated in text, film and artefact?' - 8 June 2011. A Joint Book History Research Network and Textual and Visual Cultures cluster workshop

British identity, an ever-uncomfortable yet increasingly pertinent subject, was afforded valuable attention by the Book History Research Network and Textual and Visual Cultures cluster earlier this summer. From expert enthusiasts to early-career researchers and established scholars, all engaged with the title question in enlightening and entertaining fashion, thanks in no small part to the relaxed assuredness with which Manchester Metropolitan University played host.

Many key themes which were to emerge were evident in the first paper of the day, from Dr Matthew Day of Newman University College, Birmingham. The use of language in articulating an expanding British Empire was examined through an illuminating analysis of travel-writing, which had been used as evidence in legislation for expansionist European powers in the seventeenth and eighteenth centuries.

This marriage of language and politics in forging national identity was given further attention by Beth Southard of UEA. The creation of a North American 'New England' in the seventeenth century was aided in a large measure by the naming of new settlements, either after English towns and counties, or titled nobility. In this instance, Beth proposed, identity and a connection to landscape were articulated through the imposition of language, creating a vision of an English future.

English cultural identity at home, and an emerging sense of Britishness, was noted by Gervase French who presented initial findings from a University of Leicester PhD, investigating expressions of national identity as articulated in chapbook literature of the long eighteenth century. The interchangeable use of 'British' and 'English' was noted here, as well as some recurring characteristics of English heroes in this form of street literature.

Moving away from printed media, Victoria Carolan enchanted the group with research into the role played by shipbuilding films in supporting and developing a British national, naval rhetoric, building on maritime traditions and the visual imagery of working class communities. Once again, British and English were seen to be terms employed interchangeably with little regard for difference or implications. From our early twenty-first
century viewpoint, this cavalier approach to an English-dominated British Isles raised eyebrows and further research questions.

Films as a historical source were also highlighted by Dr Sean Lang, whose discussion of the use of feature films in learning and teaching about British India was an impressive melange of insights, from American demonization of Ghandi-like figures, to the role of Brother Belcher as the voice of sanity in *Carry On Up The Khyber*. Above all, it was the insights into twentieth-century Britain's view of itself, through its relationship with India, which shone through among the varied examples.

Using a different approach again, perhaps the most unexpected scholarship was delivered by Dr Pratik Chakrabati, who demonstrated the intricacies of Britain's relationship to the raw materials of medicine in the eighteenth century. Dr Chakrabati demonstrated the power of nomenclature in medicine, whereby native descriptions based on sight and taste were replaced by a purely scientific discourse. Once more, the power of language in imposing and forging identity was indisputable.

As a newcomer to the Book History Research Network, I was struck by the beguiling combination of expertise allied to a clear desire to share experiences and passions from various media and fields of research. On this evidence, future workshops are not to be missed.

Gervase French, University of Leicester

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SHARP 2011: The Book in Art and Science Conference Proceedings

From July 14-17 2011, over 250 persons from twenty countries gathered in Washington, D.C. for the 19th Annual Conference of the Society for the History of Authorship, Reading and Publishing (SHARP). The inclusiveness of the conference topic, "The Book in Art and Science", brought together a variety of professionals in the field of material-textual studies: academics and graduate students, librarians and digital humanists, collectors and booksellers, historians and scholars of science and art. Over four warm summer days, papers and keynote addresses were presented, ideas and contact information were exchanged, questions were asked and answered, and networks and synergies were formed - all to the benefit of bibliographical knowledge and bibliophilic community.

One of the major features of the conference - both a strength and a source of frustration - was that any given session boasted five to seven concurrent panels, each comprising two or three presentations. Thus a panel on the complexity of translating Lewis Carroll's *Alice in Wonderland* shared stage-time with panels on pre-Darwinian science periodicals and the Paris Academy of Sciences; presentations on typographical ornaments and first-page design coincided with presentations on the Nazi regime's censorship policies and on antebellum American publications regarding African-Americans. Even within a given panel there was often remarkable diversity: a single "digital poster session" on Saturday brought together projects related to Lord Byron, the online eco-system Second Life, the circulation of Victorian fiction, and reading Braille. Audience members were faced with a spectacular choice of topics, but had to make tough choices, and some even resorted to slipping between panels to hear individual talks of particular interest. Part of the beauty of scheduling almost 200 presentations over one weekend was that there was something for everyone; but in addition, the emergence of recurring themes from the steady torrent of information was truly notable. For instance, several papers invoked members of the Royal Society,

including Christiaan Huygens, Henry Oldenburg, and Christopher Wren; several discussed the virtues and limits of the scientific illustration (and of specific illustration technologies, such as engraving, woodcut, and lithography) at various points in history; and several others chronicled developments in the interrelated worlds of graphic novels, artist's books, and comic books, where form and content, text and image are inextricably combined.

