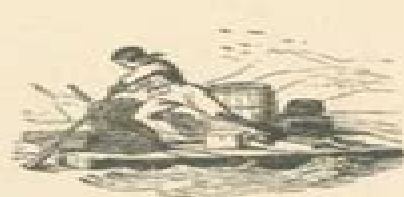
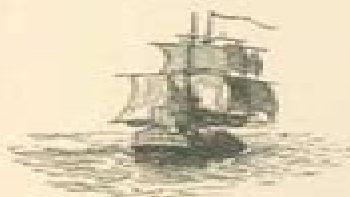


JOSEPH CUNDALL



A VICTORIAN PUBLISHER



BY RUARI MCLEAN



& OAKKNOLL

Joseph Cundall A Victorian Publisher

David McKitterick



Joseph Cundall A Victorian Publisher:

Joseph Cundall. A, Victorian publisher Ruari MacLean, 1976 **Joseph Cundall, a Victorian Publisher** Ruari MacLean, 1976 **Joseph Cundall** Ruari MacLean, 1962 **The Cambridge History of the Book in Britain: Volume 6, 1830-1914** David McKitterick, 2009-03-05 The years 1830 1914 witnessed a revolution in the manufacture and use of books as great as that in the fifteenth century Using new technology in printing paper making and binding publishers worked with authors and illustrators to meet ever growing and more varied demands from a population seeking books at all price levels The essays by leading book historians in this volume show how books became cheap how publishers used the magazine and newspaper markets to extend their influence and how book ownership became universal for the first time The fullest account ever published of the nineteenth century revolution in printing publishing and bookselling this volume brings The Cambridge History of the Book in Britain up to a point when the world of books took on a recognisably modern form **Readers in a Revolution** David McKitterick, 2022-06-30 This book traces a revolution in values that transformed nineteenth century attitudes to second hand books bibliography and collecting **The Cambridge Bibliography of English Literature** Joanne Shattock, 1999 **In the Company of Books** Sarah Wadsworth, Associate Professor of English Sarah Wadsworth, 2006-01-01 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 Bohemian Republic** James Gatharal, 2020-11-29 In the mid nineteenth century successive cultural Bohemias were proclaimed in Paris London New York and Melbourne Focusing on networks and borders as the central modes of analysis this book charts for the first time Bohemia s cross Channel transatlantic and trans Pacific migrations locating its creative expressions and social practices within a global context of ideas and action Though the story of Parisian Bohemia has been comprehensively told much less is known of its Anglophone translations The Bohemian Republic offers a radical reinterpretation of the phenomenon as the neglected lives and works of British Irish American and Australian Bohemians are reassessed the transnational networks of Bohemia are rediscovered the presence and influence of women in Bohemia is reclaimed and Bohemia s relationship with the marketplace is reconsidered Bohemia emerges as a marginal network which exerted a paradoxically powerful influence on the development of popular culture in the vanguard of material social and aesthetic innovations in literature art journalism and theatre Underpinned by extensive and original archival research the book repopulates the concept of Bohemianism with layers of the networked voices expressions ideas people places and practices that made up its constituent social imagined and interpretive communities The reader is brought closer than ever to the heart of Bohemia a shadowy world inhabited by the rebels of the mid nineteenth century **Amateurs, Photography, and the Mid-Victorian Imagination** Grace Seiberling, 1986-05 This book results from research which was begun with all the casualness but inherent seriousness of the nineteenth century amateur I had the privilege of frequent access to the archives of the International Museum of

Photography at George Eastman House and began to go through the nineteenth century photographs in a systematic way I wanted to go beyond the clichés of the history of photography as a series of often reproduced masterworks and to find out something about the history of seeing or at least of thinking about images in the nineteenth century Preface The Oxford History of Literary Translation in English: Peter France, Kenneth Haynes, 2006-02-23 In the one hundred and ten years covered by volume four of The Oxford History of Literary Translation in English what characterized translation was above all the move to encompass what Goethe called world literature This occurred paradoxically at a time when English literature is often seen as increasingly self sufficient In Europe the culture of Germany was a new source of inspiration as were the medieval literatures and the popular ballads of many lands from Spain to Serbia From the mid century the other literatures of the North both ancient and modern were extensively translated and the last third of the century saw the beginning of the Russian vogue Meanwhile as the British presence in the East was consolidated translation helped readers to take possession of exotic non European cultures from Persian and Arabic to Sanskrit and Chinese The thirty five contributors bring an enormous range of expertise to the exploration of these new developments and of the fascinating debates which reopened old questions about the translator's task as the new literalism whether scholarly or experimental vied with established modes of translation The complex story unfolds in Britain and its empire but also in the United States involving not just translators publishers and readers but also institutions such as the universities and the periodical press Nineteenth century English literature emerges as more open to the foreign than has been recognized before with far reaching effects on its orientation

