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## THEORY AND HISTORY OF READING: A BIBLIOGRAPHY

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Among other tasks, and as part of their training, each participant in the TRELLIS Seminars was asked to prepare and deliver a 20-minute paper. Papers dealt with problems of narrative structure, evolution, thematics, and so on in such areas as cartography, videogames, myth, epic, fairytale, ballad, popular music, medieval romance, children's literature, film, comix, advertising, and thers. It was the result of these talks that the present series was initially designed to publish.

Meanwhile, however, the project goes on and the 'trellis' concept has outgrown its original intention and now has the full function suggested by the word: an interlace of efforts which, in bringing together various types of research at different levels of complexity, seeks to reinforce and disseminate results, thus hoping to create a feedback loop throughout the three Cycles. One practical aim is to provide a flexible, reasonably speedy method of publication by editing each paper independently—though the possibility that some of these materials may eventually be collected in book form on thematic or other criteria is not to be ruled out.

*The TRELLIS Papers* accordingly edits a variety of materials that include not only the results of the TRELLIS Seminar but also work presented by contributors to the Liminality Seminars, as well as other relevant work.

Three points need to be made here. First, the primary objective is to make available to the Department various types of work carried out in it. Second, quality is a must in any paper submitted for inclusion in the series. Third, submissions to *The TRELLIS Papers* will be expected to conform to the editorial policy outlined in the second number of the series. This is not a matter 'for the editors to sort out'; on the contrary, it is an intrinsic responsibility of researchers to ensure that their work complies with some widely accepted set of conventions. The instructions provided in *TTP 2* are in agreement with international practice.

#### THE EDITORS

#### THEORY AND HISTORY OF READING: A BIBLIOGRAPHY

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"Reading has a history. It was not always and everywhere the same... As our ancestors lived in different mental worlds, they must have read differently, and the history of reading could be as complex as the history of thinking". Thus Robert Darnton, in a groundbreaking article published in 1984 under the telltale title, "First Steps Towards a History of Reading". Those hesitant "first steps" have become an assured march: the history of reading is now a lively discipline or, perhaps more accurately, a capacious field for research. The following bibliography attempts to suggest inroads into that field, notably for the student and researcher in Literature, Literary Theory, and Modern History. It spans a period of 50 years, from the pioneering study by Robert Altick in 1957 (*The English Common Reader*) to books and articles published between 2005 and 2007.

What Darnton in "First Steps" meant, first of all, was that the history of reading must necessarily go beyond the history of the book, although that is indeed its starting point. The period 1950-1980 had witnessed a spate of research, mainly by historians, concerning holdings of books in private libraries, or by individuals, property inventories after death, mentions of books in wills, and all this alongside research on the thriving market of books in Early Modern Europe. That work was basically quantitative, and originated among French social historians such as Lucien Febvre and Henri-Jean Martin. The research that provided the decisive impulse to the history of reading, however, had its locale in Germany, in two very different areas of study.

First, what came to be called "Reception theory", developed by critics in the Constanz School (Wolfgang Iser, Hans-Robert Jauss); this would be recast in American terms by Stanley Fish in the 1980s. Reception theory, a specific line of inquiry in the field of literary theory, places stress not on the author or the text, but on the "act of reading" (the title of a famous book by Iser) and on the reader – not necessarily, according to Iser, a historical or even personal entity. The second German focus for the budding discipline was the work of two historians of the *Aufklärung*, the German Enlightenment, Rolf Engelsing and Rudolf Schenda. The importance they placed on the "how?" of reading, as opposed to the "how many [readers]?" or the "what [books]?" – as well as their hypothesis about a "revolution of reading" in the late 18<sup>th</sup> century – proved fruitful outside Germany, notably in the work of Roger Chartier, possibly the most influential scholar in the field of History of Reading.

What, as the new historians of reading judged, was most obviously missing in the theory of reception? The reader was considered an abstraction, released from and

sovereign over the pressures of social conflict, market or fashion, or indeed ideology, and naturally free from technological constraints. As soon as the history of reading was understood to be an essential element in the history of ideas; when developments, even fashions in reading, and technical innovation, were revealed to be central to such "high" cultural myths as the "birth of Esthetics" in the late 18<sup>th</sup> century; when cultural practices such as silent reading came to be considered essential for the development of ideas of privacy, indeed of the Western self, there was need for a new vision of readers, or even, in Jon Klancher's or Jonathan Rose's words, of audiences. Reading gradually came to be seen as an example of a social practice: not merely and passively determined by norms or socio-political hegemony, but crisscrossed with acts of resistance and re-appropriation. It was the work by sociologists and ethnologists such as Michel de Certeau or Pierre Bourdieu (and, more distantly, Marcel Mauss) which was read here to throw light on historical practices of actual readers (notably when those readers were not "authorised", read in marginal or heterodox ways, or belonged to groups which were marginalised, such as peasants in Early Modern Europe, the working class in the 19<sup>th</sup> century, or women throughout the Modern period).

