



LITERARY CITIZENSHIP CONFERENCE

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ABSTRACTS

Charlotte Appel

Pioneering printing and publishing for children. Morten Hallager as an innovative producer of books for children in late eighteenth century Denmark-Norway

Whereas books for children became a niche on the market for books in a number of European countries as early as the 1740s, such books were rare on the Danish-Norwegian book market until well into the 1780s. An important agent on this new market was Morten Hallager (1740-1803), who had worked as a printer in Copenhagen until 1784, when he sold his workshop and set up a private school. This was the time of great reforms in the world of education. Hallager continued his ‘book business’, now as a pioneer on the emerging Danish market for children’s books. During the 1790s he published more than 30 titles, most of which translations and adaptations of German and French texts. They covered a wide range of topics and genres, and Hallager presented them as having the dual purpose of providing enlightenment as well as entertainment.

Since the 1980s, when Robert Darnton and Roger Chartier wrote their classic contributions to the new history of the book, scholars have been conscious about different roles and stages of “the communication circuit” (Darnton 1982) and about the importance of formats and materialities of books (Chartier 1989). In such perspective, Morten Hallager stands out as a particularly intriguing case. He had practical experiences with printing and publishing, when he decided to target books at children, their parents and teachers, and in prefaces and introductions he often explained in detail, how and why he had selected certain texts for translation, how he had made different sorts of adaptations, and how he had chosen format and layout. Based on analyses of paratexts as well as the extant books themselves, this paper will demonstrate how an actor – with particular insights into the worlds of both printing and education – took part in shaping new media for children.

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Kamilla Aslaksen

Ibsen and the Decorated Cloth 1860–1900

With the example of Henrik Ibsen, this paper will explore the role of new binding technology in the second half of the 19th century. Taking newer research on Scandinavia's literary successes as its starting point, the paper will focus on the *material impact* on authorship-building in the period.

19th century saw the upcoming of several technological novelties that made the book industry into a modern manufacture. The decorated cloth was one of these. The cloth-technology provided elegant books at a low cost, and made literature part of the complex relationships between new technologies, new ideas of decoration, and new methods of marketing in a mass consuming society. With the decorated cloth, the author-figure increasingly functioned as a “brand” on the book cover, utilizing romantic ideas of the author-genius for marketing purposes. On the other hand, the decorated cloth bears sign of the construction of the reader/book-buyer as an individualized consumer.

Henrik Ibsen became the 19th century's foremost chronicler of the new European bourgeoisie. He was also one who managed to utilize the new possibilities in the book market to the full. His publisher Gyldendal was among Scandinavia's most modern, and it had financial muscles to explore new ways of marketing. Great care was put into the branding of its authors, making Ibsen one of the first Norwegian authors who were able to make a living from selling books. By taking the example of Ibsen's books, this paper will seek to explore what degree the decorated cloth might have contributed to Ibsen's status as an author, both economically and intellectually successful.

Key words: Henrik Ibsen; Scandinavia; 19th century; Book Trade; Bookbinding; Authorship; Publishing

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Henrik Blicher

THE MEANDERINGS OF CARCEL DE AMOR

The Don Quixote of Cervantes was not translated into Danish until 1776-77, but Diego de San Pedro's lesser known Carcel de Amor, which has been called 'the first modern novel in our language' (Billeskov Jansen), was printed twice already in the 17th century. This century provided romantic novels, like Honoré d'Urfé's *Astrée*, which claimed certain fame on Danish ground in a partial translation by Søren Terkelsen, followed by his own pastoral poetry in *Astree Siunge-Choer*. The romance of *Astrea and Celadon* came to Denmark due to an intermediary in Germany, in Glückstadt where Terkelsen served as a customs official. This road of transmission seems to be a pattern throughout the century; it goes from Spain and France over Germany to Denmark; another case in point is Poul Pedersen Philedor's baroque adaptation of Sotomayor's *El prevenido engañado*, which travelled north in the form of Paul Scarron's *La précaution inutile* and was printed as *Don Pedro* in 1724, or, with the proper title, as: *Kierligheds Endrings og Undrings Speil* (The mirror of love's change and bewilderment), which rightly underlines the inherent allegorical perspective. The *Carcel de Amor* is a case of courtly love in an allegorical landscape in which love letters are exchanged between noble hearts of noble descent. Several aspects of this popular European novel deserve attention: the intricate transmission, the early case of epistolarity, the allegorical framework and the relation between the main character and the author himself.

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Tatiana Bogrdanova

Old Peter's Russian Tales (1916) Contextualized

Arthur Ransome's now classic *Old Peter's Russian Tales* is an interesting case of creative collaboration of the British translator and the Russian artist Dmitri Mitrokhin, who illustrated Ransome's fairy book. Both would eventually make a name in their respective fields and parts of the world: Ransome (1884-1967) as a famous author of the *Swallows and Amazons* series of British children's books and Mitrokhin (1883-1973) as an artist and illustrator of numerous books in Russia (USSR).

Ransome arrived in Russia to learn the Russian language and work on his translation project in 1913 (and in fact to stay there with intervals up to 1925). He would feel at home in the midst of a network of British intellectuals and their Russian friends in the thriving literary and artistic milieu of the pre-revolutionary Russian capital. More conducive for his work and the magic world he was rendering, though, was his 'Russian paradise' as he would call a village not far from St Petersburg (Petrograd) where he completed his work. Mitrokhin belonged to the young generation of *World of Art* artists engaged in creating beautiful children's picture books, including Wilhelm Hauff's *Little Muk* (1912). Ransome and his publisher found Mitrokhin's illustrations to *Old Peter* 'admirable'; they would repeatedly appear in subsequent editions of the fairy book up to 1970s.

While based on my previous publication (Bogrdanova & Usmanova 2018), the present project will continue to explore an affinity between the translator and artist manifest in the text and image of the joint work, as well as the impact of literary and artistic contexts. Notably, these include Valery Carrick (1869-1943), another cosmopolitan figure of illustrator, painter and translator who started his career in St Petersburg to spend the rest of his life as an émigré in Norway.

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Katherine Bowers

‘She lived on terror’: The Gothic Novel Reader and the Russian Book Market

In an 1833 story Orest Somov describes a woman who falls victim to the gothic novel craze.

Margarita Savishna:

read novels, of which she ordered a great supply from Moscow, basing the choice of titles on the positive testimony of the announcements placed in the supplements to the *Moscow News*, composed by resourceful publishers and booksellers. ... Margarita Savishna passionately loved robbers’ castles, the glint of daggers, the kidnapping of unfortunate heroines, and the secret pacts of murderers ... Margarita Savishna, a woman of firm character and strong nerves, delighted only in novelistic blood, breathed with the atmosphere of the dungeon, fed on the smell of murder. So to say, she lived on terror.¹

This passage’s humor lies in its juxtaposition of Margarita Savishna’s vivid inner life – rife with dramatic landscapes, desperate deeds, and dangerous individuals – and her daily domestic life as a provincial landowner and widow, a life far removed from the “robbers’ castles, the glint of daggers, the kidnapping of unfortunate heroines,” etc. of her imagination.