The keynote lecturers spanned a similar range of backgrounds and topics. Jonathan Topham (University of Leeds) opened the conference with a lecture on "Why the History of Science Matters to Book History". By reminding the audience that successive textbook editions, rarely conserved, can "trace knowledge through culture"; by pointing to the mechanics of printing mathematical formulae; and by lamenting that science materials are underrepresented in library collections, Topham lent credence to the specificity of his sub-field. Further, by contrasting the history of science in book form with the history of science as learned through ephemeral handbills and realia like medicine bottles, and by playing up the strengths of science's image-text interface, he suggested that scholars everywhere can benefit from a broader approach to historical sources.

In a similar vein, Ian Gadd (Bath Spa University), who spoke on "Book History and the Organization of the Early Modern English Book Trade", argued for the value of greater context in the study of publishing. For instance, analysis of the Stationers' Company (the organization that governed London's printers), of its structure and functions, and of relationships within it, could potentially be more illuminating than the study of individual books, authors, and publishers. Similarly, while the records of the Company have been transcribed, full-scale digitization could tell us yet more. The interconnectedness of the city's various guilds is another area on which more work remains to be done—for not all printers were members of the Company, and not all members of the Company were printers. These outward-looking questions paradoxically served as deeper probes into Gadd's own topic: we need to ask, he said, what is unique about the Stationers' Company, and, in parallel, "what is the exceptionality of [printed] books *versus* other manmade objects?"

Elizabeth Eisenstein (University of Michigan, *emerita*) summarized early perceptions of the printing press in a talk based on her 2010 A.S.W. Rosenbach Lectures and the resulting publication, *Divine Art, Infernal Machine* (University of Pennsylvania Press, 2010). Given that Eisenstein was the first resident scholar at the Library of Congress' Center for the Book, it was appropriate that she delivered her lecture in the Library's historic Jefferson Building. Her compilation of rhetorical reactions to the advent of print - representing doubts, fears, hopes, and ambitions, expressed from the fifteenth to nineteenth centuries, on both sides of the Atlantic - reiterated both that mechanical printing was a watershed innovation, and that the history of the field is rich with evidence and emotion. Some of Eisenstein's sources decried printers as devilish sorcerers working black magic; others believed that both scribes *and* printers were dirty, impure, and dishonest; yet others glorified the printing press as man's most crucial invention, just as the sun was God's. Eisenstein ended her talk with a firm admonition aimed at *contemporary* critics, who prophesy the death of the author, the book, and God in a "sequence of premature obituaries". In fact, in response to the only post-lecture question from the audience, she maintained that digital technology does not affect her own scholarship at all.

But, as became evident from a multi-speaker plenary focusing on digital technologies; from various presentations that chronicled the potential and benefits of high-quality imaging, powerful searches, and online content creation; and from the active stream of short, pithy Twitter posts generated by conference-goers, the digital way is the way of the future. As plenary speaker Matthew Kirschenbaum (Maryland Institute for Technology in the Humanities) said in his short talk on "the future of the history of the book", digital humanities are relevant both to the study of the past as well as to the book history being made today.

It seemed only fitting that such an active and interdisciplinary congregation should take advantage of the many relevant spaces within the Washington, D.C. metro area. Conference sessions were hosted at the Folger Shakespeare Library, the Library of Congress, the National Library of Medicine, and the Smithsonian Institution, requiring attendees to master the

D.C. Metro even while navigating the conference program. Equally, the conference offered a breadth of "extra-curricular activities" beyond the normal bounds of papers, keynotes and receptions. Early arrivals were treated to guided pre-conference tours at the Folger Shakespeare Library, the Smithsonian's Dibner and Cullman Libraries, the Corcoran College of Art + Design, and the Library of Congress. A post-conference walking tour of the capital city's African-American heritage offered those leaving late an informal Sunday evening activity. The conference banquet took place at the Society of the Cincinnati. And the Newseum offered attendees a 50% discount on admission.

