

# American Literary Publishing Houses 1638 1899

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## MONICA MIGUEL

**MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** Univ of North Carolina Press

In this wide-ranging collection, the impact of distribution and the institutions and practices of reading are explored to open up new perspectives on the British book trade and the production, circulation and consumption of literature in the early twentieth century.

*Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in The 1890s* University of Pennsylvania Press

This fresh look at the Arts and Crafts Movement charts its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households.

*Frank Merriwell and the Fiction of All-American Boyhood* Sydney University Press

*Australian Books and Authors in the American Marketplace 1840s-1940s* explores how Australian writers and their works were present in the United States before the mid twentieth century to a much greater degree than previously acknowledged.

Drawing on fresh archival research and combining the approaches of literary criticism, print culture studies and book history, David Carter and Roger Osborne demonstrate that Australian writing was transnational long before the contemporary period. In mapping Australian literature's connections to British and US markets, their research challenges established understandings of national, imperial and world literatures. Carter and Osborne examine how Australian authors, editors and publishers engaged productively with their American counterparts, and how American readers and reviewers responded to Australian works. They consider the role played by British publishers and agents in taking Australian writing to America, and how the international circulation of new literary genres created new opportunities for novelists to move between markets. Some of these writers, such as Christina Stead and Patrick White, remain household names; others who once enjoyed international fame, such as Dale Collins and Alice Grant Rosman, have been largely forgotten. The story of their books in America reveals how culture, commerce and copyright law interacted to create both opportunities and obstacles for Australian writers.

*A History of the Book in America* Scarecrow Press

Vividly revealing the multiple layers on which print has been produced, consumed, regulated, and contested for the purpose of education since the mid-nineteenth century, the historical case studies in *Education and the Culture of Print in Modern America* deploy a view of education that extends far beyond the confines of traditional classrooms. The nine essays examine "how print educates" in settings as diverse as depression-era work camps,

religious training, and broadcast television—all the while revealing the enduring tensions that exist among the controlling interests of print producers and consumers. This volume exposes what counts as education in American society and the many contexts in which education and print intersect. Offering perspectives from print culture history, library and information studies, literary studies, labor history, gender history, the history of race and ethnicity, the history of science and technology, religious studies, and the history of childhood and adolescence, *Education and the Culture of Print in Modern America* pioneers an investigation into the intersection of education and print culture.

**Handbook of American Business History: Extractives, manufacturing, and services** Penn State Press

*American Literary Publishing Houses, 1638-1899* Detroit, Mich. :

Gale Research Company *American Literary Publishing Houses,*

*1638-1899* *American Literary Publishing Houses,*

*1638-1899* *American Literary Publishing Houses,*

*1638-1899* *Dictionary of Literary Biography. Dictionary of Literary Biography, Vol. 49* *Dictionary of Literary Biography. Dictionary of Literary Biography* A Reference Guide for English Studies Univ of California Press

*Education and the Culture of Print in Modern America* Springer

*Book History* is the annual journal of the Society for the History of Authorship, Reading and Publishing, Inc. (SHARP). *Book History* is devoted to every aspect of the history of the book, broadly defined as the history of the creation, dissemination, and the reception of script and print. *Book History* publishes research on the social, economic, and cultural history of authorship, editing, printing, the book arts, publishing, the book trade, periodicals, newspapers, ephemera, copyright, censorship, literary agents, libraries, literary criticism, canon formation, literacy, literacy education, reading habits, and reader response.

*A Reference Guide for English Studies* State University of New York Press

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. *Book History* JHU Press

This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clarity and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L. Harner's *Literary Research Guide* (Modern

Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.-- Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. -Library Journal.

Domestic Abolitionism and Juvenile Literature, 1830-1865 McGill-Queen's Press - MQUP

An authoritative and lively account of the development of the genre, by leading experts in the field.

**The Industrial Book, 1840-1880** Liverpool University Press  
Volume 1 of A History of the Book in America encompasses seventeenth and eighteenth century book history.