In 1792 the first gothic novel was published in Russia; a translation of English novelist Clara Reeve’s *The Old English Baron* (1777), it sparked a craze for reading the novels of terror that lasted for decades. However, intriguingly, Russia is not known for its gothic tales. The gothic craze in Russia was a largely imported phenomenon, but one that significantly influenced the way reading culture and literary fiction developed in Russia in the nineteenth century. In the passage above, Somov’s narrator provides a precis of the relationships between generic convention (the gothic elements), reader experience (Margarita Savishna’s imagination), critical response (Somov’s satire), and literary marketplace (the Moscow booksellers) that all converge in the practice of reading gothic novels in Russia. This paper will discuss gothic fiction’s arrival in Russia through translation, Russian writers who engaged in this new genre, its critical reception, and the experience of Russian readers, both lived and imagined. Connecting the development of the gothic reader in Russia to her counterpart in England, this paper will argue that while the book market in Russia and its reading culture was radically different from the British model, the gothic reader is a surprisingly similar figure, both in the public’s imagination and in her lived experience with the literary genre.

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¹ Orest Somov, “Mommy and Sonny,” translated by John Mersereau, Jr., in *Russian Romantic Prose* (Ann Arbor, MI, 1979), 220. For the original text see O. M. Somov, “Matushka i synok,” *Al’tsiona: almanakh na 1833-i god*. (St Petersburg, 1833), 128-186.

Kajsa Brilkman

Print and translations in early modern Scandinavia

The rising interest in the humanities for transnational phenomena and cross-border movements has meant that translations between languages and cultures has emerged as an important field for research. Above all, several large prestigious projects have been launched on the extensive translation during early modern times. Here, a truly interdisciplinary field emerges at the intersection of literature studies, translation studies, history and book history. The significance of the translation practice for the book's life cycle, however, has not been fully integrated into the field of book history - and this despite the fact that translations constituted a majority of all that was printed in the early modern Europe. During beginning of the of the early modern times, the number of translations exploded on the European book market. Print and the newly awakened interest in the ancient texts during the Renaissance constituted the conditions for this growth.

The purpose of this talk is to show that our understanding of the book's life cycle - its advent and use - in Sweden and Denmark in the 16th and 17th centuries, changes if we deeper investigate the practices of translation. The talk will highlight the revisions of Darntons the book's life cycle, presented by Marie-Alice Belle and Brenda M. Hosington in 2017, and problematize the significance of translation in the Scandinavian book production during the 16th and 17th centuries.

[Dr. Kajsa Brilkman, Researcher /Programme coordinator, Department of History, Lund University, Sweden.](#)



Benedicte Gamborg Briså

The sixteenth century – the rise of the atlas

There were published a lot of books containing maps in the sixteenth century, and during the last three decades of the century map books later on defined as atlases emerged. The backdrop for this origination was the Flemish city Antwerp's development into being the sixteenth century's mercantile hub of global trade. Antwerp was like a magnet; it attracted merchants and bankers as well as artists, craftsmen and a diversity of specialists such as engravers, printers, bookbinders and cartographers. This inflow of skilled people contributed to an upward spiral of proficiency. As a consequence publishing activities increased markedly and led to Antwerp's predominance within the field of book publishing.

In Antwerp the intellectual elite, trade, art and craftsmanship went hand-in-hand, and from the middle of the sixteenth century with Christophe Plantin and his printing and publishing house, *Officina Plantiniana* – the largest in Western Europe – as a catalyst. Plantin's house functioned as a forum where people from a variety of disciplines and branches met and exchanged knowledge about new and old books, trade, sailing routes, engraving, printing techniques, cartography and maps. The extensive knowledge about the world that this network accumulated resulted in the first printed atlases of three different atlas genres:

Abraham Ortelius' *Theatrum Orbis Terrarum* (1570), considered the first modern terrestrial atlas, Frans Hogenberg and Georg Braun's *Civitates orbis terrarum* (1572), the first atlas of the cities of the world and Lucas Waghenauer's *Spieghel der Zeevaerdt* (1584-85), the first printed sea atlas. Overall, these three atlases represented a leap forward in the enterprise of mapping the world, presented more comprehensive and standardized than ever before.

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Elettra Carbone

Exporting Fame: Introducing Bertel Thorvaldsen's Life and Works to Great Britain

Between 1831 and 1855, the Danish scholar Just Mathias Thiele (1795-1874) compiled the first biography of the famous Danish neoclassical sculptor Bertel Thorvaldsen (1770-1844), a four-volume illustrated work called *Den danske Billedhugger Bertel Thorvaldsen og hans Værker* (The Danish Sculptor Bertel Thorvaldsen and His Works). Despite the fact that Thorvaldsen's works were popular among British commissioners, the task of introducing the story of his life and works to British audiences was a rather complex one. The first British biography, entitled *The Life of Thorvaldsen, Collated from the Danish of J.M. Thiele*, was published only in 1865 and was the work of Reverend Mordaunt Roger Barnard (1828-1906). Barnard's publication was a heavily cut adaptation of Thiele's second four-volume work on Thorvaldsen's life called *Thorvaldsens Biographie* (Thorvaldsen's Biography) and published between 1851 and 1856.

Barnard was, however, not the first one to attempt the publication of an English-language work on Thorvaldsen's life: UCL Special Collections hold the manuscript of Sarah Rowan's translation of the first volume of Thiele's *Den danske Billedhugger Bertel Thorvaldsen og hans Værker*. Together with this unpublished manuscript, UCL's Collections also own the original preparatory drawings for both volumes of the biography made by a number of renowned artists such as Constantin Hansen (1804-1880) and Christen Købke (1810-1848). Correspondence kept at Thorvaldsens Museum shows that Thiele himself sold the drawings to Sarah Rowan in 1847 so that they could be used for the British edition of the biography.

Why was Thorvaldsen's fame so difficult to export to the British publishing market? What was Rowan's translation strategy and how does it compare to Barnard's later adaptation, which deliberately focuses on facts and sculptures connected to Britain? In this paper I will begin to answer these questions while considering publishing trends of the time and reflecting more broadly on the role of university museums and collections today.

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Yuri Cowan

‘Pretty Well Known, I Think’: William Morris in the French and Norwegian Periodical Press

In September 1885 the English artist, writer, and socialist William Morris was involved in a scuffle with the police over a socialist street gathering in the East End of London. When brought up in court and asked by the magistrate “What are you?” Morris famously responded, “An artist and a literary man, pretty well known, I think, throughout Europe.” This paper will seek to test and to elaborate upon Morris’s assertion with reference to two environments of literary production—one well connected to London (France), one a little more remote (Norway), both with diverse newspapers and periodicals that have now been thoroughly digitized (in Gallica and Nasjonalbiblioteket, respectively).