Moreover, the history of reading inevitably stressed facts which are technological, physical, material. It received help from the discipline of bibliography (concerned mainly with that physical entity, a book), but not only: increasingly, a reader was seen as a body in space, in surroundings which invite or deter introspection. A body in space means attention to gesture (what else is the basis for practice?). From the physical dimension of reading emerged an intriguing line of reflection about the connections between the medical probing of the body (or the gaze of the psychiatrist), and theorising about reading. In the words of Michael Schoenfeldt, "reading entailed a profound intensification of the perpetual agon between disease and health, between passion and reason. A highly risky activity, reading... can stir the emotions to virtue or to vice".

Inevitably, historians of reading and researchers in the field of literary theory turned their eyes to the lavish imagery of reading practices: an invitation to "a journey through the world of images of reading" (the sub-title of a book by Fritz Nies listed below). The riches of 18<sup>th</sup> century portraiture, in its Rococo variety and its representation of the act of reading (Fragonard) or in more severe, bourgeois, fashion (Chardin), are thought-provoking beyond being an object of interest for the history of art and esthetics.

Reflection also focussed on the early years of the 18<sup>th</sup> century, specifically the development of the new public sphere and more generally on cultural and economic change: the revolution of consumption, or on the links between sentimental reading and sceptical philosophy (Robert Darnton, Martha Woodmansee, James Raven and John Brewer).

Mention should be made of two specific lines of research in the field of the history of reading that have attracted critics and historians over the last 10 years. The first focuses on reading in the Renaissance. Critics and historians such as Anthony Grafton, Lisa Jardine, William Sherman, Kevin Sharpe or Steven Zwicker have drawn attention to, and put in question, that old cliché which envisioned "Montaigne reading", the silent and absorbed humanist in the intimacy of his library. Reading in the Renaissance was more gregarious than that – it was adversarial and, frequently, lethal. That line of research has, perhaps unexpectedly, proved fruitful for the study of how political theory developed in Early Modern Europe (in the works listed below one will find questions such as, "how did people read Machiavelli? Or Livy?" Or indeed, "how did Thomas Hobbes read? Did the "how" contribute to the writing of *Leviathan*?"

The other fruitful line of research, heralded by Judith Fetterley's book *The Resisting Reader* (1978) is that of reading and gender: what, precisely, is involved in "reading like a

woman", or "like a man", (or "as" a man)? Attention turned to a succession of facts and myths: from the lasting condemnation and repression of reading among women (and the resistance to that censure so strikingly voiced by the Alisoun of Chaucer's "Prologue to the Wyf of Bath"), through Castiglione's ladies and Vives's princesses, to the Victorian suspicion of reading even in the privacy of the home; most raucous, of course, was the almost hysterical condemnation of the novel.

Critics like Heidi Hackel, Lynn Hunt, Kate Flint, Jacqueline Pearson, etc., have contributed groundbreaking pieces on "gendered reading" or, as one might call it, "reading in the margins" (as in the work by Janice Radway, who brings into view issues of class in a revision of orthodox Marxist cautions about "popular literature").

Books and articles published in English, French, Spanish, German and Italian have been compiled here in what does not claim to be a complete bibliography of such a Protean discipline. It will prove useful for students and researchers in many different areas, but notably in the interdisciplinary field of cultural studies. References follow MLA guidelines, and Library of Congress Call Numbers have been provided whenever possible. Capitalization of titles follows Library of Congress practice.

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Many research groups are today involved in the History of Reading. Foremost among those, the activity of the Society for the History of Reading, Authoship and Publication. Another important initiative of the same kind is that of the Historia del Libro y de la Lectura, in Salamanca (Spain). Mention must be made of more local and specific groups of researchers: those headed by Patrick Leary (University of Indiana), Jonathan Rose (Drew University, in New Jersey), Beth Luey, in the Center for the History of the Book at Edinburgh University, Sarah Brouillette, in the University of Syracuse (??), John Hinks, in the Centre for Urban History (University of Leicester), Robert Fraser (Open University), Shafquat Towheed, in the Institute of English Studies (University of London), Sani Abba Aliyu (Gombe State University, Nigeria), Rachel Matteau (Witwatersrand University, South Africa), Christine Pawley, at the Iowa University), the Groupe de recherche interdisciplinaire sur l'histoire du littéraire, at the École des Hautes Etudes en Sciences Sociales (formed, among others, by Christian Jouhaud, Dinah Ribard, Alain Viala), at the Queen Margaret University College in Edinburgh. The Huntington Library, thanks notably to the richness of its manuscript funds and the helpfulness of its staff, has provided encouragement to research by critics and historians such as Kevin Sharpe, John Brewer, Suzanne Hull.

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Authors wishing to have their work published in *The TRELLIS Papers* will be expected to follow the guidelines presented in TTP 2; they will also be expected to comply with the following additional rules, the purpose of which is to facilitate editing and to provide homogeneity. Articles should not exceed 8000 words. Contents might include review articles. Default margins should be used throughout.

**Spelling** "valour", rather than "valor"; "civilized", rather than "civilised" (but, of course, "advertise")

**Main text** Font: Times New Roman 11  
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