Dictionary of Literary Biography. Greenwood Publishing Group  
Volume 3 of A History of the Book in America narrates the emergence of a national book trade in the nineteenth century, as changes in manufacturing, distribution, and publishing conditioned, and were conditioned by, the evolving practices of authors and readers. Chapters trace the ascent of the "industrial book"--a manufactured product arising from the gradual adoption of new printing, binding, and illustration technologies and encompassing the profusion of nineteenth-century printed materials--which relied on nationwide networks of financing, transportation, and communication. In tandem with increasing educational opportunities and rising literacy rates, the industrial book encouraged new sites of reading; gave voice to diverse communities of interest through periodicals, broadsides, pamphlets, and other printed forms; and played a vital role in the development of American culture. Contributors: Susan Belasco, University of Nebraska Candy Gunther Brown, Indiana University Kenneth E. Carpenter, Newton Center, Massachusetts Scott E. Casper, University of Nevada, Reno Jeannine Marie DeLombard, University of Toronto Ann Fabian, Rutgers University Jeffrey D. Groves, Harvey Mudd College Paul C. Gutjahr, Indiana University David D. Hall, Harvard Divinity School David M. Henkin, University of California, Berkeley Bruce Laurie, University of Massachusetts, Amherst Eric Lupfer, Humanities Texas Meredith L. McGill, Rutgers University John Nerone, University of Illinois Stephen W. Nissenbaum, University of Massachusetts Lloyd Pratt, Michigan State University Barbara Sicherman, Trinity College Louise Stevenson, Franklin & Marshall College Amy M. Thomas, Montana State University Tamara Plakins Thornton, State University of New York, Buffalo Susan S. Williams, Ohio State University Michael Winship, University of Texas at Austin

*The Rise of Everyday Design* Springer

Explores the relationship between copyright laws and women's writing in nineteenth-century America.

*The Development of the International Book Trade, 1870-1895* Cambridge University Press

V. 1. The colonial book in the Atlantic world: This book carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790. v. 2 An Extensive Republic: This volume documents the development of a distinctive culture of print in the new American republic. v. 3. The industrial book 1840-1880: This volume covers the creation, distribution, and uses of print and books in the mid-nineteenth century, when a truly national book trade emerged. v. 4. Print in Motion: In a period characterized by expanding markets, national consolidation, and social upheaval, print culture picked up momentum as the nineteenth century turned into the twentieth. v. 5. The Enduring Book: This volume addresses the economic, social, and cultural shifts affecting print culture from World War II to the present.

**Dictionary of Literary Biography, Vol. 49** University of Arkansas Press

In an innovative reading of fin-de-siecle cultural texts, Miller argues that British representations of America, Americans, and Anglo-American relations at the turn of the twentieth century

provided an important forum for cultural distinction.

**American Literary Publishing Houses, 1638-1899** Univ of Wisconsin Press

"This volume examines the circulation and adaptation of German culture in the United States during the so-called long nineteenth century - the century of mass German migration to the new world, of industrialization and new technologies, American westward expansion and Civil War, German struggle toward national unity and civil rights, and increasing literacy on both sides of the Atlantic. Building on recent trends in the humanities and especially on scholarship done under the rubric of cultural transfer, *German Culture in Nineteenth-Century America* places its emphasis on the processes by which Americans took up, responded to, and transformed German cultural material for their own purposes. Informed by a conception of culture as multivalent, permeable, and protean, the book focuses on the mechanisms, agents, and means of mediation between cultural spaces."--BOOK JACKET.

*American Literary Publishing Houses, 1638-1899* Univ of California Press

An international trade emerged between 1870-1895 that incorporated the circulation of books among countries worldwide. A history of the social network and select agents who sold and distributed books overseas, this study demonstrates agents increasingly thought of the world as a negotiable, connected system and books as transnational commodities.