Through the history of this particular anecdote as it spread and was translated, grandly and loosely, first in the French press (*Le Figaro*) and from there into the Norwegian (*Social-Demokraten*), this paper explores how Morris’s words were revised in each context to convey his international image. Author profiles and obituaries of Morris from both countries (in major outlets such as *Le Temps* and *Dagbladet*) also show how Morris’s character was diversely described abroad, as for instance when papers alternatively played him up as a major European socialist thinker (in the organ of the Norwegian Labour Party); or cited him as authoritative in the matter of the outdatedness of the English poet laureateship (in the socialist literary journal *L’Attaque*); or ignored his politics altogether in favour of a more parochial view, noting him briefly merely as an English poet who had visited Norway before his death (in the conservative *Moss Tilskuer*). Drawing on these examples alongside translations of Morris’s poems in these periodicals and newspapers, this paper will show how the international press built, rebuilt, repurposed, and managed the authorial image and profile of this polymath English figure in the 1880s and 1890s.

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Giuliano D'Amico

STRINDBERG AMONG OCCULTISTS: THE CASE OF THE RIDER EDITIONS

My paper focuses on three early British editions of Strindberg's works, namely *Inferno*, *The Son of a Servant* and *The Growth of a Soul*, published by the London-based publisher Rider between 1912 and 1913. Up to that point, Strindberg's publishing fortune in Britain had been scarce, and these editions played a certain role in the shaping of Strindberg's reception and public figure in Britain. In my paper, I will argue that since these works were autobiographical, Strindberg was seen primarily in that context, a fact that encouraged the identification of him with his characters. In addition, as these translations were issued by a publisher of esoteric literature (Rider) and translated by a specialist in occult matters (Claud Field), these editions spread the idea of Strindberg as an "occult" author in Britain. By studying the Rider editions and its related peritexts, most notably Rider's advertisements included in the books, I will show how they contributed to the shaping of an "occult" Strindberg among British readers, which resulted, among other things, in the interest on the part of important British occultists such as Aleister Crowley.

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Marianne Egeland

“A Norwegian Real Life Novel”, Bergen 1855

Until late in the 19th century the novel was a contested genre morally and aesthetically, associated with strong emotions, loose living and dangerous impact on readers. “Story” (“Fortælling”) was the preferred – neutral – genre label and writers competed in giving the impression that they presented authentic historical material. “Based on a true story” was just as effective a sales argument then as it is now. And lines between fact and fiction were just as porous in the 1850s as they are in hybrid literary genres these days, demonstrated in an anonymously published text entitled *Den opdigtede Elsker* (“The Invented Lover”). The author turned out to be Peter Jacob Homann (1816–1868), a lawyer and city developer, who in 1855 contrary to conventions at the time identified his narrative as a novel in the subtitle: *En norsk Roman af det virkelige Liv* (“A Norwegian Real Life Novel”). He based the story on a court case against a servant girl who had conned a Lady into believing that she had a rich Bergen suitor anxious to marry her. Grethe, the maid, woos the unsuspecting German Miss with eloquent letters that she paid a man to write for her, constructing an elaborate narrative from memory and popular stories. *Den opdigtede Elsker* raises questions about gender, reading and social class pertinent to book history and sociology of literature.

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Klaus-Dieter Ertler

***La Spectatrice danoise* of Laurence de la Beaumelle and its spectatorial architecture**

The English *Spectator* of Addison and Steele (1711/12-1714) offers a prominent example of early literary marketing: by observing and describing constellations of anthropological interest and by metatextual strategies, these ephemeral publications did not only attract a substantial community of readers on the spot, but did create a new genre in book-form which survived during the whole century and brought hundreds of adaptations in different countries.

In the middle of the 18th century, the reception of the spectatorial genre in Europe gets a new dynamic: It moves from the areas of Protestant cultures to the Habsburgian regions and the Catholic South. In this way, *La Spectatrice danoise* of Laurence de la Beaumelle offers a last prominent example of this development. In the first part of the texts, its French author keeps the spectatorial architecture, with its specific narrative levels and forms as well as with its characteristic subjects. In the second part, this narrative construction loses its coherence and the reader finds a series of essays without its fictional cement.

In our paper, we will analyze the narrative configuration of this journal in comparison to the general genre of its period. It will be interesting to see the transcultural aspects of the *Spectatrice*, a fictional construction of the author with the aim of introducing French cultural and linguistic “know how” into the Scandinavian context. Finally, we will demonstrate how this architecture can be visible in an electronic repository.

[Klaus-Dieter Ertler, Professor, Literature in Roman Languages, University of Graz, Austria.](#)

Håkon Evju

Absolutism, Merit and the Politics of Print: The Case of Esaias Fleischer

In late August 1785, the hardworking and aspiring Danish civil servant Esaias Fleischer (1732-1804) was fired from his posts as an inspector of royal farms and forests. Having fallen victim to court intrigue, losing his patrons at court after a coup d'état in 1784, Fleischer decided not to leave quietly. Shortly after his dismissal, he published a long vita, a detailed description of his life and accomplishments, obviously meant as a vindication. As his fate had been formally decided by the king and delivered to him as a royal decree, such an appeal to the public was not without problems in an absolute monarchy. This was quickly picked up by his readers, and his book caused a great stir. In my presentation I will analyze Fleischer's book and the journal-articles and pamphlets published as a response to it, with a focus on questions of authority. Cultural historians have argued that a shift in the perception of who was the arbiter of true merit and honor, from the king to the public, took place in the late eighteenth century. To what extent does the case of Esaias Fleischer fit such a pattern? How did Fleischer frame his intention in publishing his vita? How did he deal with the possible accusation of questioning the authority of an absolute monarch? How was his intention perceived by his readers, and what did they think of the public as a court of appeal? In my presentation, I will discuss these questions.

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Angela Fabris

Giuseppe Acerbi and the Discovery of Norway in the Late Eighteenth Century. The transcultural and literary enterprise of an Italian erudite traveller

This paper aims to analyze the written account of the trip to Norway made at the end of the eighteenth century by Giuseppe Acerbi and published in several languages soon afterwards. Acerbi's travel account is based, in part, on the information that the author derives from the written texts to which he refers, and in part on direct experience. Therefore, Acerbi's *Viaggio in Novergia* allows us to explore some of the routes travelled by the books he mentions and to reflect on the role of the book, reading cultures and the public sphere in the Norwegian society of that time.

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Korey Garibaldi

The Business of Interracial Children's Literature

“The purpose of books for children is, of course, to throw open new doors and wide portals, to give the child a vision of the world as it could be were men more understanding,” Muriel Fuller maintained in publisher E.P. Dutton’s trade newsletter in 1939. According to Fuller, a literary agent and sometimes-editor, if a child was given the appropriate literary tools to learn the lessons of international “neighborliness” and “brotherhood” early in life, they would carry these civic values into adulthood.

My paper traces how much of this activity was organized, implemented, and debated by female members of the American Children’s Book Council, founded in 1943 to coordinate but not dictate—the professional activities of editors in the trade. Beyond the U.S., Publishers Weekly reported that the CBC’s most important innovation was their development of the “simultaneous international celebration of Book Week around the world.” This announcement lauded the fact that “England, Russia, Australia, South Africa, Brazil, Nicaragua, Panama, and Mexico” were represented among participating countries.