An Indolent and Blundering Art? Emma Chambers, 2018-08-10 First published in 1999 Chambers explores English etching changed that radically during the nineteenth century This book looks into the freedom and directness of the etching process became a key plank in a sustained attempt to raise the status of etching in Britain spearheaded by artists such as Francis Seymour Haden and James McNeill Whistler and members of the Etching Club *An Indolent and Blundering Art* Opens with a description of the use of language and art criticism to redefine etching **The History of Tom Thumbe** Henry Cole, 1977 A collection of tales reprinted from early editions **Chivalric Stories as Children's Literature** Velma Bourgeois Richmond, 2014-10-01 Knights and ladies giants and dragons tournaments battles quests and crusades are commonplace in stories for children This book examines how late Victorians and Edwardians retold medieval narratives of chivalry epics romances sagas legends and ballads Stories of Beowulf Arthur Gawain St George Roland Robin Hood and many more thrilled and instructed children and encouraged adult reading Lavish volumes and schoolbooks of the era featured illustrated texts many by major artists Children's books an essential part of Edwardian publishing were disseminated throughout the English speaking world Many are being reprinted today This book examines related contexts of Medievalism expressed in painting architecture music and public celebrations and the works of major authors including Sir Walter Scott Tennyson Longfellow and William Morris The book explores national identity expressed through literature ideals of honor

and valor in the years before World War I and how childhood reading influenced 20th century writers as diverse as C S Lewis J R R Tolkien Siegfried Sassoon David Jones Graham Greene Ian Fleming and John Le Carre **Impressed by Light** Roger Taylor, Larry John Schaaf, 2007 Sumario Photography and an age of paradox The formative years the calotype in the 1840s The great exhibition of 1851 Battling patents and gaining legitimacy The calotype finds its place Subjects fit for the camera British sensibilities 1855 1857 Echoes of the grand tour Under an Indian sky Commercialism advances the calotype declines

Telling Tales David Blamires, 2009 Germany has had a profound influence on English stories for children The Brothers Grimm The Swiss Family Robinson and Johanna Spyri's Heidi quickly became classics but as David Blamires clearly articulates in this volume many other works have been fundamental in the development of English children's stories during the 19th Century and beyond Telling Tales is the first comprehensive study of the impact of Germany on English children's books covering the period from 1780 to the First World War Beginning with The Adventures of Baron Munchausen moving through the classics and including many other collections of fairytales and legends Musäus Wilhelm Hauff Bechstein Brentano Telling Tales covers a wealth of translated and adapted material in a large variety of forms and pays detailed attention to the problems of translation and adaptation of texts for children In addition Telling Tales considers educational works Campe and Salzmann moral and religious tales Carove Schmid and Barth historical tales adventure stories and picture books including Wilhelm Busch's Max and Moritz together with an analysis of what British children learnt through textbooks about Germany as a country and its variegated history particularly in times of war Index to British Literary Bibliography: British literary bibliography, 1970-1979, a bibliography Trevor Howard Howard-Hill, 1992 *International Companion Encyclopedia of Children's Literature* Peter Hunt, 2004-08-02 Children's publishing is a huge international industry and there is ever growing interest from researchers and students in the genre as cultural object of study and tool for education and socialization Samuel Palmer Revisited Simon Shaw-Miller, 2017-07-05 Varied and deliberately diverse this group of essays provides a reassessment of the life and work of the popular nineteenth century artist Samuel Palmer While scholarly publications have been published recently which reassess Palmer's achievement those works primarily consider the artist in isolation This volume examines his work in relation to a wider art world and analyses areas of his life and output that have until now received little attention reinstating the study of Palmer's work within broader debates about landscape and cultural history In Samuel Palmer Revisited the contributors provide a fresh perspective on Palmer's work its context and its influence *Victorian Alphabet Books and the Education of the Eye* A. Robin Hoffman, 2024-10-22 Victorian Alphabet Books and the Education of the Eye shows how the familiar genre went beyond mere reading instruction to offer nineteenth century British writers illustrators and publishers a site for representing and re thinking literacy itself This interdisciplinary study traces how individuals throughout the Victorian era deployed alphabet books to promote visual literacy or oral culture as a vital complement to textual literacy Their strategies ranged from puns and political allusions to elaborate designs that

addressed adult audiences alongside or even instead of children As the format became more familiar in the first part of Victoria s reign George Cruikshank William Makepeace Thackeray Henry Cole and Edward Lear were quick to recognize its critical potential This history pivots around the mid 1860s and 1870s when the production of illustrated alphabet books exploded thanks to evolving printing technology and national education reform Case studies of individual works and makers show how a revolution in picture books reflected and responded to laws assuring children s access to schooling On the one hand Socialist artist Walter Crane was able to develop alphabetical illustration from a utilitarian mid century product into an aesthetically rich yet accessibly priced education of the eye On the other hand Kate Greenaway Hablot Knight Browne Phiz and their publishers tended to leverage commercialized nostalgia against pedagogy This survey concludes by showing how market oriented trends and the development of photographic reproduction toward the end of the century fed into interpretations of the alphabet including works by Rudyard Kipling and Hilaire Belloc that reflected growing ambivalence about industrialized print culture

Printing the Middle Ages Sian Echard, 2013-09-25 In Printing the Middle Ages Si n Echard looks to the postmedieval postmanuscript lives of medieval texts seeking to understand the lasting impact on both the popular and the scholarly imaginations of the physical objects that transmitted the Middle Ages to the English speaking world Beneath and behind the foundational works of recovery that established the canon of medieval literature she argues was a vast terrain of books scholarly or popular grubby or beautiful widely disseminated or privately printed By turning to these we are able to chart the differing reception histories of the literary texts of the British Middle Ages For Echard any reading of a medieval text whether past or present amateur or academic floats on the surface of a complex sea of expectations and desires made up of the books that mediate those readings Each chapter of Printing the Middle Ages focuses on a central textual object and tells its story in order to reveal the history of its reception and transmission Moving from the first age of print into the early twenty first century Echard examines the special fonts created in the Elizabethan period to reproduce Old English the hand drawn facsimiles of the nineteenth century and today s experiments with the digital reproduction of medieval objects she explores the illustrations in eighteenth century versions of *Guy of Warwick* and *Bevis of Hampton* she discusses nineteenth century children s versions of the *Canterbury Tales* and the aristocratic transmission history of John Gower s *Confessio Amantis* and she touches on fine press printings of Dante Froissart and Langland

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