**Reading Fiction in Antebellum America** Camden House

*In The Shamrock and the Cross: Irish American Novelists Shape American Catholicism*, Eileen P. Sullivan traces changes in nineteenth-century American Catholic culture through a study of Catholic popular literature. Analyzing more than thirty novels spanning the period from the 1830s to the 1870s, Sullivan elucidates the ways in which Irish immigration, which transformed the American Catholic population and its institutions, also changed what it meant to be a Catholic in America. In the 1830s and 1840s, most Catholic fiction was written by American-born converts from Protestant denominations; after 1850, most was written by Irish immigrants or their children, who created characters and plots that mirrored immigrants' lives. The post-1850 novelists portrayed Catholics as a community of people bound together by shared ethnicity, ritual, and loyalty to their priests rather than by shared theological or moral beliefs. Their novels focused on poor and working-class characters; the reasons they left their homeland; how they fared in the American job market; and where they stood on issues such as slavery, abolition, and women's rights. In developing their plots, these later novelists took positions on capitalism and on race and gender, providing the first alternative to the reigning domestic ideal of women. Far more conscious of American anti-Catholicism than the earlier Catholic novelists, they stressed the dangers of assimilation and the importance of separate institutions supporting a separate culture. Given the influence of the Irish in church institutions, the type of Catholicism they favored became the gold standard for all American Catholics, shaping their consciousness until well into the next century.

**Dictionary of Literary Biography**. Routledge

Explores why women abolitionists turned to children's literature to make their case against slavery. Deborah C. De Rosa examines the multifaceted nature of domestic abolitionism, a discourse that nineteenth-century women created to voice their political sentiments when cultural imperatives demanded their silence. For nineteenth-century women struggling to find an abolitionist voice while maintaining the codes of gender and respectability, writing children's literature was an acceptable strategy to counteract the opposition. By seizing the opportunity to write

abolitionist juvenile literature, De Rosa argues, domestic abolitionists were able to enter the public arena while simultaneously maintaining their identities as exemplary mother-educators and preserving their claims to "femininity." Using close textual analyses of archival materials, De Rosa examines the convergence of discourses about slavery, gender, and children in juvenile literature from 1830 to 1865, filling an important gap in our understanding of women's literary productions about race and gender, as well as our understanding of nineteenth-century American literature more generally. Deborah C. De Rosa is Assistant Professor of English at Northern Illinois University. [American Literary Publishing Houses, 1638-1899](#) Univ of North Carolina Press

There was, in the nineteenth century, a distinction made between "writers" and "authors," Susan S. Williams notes, the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter. If women were more often cast as writers than authors by the literary establishment, there also emerged in magazines, advice books, fictional accounts, and letters a specific model of female authorship, one that valorized "natural" feminine traits such as observation and emphasis on detail, while also representing the distance between amateur writing and professional authorship. Attending to biographical and cultural contexts and offering fresh readings of literary works, *Reclaiming Authorship* focuses on the complex ways writers such as Maria S. Cummins, Louisa May Alcott, Elizabeth Keckley, Mary Abigail Dodge, Elizabeth Stuart Phelps, and Constance Fenimore Woolson

put this model of female authorship into practice. Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them, and how it is often precisely those moments of divergence when authorship was reclaimed by women. The current trend to examine "women writers" rather than "authors" marks a full rotation of the circle, and "writers" can indeed be the more capacious term, embracing producers of everything from letters and diaries to published books. Yet certain nineteenth-century women made particular efforts to claim the title "author," Williams demonstrates, and we miss something of significance by ignoring their efforts.

**American Literary Publishing Houses, 1638-1899**

Cambridge University Press

'Robert Louis Stevenson, *Literary Networks and Transatlantic Publishing in the 1890s*' investigates Stevenson and the geographies of his literary networks during the last years of his life and after his death. It profiles a series of figures who worked with Stevenson, negotiated his publications on both sides of the Atlantic, wrote for him or were inspired by him. Using archival material, correspondence, fiction and biographies it moves across these literary networks. It deploys the concept of 'literary prosthetics' to frame its analysis of gatekeepers, tastemakers, agents, collaborators and authorial surrogates in the transatlantic production of Stevenson's writing. Case studies of understudied individuals and broader consideration of the networks they represent, contributes to the knowledge of transatlantic publishing in the 1890s, understanding of transatlantic culture, Stevenson studies, current interest in the workings of literary communities and in nineteenth-century mobility.