While racial representation, reform, and inclusion in children’s books continues to be a reoccurring—and inadequately resolved—civil and cultural concern in the 21st century, it is only recently that scholars have begun tracing the empirical history of these challenges. I argue that the first midcentury, mass-produced children’s books to actively rehabilitate imagery of children of color—and black youth in particular—were byproducts of related pressures on editors and publishing firms. During the war years especially, these initiatives aligned with broader shifts to the production of inexpensive books promoting social tolerance and international unity among wartimes Allies. Overall, the paper explains why CBC members consistently rebuffed calls to “define any policy or formulate any program” in relation to “books about racial subjects” by 1945, all the way up to the 1970s.

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Anthony Glinoyer

Classics for the People from a Transnational Perspective

In France, in England, in Germany and in Italy, the 1830s and 1840s saw the introduction of the first series intended to bring philosophy and literature classics to the masses in small formats and at low prices. With the industrialization of publishing and the massification of literate populations, these attempts multiplied and grew in size, finally reaching their pinnacle in the 1950s, in the United States, when millions of households were outfitted with the *Great Books of the Western World* series, published by Encyclopædia Britannica. While less visible, these series have not entirely disappeared today: in France, for example, each series of pocket books has its sub-series of “Classics.” Several questions have emerged from my study of a list that I have been able to compile of some 200 of these series, primarily in the Western world. These are questions regarding, first, the project itself: what portion of it is the working class literacy enterprise and what portion is commercial business? How do the publisher and the editor of the series distribute responsibilities? What is the series’ visual identity (format, paper, binding, etc.)? What is the lifespan of these series? Further, with regards to the published corpus, what is considered, in a given time and place, to be a classic? What connections are there between a national and international canon, and among works dealing with literature, philosophy, even the natural sciences, in these series? Finally, questions have emerged regarding the intended public of these series, many of which are named after the targeted group (for example, “the Everyman’s Library,” “les Classiques du peuple.”) Without addressing all of these questions, in this paper I will lay the groundwork for this research by concentrating on the circulation of works and of knowledge among nations in series of classics destined for “the people.” To do so, I will focus on the case of Nelson, the Scottish publishing house, which specialized in collections of reprints in their original language or in translation, in France, Germany, Hungary or in Spain, with attempts in China and Russia.

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Matilda Greig

Hostile Translation: How Napoleonic soldiers' tales travelled around the world but were not well received

In the early nineteenth century, hundreds of soldiers who had fought in the Napoleonic Wars wrote and published memoirs about their experiences. These books captured public imaginations with tales of heroism and adventure in war, shaped scholarly understandings of battles and campaigns, and claimed to provide the most truthful, eyewitness interpretations of recent events available. Soon, the interest of the most popular memoirs spilled out over national borders, and the books were reprinted and translated in multiple different countries around the world, becoming a transnational genre. The effect of these migrations and encounters could have been to break down borders, creating mutual acknowledgement and understanding between previously warring societies, and drawing the world a little closer together – but, in fact, the opposite was often true. Tracing the trajectories of several successful military memoirs from Britain, France and Spain, this paper highlights the hostile nature of translation in the nineteenth century, showing how translated soldiers' tales were made to appeal to domestic narratives, xenophobia, and an appetite for scandal. In doing so, I reveal the ironic legacy of the transnational travels of these books – a literary genre and a military historiography which remain nationalistic and separate to this day.

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Geir Grenersen

Reading and print culture as a prerequisite of a Sámi public sphere from 1720 and onwards

A central aim of the mission in Sámi areas from the early 18th century was to learn Sámi children to read the on their own – in their own language. A schooling system was set up and thousands of religious books were printed in Sámi. The mission and the schooling authorities' efforts to learn the Sámi to read and write had a side effect, it contributed to the rise of a Sámi public movement. First, from the 1830s as a religious-pietistic movement led by Lars Levy Læstadius, a Sámi priest and intellectual, secondly from the 1890s as a political movement. The Læstadian movement entailed a strong, implicit critique of the injustice done to the Sámi nation by the colonizers. The rebels behind the *Kautokeino-uproar* in 1852 legitimized their actions with references to their own reading and interpretation of Læstadius preachings and the Bible. Two of the rebels were beheaded, Lars Hætta was pardoned, and spent the following thirty years translating, together with professor J.A. Friis, the complete Bible from Danish-Norwegian to Sámi. Hætta was widely recognized as a very talented linguist.

Print culture and readership also played an important role in the Sámi public sphere from the 1890s and onward. Libraries were established all over the country and here one could find books and periodicals that argued for a more egalitarian society. At the library of Tromsø Teaching College, two Sámi students, Anders Larsen and Isak Saba, read history works, natural science, ethnography, social critique and novels from the «modern turn» in Scandinavian literature. In 1903 Anders Larsen established the Sámi newspaper, *Sagai Muittalægge* («The News Reporter»). The paper was instantly filled with letters from a reading Sámi public and became a platform for the election of Isak saba as the first Sámi representative to the Norwegian Parliament in 1906.

Methodological challenges in this research point to how minority voices often are silenced in archives and libraries. Detailed empirical studies have to be carried out in this field.

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Jon Haarberg

The history of Luther's catechism in Norway 1627–2000

In spite of its obvious importance and cultural authority, Luther's so called *Kinderlehre* has had its history written only once, in 1889, by Oscar Moe, a deserved pastor of the Norwegian church. As a historian, Moe takes two things for granted: first, that this most widely read and spread of all transnational books in Norway represents the one and only metaphysical as well as moral truth, and second, that the explanation of its contents is steadily developing towards historical perfection. The time has now come, one should think, to leave religious naivety and historiographic teleology behind and study the catechism in a different perspective, taking a secular, book historical point of view. In my paper, I shall sketch the history of catechism in Norway in its broad outlines: from religious indoctrination to secular regrets, and from cultural hegemony to low church marginalization. On the basis of a comprehensive bibliography of explanatory catechisms now under compilation, I shall venture to draft a distant reading of the genre as such, from its beginning in the early seventeenth century to its end around the millennium. What can we learn from the publishing history of these books?

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Anne Marie Hagen

Soldier, warrior, citizen, author: Norwegian post-millennial military memoirs and the construction of social identities

This paper explores the military memoir as a way of fostering social identity and as a site for intervention in the public sphere by focusing on three memoirs which all describe the experiences of a Norwegian military professional deployed to Afghanistan. These may be understood as documents written as efforts to debate the relationship between the soldier and the military on the one hand and civilian society on the other hand by invoking the authority of lived experience. Military memoirs play a powerful role in shaping public understanding of war, military professionals, and specific conflicts (see e.g. Bourke 2000; Dyvik 2016; Woodward & Jenkins 2012).