In thinking about the impact of the SHARP 2011 conference, perhaps it is most expedient to cite Michael F. Suarez (University of Virginia), whose brief remarks brought to a close a plenary on Rare Book School (RBS) entitled "Educating the Next Generation". After three RBS faculty members discussed how, and why, they taught their courses on book history, papermaking, and born-digital materials, Suarez took the stage to explain why he took on the role of director: to prevent such knowledge from "becoming obsolete, like phrenology", and to actively encourage the study of bibliography as a crucial kind of literacy. The work done by scholars of the history of authorship, reading, and publishing is valuable not only for its breadth and depth, for its discovery and acceptance of new methods and technologies, but also for the heritage and knowledge that it preserves for the future. Next year's conference convenes in Dublin, Ireland, with the theme of "The Battle for Books"; but to this attendee it seems beyond doubt that the book, in all its diversity, already has in SHARP members a strong group of staunch, erudite, and eloquent advocates.

Simran Thadani, University of Pennsylvania

Founded in London in 1964, The Printing Historical Society fosters interest in the history of printing and encourages the study and preservation of printing machinery, equipment and records of historical value.

The Society's *Journal*, issued twice annually, maintains a high standard of scholarship and distinction in production, publishing the results of original research in the histories of the machinery and equipment, of the industry and its personnel, of the printing processes, and of the design of its artefacts (books, newspapers, journals, fine prints, and ephemera). A newsletter, *Printing History News*, is published jointly with the Friends of St Bride Library and the National Printing Heritage Trust and is issued four times annually.

The Society welcomes individual and institutional members. Current members include printers, designers, typographers, publishers, librarians, collectors, booksellers, and historians. Further information on the Society and how to become a member can be found on the Society's website:

http://www.printinghistoricalsociety.org.uk

There is only one query in this issue. Peter Thornber writes

INFORMATION REQUIRED: Alan Keen post World War Two antiquarian book dealer and co-author of *The Annotator* (about the find of annotations in a hand conjectured to be Shakespeare's). If you have any thoughts, please email Peter: *hastathaas@hotmail.com*

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FUTURE EVENTS

Call for Papers: Authors, Publishers and Readers: Selling and Distributing Literary Cultures, 1880-1940.
Saturday 24th March 2012, 10-5pm, Special Collections, University of Reading.

To mark the AHRC project: The Impact of Distribution and Reading Patterns on the History of the Novel in Britain, 1880-1940 at the University of Reading, 2008-12

Confirmed speakers: Dr Mary Hammond and Dr Nickianne Moody

This one day symposium will examine the role of publishers, readers and the distributing agents of fiction on literary culture and the history of the novel from 1880-1940. It will investigate the impact that the literary marketplace had on the production of fiction in this period and consider the role that it played in the minds of authors and their publishers. How far were publishers and authors consciously seeking to produce fiction that would be acceptable to the market, and what constraints did this involve?

To what extent did changes in reading patterns and in the cultural status of fiction influence what was written and produced? What contribution can the analysis of changes in distribution and reading patterns make to a new understanding of one of the most revolutionary periods in the history of English fiction?

Key areas that we suggest will be covered include:

- commercial circulating libraries and the rise of the public library movement
- bookshops and new retail outlets
- serialisation
- reading, genre and the stratification of the fiction market
- audience and literary censorship
- the development of new reading groups and book clubs
- the colonial market
- the impact of cheap paperbacks
- using publishers' and book trade archives

As with the AHRC project which the symposium is designed to mark, the day aims to be interdisciplinary and will bring together publishing experts, book historians and literary critics. It will be held at the University of Reading Special Collections, where the nationally designated archive of British printing and publishers is held. The significance of publishers' archives lies in the insight they can give into the network of relations between author, publisher, retailer and consumer; the publishers' archives held at Reading have been used extensively as part of our project. The potentialities for research and the use of publishers' and book trade archives in literary studies will form part of the day's focus.

Proposals for papers should be emailed to Dr Nicola Wilson, n.l.wilson@reading.ac.uk no later than 16 December 2011. Proposals should be about 250 words in length. Please include your telephone and e-mail address on your proposal.

Organisers: Professor Patrick Parrinder, Dr Andrew Nash and Dr Nicola Wilson, Department of English Language and Literature, University of Reading.

David Pearson, *Books as History: The Importance of Books Beyond Their Texts*, 2nd edition, British Library/Oak Knoll Press, 2011. ISBN-13: 978-0712358323, 208 pages. $29.95, paperback.