The paper examines this cluster of military memoirs, published between 2011 and 2013, not to attempt a definition of the military memoir as a genre, but to ask what are their purposes and the material and discursive means they employ to reach their objectives. This entails examining the relationship between the subjective and intimate character of the memoir and how the authors express their membership in two different social collectives: the military and the public sphere of the nation. Norwegian military memoirs have typically been understood as a form of meaning making responding to the lack of a Norwegian national framework of reference for war, requiring construction of meaning to 'take place outside the societal realm' (Gustavsen 2016: 21). This paper complicates this picture by drawing on Bourdieu's concept of the literary field and Lauren Berlant's notion of the intimate public sphere and by considering the Norwegian memoirs as part of a 'boom' of similar works published in the UK and the US: the paper explores the military memoir as a way of fostering and performing social identities and as a site for creating, reaffirming and transforming cultural narratives of war.

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Marijana Hameršak

From book subscription to literary citizenship: book subscription between history of the book, cultural geography and gift economy

Historically, book subscription as a practice of not only distribution, but also for the production of books has had different forms from the 17th century up to the present. By focusing on the Croatian and related contexts in the first half of 19th century, this paper will try to discuss the role of this particular form of production and distribution of books from the perspectives of history of the book, cultural geography and gift economy. Inspired by the semi-structured interviews conducted with the present-day Croatian publishers who regularly or occasionally practice book subscription and who conceptualize this practice in relation to the ideas of mutual exchange, support and community building, this paper will try to overcome the perception of the book subscription as linked to the monetary exchange or even debt. Instead as a market activity, the practice of book subscription in the above mentioned historical and cultural context will be interpreted from the perspective of gift economy, while book subscription lists as prominent elements of that practice will be approached as means for building literary citizenship i. e. territorially demarcated literary community. More precisely, lists of subscribers which were included in the early 19th Croatian language books will be interpreted in the relation to the way they came into being (i. e. through the direct exchange of literary work, very often explicitly labeled as a gift, between author or publisher and potential readers), as well in the relation to the groupings of the subscribers on the lists by the geographical locations or regions. Based on the insight into the main forms of the geographical groupings on the lists of subscribers in issue, on the one hand, and on the visualization of the geographical nodes from these lists on the digital map, on the other, an outline of the book subscription practice as mechanism for the production of literary citizenship will be proposed.

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Henning Hansen

The Reception and Reading of Strindberg's Giftas (1884–86)

Giftas (Getting married; 1884–86) has been marked by its scandalous reception among contemporary society. The semi-autobiographical collection of short stories depicting married life shook society and has cemented the perception of Strindberg as a misogynist author. Even if Strindberg and his publisher Albert Bonnier had expected certain turmoil, they could hardly have anticipated that they would be at centre of attention in one of the great media events of the late nineteenth century in Sweden.

The condescending characterizations of women and of the holy communion struck fierce debate, and many called for legal measures. Within days after the book became available in the bookshops, the book faced charges of blasphemy and the remainder of the copies were seized by the authorities. The extensive media coverage concerning the book provoked a rush to the bookshops throughout the country, and before the orders were executed over 90 percent of the copies had been sold.

In this paper I will use two different kinds of sources to trace the reception of the book. Firstly, I will use the trove of digitized newspapers Swedish newspapers to trace the reporting in the contemporary press, and secondly, I will use preserved sales' records from one of Sweden's largest bookshops at the time, which can identify of some of the people buying Strindberg's infamous book.

Strindberg was eventually acquitted of the charges, but the prosecution arguably dealt a severe blow to his future authorship and to the movement of young Swedish writers as a whole. This paper offers a piece of the puzzle to the story of Giftas in particular and of the Scandinavian book market in general during the late nineteenth century.

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Jens-Morten Hanssen

Bjørnson, Ibsen, and Bibliographic Data Analysis

Traditionally used as a tool for information retrieval only, bibliographies are a largely underestimated source of knowledge. National bibliographies are a crucial resource for research on the publishing landscape of nations. Greatly advanced by digitization and developments in Linked Open Data, bibliographic metadata collections are increasingly suitable for interlinking, allowing for integrated data analysis across borders set by national bibliographies. In this paper, I will examine the European circulation of books by Bjørnson and Ibsen during the second half of the nineteenth century. In the course of the 1860s and 1870s, Norwegian literature advanced from a state of total ignorance to rapidly growing recognition, peaking with the German successes of Bjørnson's *A Bankruptcy* (1875) and Ibsen's *Pillars of Society* (1877). Drawing on recent developments in bibliographic data science, the process that led to these successes and the international dimension of Bjørnson's and Ibsen's subsequent career will be analysed in the context of European book industry. In addition to bibliographic data from the International Ibsen Bibliography and the Bjørnstjerne Bjørnson Bibliography at the National Library of Norway, the study will integrate collections of metadata extracted from various bibliographies held by national or state libraries across Europe.

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Marius Warholm Haugen

Literary Citizenship and the Politics of Rewriting: The English Translation of Chevalier de Mouhy's *Le masque de fer*

In 1747, the prolific French novelist Charles de Fieux, Chevalier de Mouhy, published *Le masque de fer ou les aventures admirables du père et du fils*, a cloak-and-dagger adventure story containing elements of tragedy and drawing on the French *roman noir*. Four motifs stand out as being particularly “dark”: the iron mask in which the novel’s unfortunate lovers are encased; the decapitation of the English king by Spanish mercenaries; the invasion and near destruction of the English realm by Spanish forces; and the unknowingly incestuous marriage between the male protagonist and his daughter, followed by the suicide of the former. In 1809, the Reverend John Proteus Hunt published a translation of the novel into English, as *The Iron Mask; Or, the Adventures of a Father & a Son, a Romance, Translated from a Spanish Manuscript*. Of the four “dark” motifs, Hunt would retain only two: the iron mask and the decapitation of the English king, removing the Spanish invasion of England and the final acts of incest and suicide. Whereas the removal of the incestuous act can be explained by British standards of morality and decorum, I would like to argue that the removal of the Spanish invasion should be seen in the light of the broader, political context of the Napoleonic wars, more precisely of the deep-rooted British fear of French invasion in this period. By seemingly taking this national fear into account in the task as translator, Hunt is seen to exercise a particular form of literary citizenship, one that bears upon the political and social concerns of his day. *The Iron Mask* thus exemplifies a translation governed by what we could call the *politics of rewriting*: the underlying ideological forces determining the “transport” of a book from one context (linguistic, cultural, national) to another.

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Åse Hedemark

Constructing the Literate Child: An Analysis of Swedish Literature Policy

This paper explores governmental problematisations of children's reading² practices in literature policies from the 1970's and onwards. Supporting the 'right' kind of reading practices has always been politically important, and in the last decades, literacy has become a national concern linked to aspects such as economic growth and to citizenship. In these political processes some reading practices are construed as benign for society whilst others are considered less beneficial and even harmful (Hamilton 2012; Kelly 2015). Drawing on Bacchi's, Foucault-influenced policy analysis (Bacchi 2009), a basic premise in this paper is that policies "do not *address* problems that exist; rather they *produce* 'problems' as particular sorts of problems" (Bacchi & Goodwin 2016, p. 16).

The paper examines how children have been constructed as readers (and non-readers) in Swedish literature policy texts. It considers what forms of reading practices are promoted as desirable and what practices are posed as risks for children. I use the concept of *knowledge practices* to scrutinize how different kinds of knowledges (academic as well as professional) are used to support arguments made in the policy texts. Finally, the paper identifies the subjects or institutions seen as responsible for the making of the literate child. The empirical material consists of Commission reports on literature and reading from 1974, 1984, 1997, 2012 and the following Government Bills.

The preliminary results show an increased interest in children's reading practices. For example, there is a growing concern from the 1980's about poor reading abilities. Also noticeable is that the responsibility of educating children about the virtues of reading are placed on parents in the later policy texts, whereas institutions such as school and pre-school are defined as the sole reading-educators in earlier policies.

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² Reading is in this paper understood as a dimension of literacy.



Jon Helgason, Erik Erlanson, Peter Henning, Linnéa Lindsköld

Forbidden Literature – Case Studies on Censorship – Reports from an Anthology Project

The following paper will present the key outcome of the research anthology project *Forbidden Literature – Case Studies on Censorship*, slated for publication in 2019. Through a number of case studies dealing with censorship's past and present, in liberal democracies as well as in totalitarian regimes, the project reveals an historical continuum in which literature constantly appears as a phenomenon in need of regulation. Short reports of two case studies will be presented, exploring decisive aspects of the relationship between literature and society, the social and aesthetic function of literature and their transformations.

The first case study deals with forms of literary analysis taking place in the courtroom, exemplified by an obscenity trial against a Swedish avant-garde comic magazine in 1989. The second study analyses cases in which Swedish city libraries have refused to acquire, or provide clients with, certain non-fiction works – highlighting an increasingly common conflict between public cultural policies and constitutional principles such as the freedom of speech.

Together, the two studies show how the historical mode of visibility of literary texts is formed and transformed along with our understanding of what literature is and what it is able to do.

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Natalia Igl

Mapping out literary citizenship in the Weimar Republic periodical *Die literarische Welt*

The notion of ‘world literature’ as shaped in the early 19th century can be seen as a key manifestation of the transnational nature and impact of the book. At the beginning of the 20th century, however, the more senior notion of the ‘literary world’ equally gains new attention. The same-titled German periodical *Die literarische Welt* (1925-1933), a weekly literary and cultural review, aims to shape the public sphere during the years of the Weimar Republic by offering a panoramic and non dogmatic perspective on contemporary literature and culture (cf. Philpotts 2005). The goal to interface the local and the global perspective – as well as the contemporary and the historical – constitutes the periodical’s crucial point of departure: The first issue starts with a survey presenting national and international author’s voices on what they owe to the ‘German spirit’ respectively the ‘cosmopolitan idea’. As Reichwein 2016 argues, the characteristic use of the survey as a discursive genre in *Die literarische Welt* is crucial with regard to its pluralistic objectives. As my paper will outline, the functionalization of the periodical as polyphonous forum of debate together with the explicit notion of the critical and mature reader provides a strategy to map out a decidedly transnational understanding of literary citizenship.

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Maarit Jaakkola and Tiina Räisä

Book Lovers, Book Worms and Bookaholics: Self-Presentations of Reading in the Book Reviewing Community on Instagram

In this paper, we will take a look at the presentations of book reading as cultural engagement by ordinary people on Instagram. The study focuses on how engaged users position themselves towards book culture in material, social and symbolic terms, and what kind of dimensions of book culture and people's relationship to books are exposed through visual online imagery.

Traditionally, reviewing new cultural products on the market has been the task of a limited number of professionals, selected by intermediary organizations, including culture desks of media. Reviews produced by lay people – consumers or cultural citizens – have been published on designated sites and platforms that specifically collect customer or amateur reviews. Social media sites, as multi-purpose platforms, enable the adoption of the genre of review, which has led to a variety of emerging forms of reviewing. Instagram, as a short format adapted to mobile media use, supports the publication of images, complemented with caption-like texts, and social interactions upon them. #Bookstagram has become to designate the strong community that has been established around book reading, and it also includes the activity of reviewing books.

Our data consists of automatically retrieved public Instagram entries provided with the hashtag #bookreview (N=595,000). After outlining the macro characteristics of the online community, the data is analysed with a thematic analysis of samples constructed on the basis of posting frequency, audience size and proximity, and platform affordances. A qualitative rhetorical analysis is conducted on subsamples to find out what dimensions of books and reading are addressed and highlighted and what are omitted.

The findings indicate that book reading experiences are placed to everyday, mundane settings in which the reviewer him- or herself is typically disembodied. There are three main groups of 'IG reviewers' with varying grades of institutionalization and expertise, which we call social media content creators, public readers and community reviewing services. Each of these groups feature different dependencies and thus show varying grades of independency and reliability, features that are typically attached to the reviewing of cultural products. Dependencies are often concealed behind the performed concepts of book love, passion or obsession. Findings imply that an diffuse use of such 'affinity signs' obscure the conventional meanings and functions of reviewing, which have been based on the delivery of a third-party judgement, safeguarding the reviewer's integrity. Vernacular reviewing would thus benefit from clearer ethical guidelines and standards, but it has potential in exposing such dimensions of cultural engagement that typically remain beyond the classical review.

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Lars G Bagøien Johnsen

Book Titles and Paratexts

Book titles have developed out of the historical first page (Hoek 1981 as cited in Genette 1997). Modern paratextual elements like title and subtitle, abstract and foreword, table of contents, and publishing information, all belonged in some variant to the first page of books for a certain period within the printing history, a period which ended in the 19th century, almost within the same time span across different national publishers and printing houses.

Much of the information from the first page is catalogued as title in modern metadata practice. The title in bibliographies, as a cataloging feature, became shorter over time, a process that appears to be closely connected with publishing history, and the way books are organized materially and visually. The paratextual elements, partly developed from the first page, found their way into different areas of the book layout. Title and author on the front, publishing information on third page, with table of contents before the foreword, along with index at the end, and footnotes interspersed with the text. There is a grammar to the layout of books, constant across printing houses and practices.

The shortening of titles may be seen in connection with how the book binding practice changed during the first half of the 19th century, when it became custom to publish books ready bound, together with a dust jacket, or just with a dust jacket, or box. The dust jacket itself contains paratextual elements that are not found elsewhere in the book, like illustrations and blurbs, although there is an overlap in content.

In this paper, we will discuss and document the development of the first page, from the middle of 19th century and onwards. Specifically, how it has developed into several parts and functions, as alluded to above, and try to list as much as possible of the paratextual elements that go into a book, in addition to what emanated from the historical first page. One hypothesis to investigate is the parallel development of book binding practices with certain paratextual elements.

We will also discuss paratext as metadata, how some of these elements may disappear with digital publishing, while reoccurring in different places within the digital codex. For example, the index is a hidden feature of digital books, and no longer an explicit textual element, while footnotes may be interactive elements of the book, similar to hyperlinks for bibliographic references. Our material consists of metadata from available repositories from different libraries, and the collection of digitized books from the National Library of Norway.