That David Pearson's *Books as History* merited a second edition within three years attests to the volatile topography of the world of written communication. On the one hand, as Pearson simply states in his foreword, "technology moves very fast", so that the text quickly *needed* updates in light of the impact of e-books, Google's digitization project, and Amazon.com on today's reading environment (4). On the other hand, this new edition takes an old form - it is a codex, a cuboid text block bound with thread into thick paper covers - suggesting that print is still, after all, a viable medium. The volume's publication history thus implies that, while books are certainly in transition, "the death of the book" is not quite upon us yet, even under the onslaught of new media (12). This prognosis relates directly to the author's two-fold argument about the continuing value of books: first, they serve as important witnesses to their own creation, use, and afterlives, and to larger intellectual and aesthetic trends in society; second, and crucially, they do so long after their textual contents have been migrated into electronic form.

As the City of London's Director of Libraries, Archives and Guildhall Art Gallery, and the president of The Bibliographical Society, David Pearson is well-suited to make this case. He has published extensively on provenance (*Provenance Research in Book History*, 1994), and binding (*English Bookbinding Styles 1450-1800*, 2005), both areas of study which weed out the stories told by individual books. He expounds cogently and eloquently, thoughtfully and in detail, upon the context and variations supplied by historical and non-textual circumstances like printing, illustration, binding, ownership, annotation, mutilation and destruction. He rallies into service not only famous personages like William Caxton, Eric Gill, King James I, and Samuel Pepys but also a host of anonymous owners, binders, and censors past. His

story includes books ranging from the Nuremberg Chronicle and the Kelmscott Chaucer to the humble auction catalogue and Georgette Heyer's historical romances. When discussing a specific matter, such as, for instance, experimental forms and layouts, Pearson lithely flits between centuries and geographies, from figured verse by Simmias of Rhodes in 300 BC to Flemish and French concrete poetry around World War I (65). Even individual sentences are routinely dense with information, as when we learn that "[t]he very first printed books used typefaces which replicated the gothic, black letter hands which were then used for the manuscripts which this new technology was deliberately copying" (43).

To librarians, to book historians and scholars of archives, to collectors and booksellers, the idea that books physically manifest their histories is significant, of course, but it is not new. However, this book is clearly aimed not (only) at those professional sorts but (also) at a general audience, one which might well be realizing for the first time that, say, any library "offer[s] a sense of connection with the past" by being "more than the sum of the words it contains", or that "[digital] surrogates are not necessarily equals [of the physical originals]" (163, 181). To this end, a bibliography offers up more specialized points of entry into the field (195-99).

Pearson's message is also driven home by a glorious profusion of images, including several double-spreads. By presenting, say, six different cover designs of *Alice in Wonderland*, or three different copies of the same Shakespearean sonnet, he can set up thought-provoking questions: "What," he asks, "is the mental picture of Alice which the reader develops, reading the text, and how might the cover image precondition or influence that?" Or, "is the reading experience identical in every case? How do the orthography, type, design layout and other features impact […] the reader?" (44-45, 34). Pearson's authorial goals - "to stimulate ideas, broaden horizons, and raise awareness" - are well achieved through these features alone (183).

But in addition, to his credit, and unlike many a codex fetishist, Pearson accepts the "inevitable" reality of an increasingly digital future of reading (182). Without disdain or panic, he recognizes the growing popularity of electronic media, lauds the opportunities afforded by new technologies, dismisses the

possibility that the electronic will entirely phase out the physical, and brainstorms potential complementarities between the two modes. Consequently, even if it is a bit disturbing—given the book's main theme - to learn that the New York Public Library has deaccessioned thousands of pamphlets, or that the British Library has committed to "actively making the print to digital transition", it is heartening to note that Pearson never places blame (179, 182). Instead, he skilfully weaves into his discussion pragmatic observations on obsolescence and redundancy, the changing role of libraries, and the "choices to be made over the preservation of our existing printed heritage" in the face of limited space and money (175-78). In fact, his overarching message is *strengthened* by the acknowledgment that change is a constant in the world of written communication, just as it has been for centuries. For if it is true that *all* books are historical artefacts that "testify to the aesthetics and values of their time", then cannot e-books play this role too (41)?

In this regard, perhaps one of the most satisfying aspects of Pearson's book is that it is itself a fine exemplar of the principle that form carries meaning. He states that "[t]he way in which a text is physically presented to its readers preconditions them […] before a word is read"; and indeed, his discussions of typography - which "is most successful when the user of the object does not stop to think about what makes it work"- and illustration - which "is one of those things that we take for granted" - are amply illustrated by the elegant design of his own volume (39, 49). Indeed, he is right to acknowledge the "handsome job" done by his publisher and designer (5).