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Ulrika Kjellman

Scientific illustrations in the work of Gaston Backman

In the 19th century new printing techniques such as lithography, xylography, and in the end of the century, photo mechanical reproduction methods, made it both easier and cheaper to produce image illustrations. The scientific community was not late to embrace the new image techniques, and it soon became more and more common to visually illustrate scientific knowledge, processes, and results in both scientific journals and books. The use of illustrations in different disciplines varied though, both with regard to techniques, styles, and expressions. The aim of this paper is to discuss the implications of different illustration techniques and styles in scientific publications to the research practice.

To do this I will look into the illustrating practice of Gaston Backman (1883-1964), a Swedish physician, anatomist, and anthropologist, who made an extensive use of a variety of image types to illustrate his scientific ideas and reasoning, e.g. graphs, maps, drawings, photographs, oil paintings, and prints. When Backman started his scientific deeds, he was working within the discipline of anatomy and archaeology. His first book in this area, *Människans förhistoria*, 1911, was richly illustrated both with more informative b/w images of skeletons, and with coloured “fantasy” prints picturing the life of the pre-historic man, e.g. hunting scenes. The functions of these images clearly varied; where the former had an informative/scientific function the latter was used to promote ideological values and ideas (Kjellman, 2019). When Backman in 1935 published *Människoraserna och moderna rasproblem* he was more of an anthropologist than an anatomist, and the illustration practice of this book differs clearly from the former since almost all images are photographs. This paper will try to answer why he changed his mode of illustration and how the new illustration mode affected the research process?

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Anne Karine Kleveland & Inger Hesjevoll Schmidt-Melbye

Translated and then revised: the journey of Julio Cortázar's texts from Argentina to Norway

In 1970, Kjell Risvik collected and translated several short stories written by the renowned Argentine author Julio Cortázar. They were published in the anthology *Seremonier* (Oslo, Gyldendal). In 2014, 100 years after Cortázar's birth, the anthology was republished at Gyldendal and presented as a "revised version" ("språkrevidert") by another translator, Christian Rugstad. "Språkrevidert" in Norwegian could be translated literally as "language-revised". The anthology thus migrated from Latin America to Norway and then became a subject to further changes inside the Norwegian culture.

There is still a research gap regarding the phenomenon "språkrevisjon", both in a Norwegian and in an international context. According to Washbourne (2016) there is no "unified field theory" in the study of revision and retranslation. He characterizes "the reviser" as "[...] the truly invisible literary force, the absent presence in the literary machine, a producer of texts in hidden ways". Likewise, Paloposki & Koskinen (2010) describe the study of different forms of retranslation and revision "[...] a largely uncharted terrain [...]".

This paper focuses on the editorial history of *Seremonier*. We ask, with Washbourne: how much has to be new in the revised version to justify it being presented as a new text? Through a comparative analysis of the source texts, the first translations and the revised versions in *Seremonier*, we will study the changes Rugstad has introduced and the consequences of these changes on the new versions of this anthology. Using *Seremonier* as a case, this paper aims to find out more about the revising practice and the reviser's role in the Norwegian book market.

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Thomas Kohlwein

Books & the City: Browsing the New York publishing trade 1850-1950

New York is well known as a center of the national and international book trade, today's Big Five publishing companies are all located there. From 1850 to 1950 the city has also hosted all aspects of the book world: authors and publishers were located right next to production spaces, but also thriving literary magazines were based within walking distance. The architecture of density allowed for a density of actors. The book trade with all its activities formed a part of the urban economy.

Combining perspectives from fields as architecture history and theory, urban studies, comparative literature offers a way to describe New York's book trade and its impact on the city's society and development as a whole:

- 1) Archival sources of economic activities give evidence to a network of actors within the city and their relationships.
- 2) Concise studies of buildings help to understand work practices of the day and their contribution to the urban environment.
- 3) Fictional and autobiographical literary works tell the stories of these links between several actors and encounters within the trade embedded in the life of the city.

The city is a place where proximity leads to surprising encounters. In studying how the book trade's structure of many small actors can be embedded in a dense urban setting, two questions can be addressed: What can be the role of the city, its architecture and its society, for the production of books? How are the several parts of the book trade acting as citizens of a city? What are the stories behind the term Place of Publication?

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Milda Kvizikevičiūtė and Martynas Mažvydas

„To Teach, to Delight, to Move“ – Rare Book Communication in Martynas Mažvydas National Library of Lithuania

From very early stages of book printing there was a very structured yet fluid book communication circuit, described by cultural historian Robert Darnton, among authors, publishers, printers, booksellers and readers. This concept is extremely important when talking about rare books, but in a modern literary society there is another variable that is as much important as others – libraries which mediate between modern reader / library user and rare books. Especially when libraries have more than ever different responsibilities and possibilities to ensure active and informative communication between books and readers. If pushed hard enough, these possibilities can open up a fresh perspective on the past.

We will look into book communication of Martynas Mažvydas National Library of Lithuania (hereinafter National Library of Lithuania). Every book can tell their own different story which can be expressed through different historical, cultural, political phenomenon. One way of introducing rare books to a general public is to find key resonating topics and new stimulating ways of presenting them. Visualization, sound and even smell were introduced to visitors of National Library of Lithuania throughout different projects related to rare books. Smell of Reformation, colouring books with woodcuts of fantastic beasts, monthly Gifs followed by a short description or even YouTube video educating about white glove policy in National Library of Lithuania. Implementing Freedom of the Press in 18th Century Scandinavia

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Ulrik Langen and Jonas Nordin

In this proposed double-paper (2×20 min.) we would like to present and discuss similarities and differences regarding the implementation of freedom of the press in Sweden and Denmark-Norway in the eighteenth century.

In December 1766, Sweden acquired the first government-sponsored freedom of the press anywhere in the world. The abolishing of censorship had been debated in public for several decades and the freedom of the press ordinance was carefully prepared by a special committee of the Swedish Diet. In Denmark, in contrast, the king declared unlimited freedom of the press without prior notice in September 1770.

In both countries, the rationale behind the legislation was the same: to widen the public sphere and vitalize political discussions. However, the political preconditions were utterly different between the two realms. Sweden was a republic in all but name with political authority centered in the parliament, whereas Denmark was the only codified absolute monarchy in Europe. The printing of pamphlets saw a similar increase in Sweden and Denmark but the contrasting political cultures were reflected in the content of the discussions. Extensive freedom of the press proved to be short-lived experiences in both instances: it was abolished in Sweden in 1772, and in Denmark in 1773. It nevertheless had a profound impact on public discourse and led to a far-reaching transformation of the public sphere as well as the creation of new readerships in both contexts.

Based on recent research we present and discuss new approaches to the similarities and differences regarding the implementation of freedom of the press as well as the long-term outcome of these early experiences in Sweden and Denmark-Norway.