Still, Pearson does, in one sense, run up against the limits of form and design: because of the very vastness and breadth of his subject. How, for instance, to explain the potential of the artist's book, which often defies the most basic understanding of the very term "book" (68-71)? How to adequately convey the differences between five copies from the same edition by comparing them briefly over ten pages, and by showing only their front covers and a few other photographic snippets (184-94)? In another vein, the book's illustrations are ruefully unnumbered and unannounced; one never knows whether a given concept or example is accompanied by a photograph. If it is, the image often occurs

several pages later, requiring the reader to bounce awkwardly between description and depiction; if not, the unsupported text loses some of its weight by comparison with what *is* pictured.

Still, in the final instance, *Books as History* does valuable and fundamental work for its field, illustrating how books function *in* history, but also proving precisely that books - in their printed codex avatar - have not yet *become* history. In fact, true to his passion, and ever searching for new examples, Pearson ends his narrative by exhorting the reader to "write your thoughts in the margins of this copy - if it is yours to write in - and turn it into a unique object for posterity" (183).

Simran Thadani, University of Pennsylvania

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The Bibliographical Society

Research Grants and Fellowships 2012

Katharine F. Pantzer Jr Research Fellowship in the History of the Printed Book

The Bibliographical Society has received a generous bequest from the estate of the distinguished bibliographer Katharine F. Pantzer Jr. and has established two research awards in her memory: a Fellowship of up to £4,000, and a Scholarship of up to £1,500, to be awarded annually.

Applicants' research for either of the Pantzer awards must be within the field of the bibliographical or book-historical study of the printed book in the hand-press period, that is up to c.1830. Applicants should be established scholars in the field but may be university-based or independent researchers. There are no restrictions as to age or nationality of applicants. The Pantzer Fellowship, worth up to £4,000, is intended to assist with both immediate research needs, such as microfilms or travelling expenses, and longer-term support, for example prolonged visits to libraries and archives. Applicants may use a part of the Fellowship money to pay for teaching cover.

Major Grants for Bibliographical Research

Applications are invited from scholars engaged in bibliographical research (on, for example, book history, textual transmission, publishing, printing, bookbinding, book-ownership and book-collecting) for Major Grants to be awarded in 2012. The Society hopes to make awards both for immediate research needs, such as for microfilms or travelling expenses, and for longer-term support, for example to assist with prolonged visits to libraries and archives. Several Major Grants, up to £2,000 each, will be awarded.

Applications for all of the above-mentioned awards must be received by 13 January 2012.

The Society also accepts applications at any time during the year for Minor Grants (£50-£200) and for Subventions (up to £250) for conference organizers.

Further details of all awards and application forms may be found on the Society's website: **www.bibsoc.org.uk**

Ed Potten
Secretary to the Fellowships and Bursaries Subcommittee
The Bibliographical Society
c/o Cambridge University Library
West Road
Cambridge
CB3 9DR
Email: ejp62@cam.ac.uk

Printing Historical Society Grants for 2012

The Printing Historical Society is pleased to continue its limited number of small grants in 2012, including:
* Research on topics relating to the history of printing
* Publishable reports on archives relating to the history of printing

Grants are limited to historical research in: printing technology, the printing and related industries, printed materials and artefacts, type and typefounding, print culture, and printing processes and design.

Applications for research funding may be up to £1,000; applications for publishable reports on archives, up to £500. In both cases grants may be used to cover material or other expenses, including travel, subsistence, photography, etc. Applications should specify the amount requested and offer a budget for the use of the funds envisaged; costs incurred before application are unlikely to be successful, as are projects that are deemed to be primarily bibliographical. Students, academics and independent researchers may apply. Some preference will be given to independent researchers.

The application should consist of: 1) a covering letter of up to 500 words, containing a brief curriculum vitae, and the name, address and email of one referee (who has agreed to serve as referee), and 2) a description of the project and budget, of up to 1,000 words. The project description should state its purpose clearly, and succinctly. Please also state whether your project is part of a larger one, and whether you are applying elsewhere for funding. You will be expected to submit a written report one year after the award of your grant.

Submit your application to the Chairman of the PHS Grants & Prizes Sub-Committee, Dr Peggy Smith, m.m.smith1@btinternet.com. Hard copy submissions are no longer encouraged, but consult Dr Smith if this is necessary.

Application deadline: 1 January 2012. Awards will be announced at the PHS AGM in Spring 2012, for disbursal the following month.

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