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Helen F. Leslie-Jacobsen

Offuerset, corrigerit oc forbedrit : The First Printed Norwegian Law of 1604

In 1604, the Norwegian law-code that had been valid since 1274, the Landslov , was published in Danish translation. The first part of the title of this book states that the law-code had been “ offuerset, corrigerit oc forbedrit ” [‘translated, corrected and improved’]. But this is just one reason why our study of the first printed law of Norway, issued in 1604 as Christian IV’s Norwegian Law, should be informed by an understanding of Norway’s long relationship with Denmark. My paper explores how this relationship and the political conditions of the time relate to the topic of literary citizenship in the early 17th century. Does the publication and distribution of a Norwegian law by Denmark reaffirm or undermine the separate social identity of Norway? Between 1600 and 1603, the Norwegian lawmen were replaced with Danish officials. Over the course of the 13th to the 17th century, the main group of users of the law-code thus changed from Norwegian non-professional agents, to a mixed Norwegian-Danish contingent, to mainly Danish administrators. My paper argues that by being 1) printed, 2) in the form of a governmentally mandated translation and 3) distributed from Denmark, the ostensibly “Norwegian” law-code being was actually a display of Danish power, authority and wealth.

[Helen F. Leslie-Jacobsen, University of Bergen, Norway.](#)



Roar Lishaugen and Jiřina Šmejkalová

The Book as a Myth Breaker in Historical Analysis

In the discourse on the history of national literatures, there is a dominating paradigm which seems to put forward a linear narrative connecting the development of print, literacy and book market with the development of modern citizenship and national literature.

We suggest that precisely the analytical categories employed in the analysis of the “book communication circuit” (Darnton) can significantly challenge the linearity and causality between nation-based textual production and imagined interpretive communities (Anderson, Fish).

Our argument is largely based on data from the analyses of centrally controlled book production and reception and their literary counterparts in the countries of East and Central Europe during the Cold War. Perhaps not surprisingly, research on totalitarian books and literatures has been traditionally colonized by the notion of “censorship”. This notion tends to reproduce binary discourses of the “almighty censors” and “oppressed authors and readers” and generates the questionable assumption that controlled book production creates controlled patterns of interpretation.

Consequently, the notion draws attention away from the complexity of textual appropriation in the sense of “various uses which are not necessarily interpretations” (Chartier).

Focus on the materiality of textual and literary communication in centrally controlled cultural contexts (e.g. paper allocation and shortages, manipulation of print runs, home libraries, pirate publishing, i.e. samizdat, etc.) allows us to challenge the simplified understanding of “censorship” as a leading force in conceptualizing totalitarian cultures. Moreover, centrally controlled practices of writing, publishing and reading, conducted in the name of social engineering and cultural levelling, significantly undermined the formation of social identity and agency.

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Kristina Lundblad

Imagined communities, communities of imagery: Printer's marks in Sweden and the formation of a profession, 1500–1700

The printer's mark has been described as “nothing more or less than a trade mark” (W. Roberts) and it had a business function already in the days of Schöffer and Fust. At the same time, visual elements recognized in many printers' marks are studied within the fields of heraldry and ars emblemata, and some enthusiasts still look for secret knowledge hidden in the enigmatic images. In this paper I will examine the printer's mark neither as a mere trade mark, nor as an expression of the hermetic tradition but as an instrument in the creation of printing as a specialized profession.

Benedict Anderson's concept of print capitalism applies to the interaction between the printing press and the emerging capitalism. Books and other documents printed in the vernacular laid a new ground for a common discourse which in turn conditioned imagined communities such as the nation state. Printers' marks were part of a discourse that formed an imagined community of printers. Here, however, imagery replaced the vernacular as a common ground. The printer's mark's successive iconographic transformation – from house marks, wild men and the coat of arms of Sweden to Renaissance emblems and the late 17th century monograms of the bourgeois printer-publisher – reflects the effects of the ever-expanding dissemination of printed documents as well as the political and cultural changes that Sweden underwent during the 16th and 17th centuries. It demonstrates the interplay between the local and the transnational, and mirrors the reorganization of printing, from a monopolistic state enterprise to a private and specialized business.

[Kristina Lundblad, Senior lecturer in book history, Lund University, Sweden.](#)

Eli Løfaldli

(II)legitimate Appropriation: A Question of Ethics or Aesthetics?

Migrating books, or books that make use of material that once belonged to someone else, may be met with very different critical responses, and the re-use of the stories of others is often seen to either take away from or add to what has been appropriated. The tension inherent in the notion of appropriation comes to the fore already in its dictionary definition: the first definition listed in the OED focuses on the act of taking something ‘as one’s own or to one’s own use’ and of taking ‘possession of’ something, meanings which imply that some form of unlawful take-over has taken place. However, an addition to the entry suggests that in the world of art, appropriation may also have functions that are viewed as much more positive, for instance that of being able to ‘provoke critical re-evaluation of well-known pieces by presenting them in new contexts’. The proposed paper will discuss this inherent tension in appropriation – not only as a term, but also as a practice – with reference to recent Norwegian books within different genres where writers have taken possession of someone else’s writing and someone else’s life to their own artistic use, reworking what once (also) belonged to another and presenting it as theirs in the new context of their own book. Notions of quality and literary merit tend to lie at the heart of determining the legitimacy and value of individual acts of textual appropriation, and the paper aims to probe the extent to which such notions may be tied to other, and largely unspoken, hierarchies of power, and to discuss whether it is possible to disentangle assessments of appropriations from other forms of value attribution, such as those connected to fact and fiction, gender and genre, and readers and writers. Fundamentally, then, it will discuss potential obstacles to attaining ‘social identity and agency’ through reading and writing, thereby addressing the larger question of whether literary citizenship is available to all.

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Despina Magkanari

Literary Citizenship and Orientalist knowledge: Barthélemy d'Herbelot's *Bibliothèque orientale* (1697) and its re-editions in the Enlightenment period

This paper focuses on a major orientalist work of the late 17th century, Barthélemy d'Herbelot's *Bibliothèque orientale*, and on its several re-editions during the second half of the 18th century. We propose to examine the global and complex circulations in the process of production of the original work, but also of the later editions. Our analysis is concerned with the intellectual as well as the material and practical aspects, trying to situate them both in the context of Western scholarship and cross-cultural encounter. Following the process of negotiation and reconfiguration of local knowledge, we will show that the approach of this work, in its various versions, places it at the intersection of different historiographical traditions (Ottoman, Arabic, Persian, Chinese, European). In the course of our analysis we will particularly point out the role of local agency (oriental scholars), and even of non-academic actors (missionaries, publishers, patrons), in the production of this work. Additionally, we will try to identify the practices and to reveal the political, religious, and corporate issues related to the production, circulation and validation of knowledge, as shown in the case of the re-editions of the *Bibliothèque orientale*. We will also try to investigate issues relating to print strategies, non-authorized editions (1776, Maastricht ; 1777-1779, The Hague), and the impact of editorial form in the circulation of knowledge. The rediscovery of this work in the late Enlightenment is due both to the European public's interest in the Orient and to the editorial success of the *bibliothèque* genre. We will consequently examine how the study of the form and the content of these re-editions, and in particular the official one (1781-1783, Paris), can help us to grasp the articulation between the editorial practices and the demands and expectations of an expanding audience.

Despina Magkanari, Graduate student, EHESS-Ecole des hautes études en sciences sociales, Paris, France.



Alistair McCleery

Taxing Books: a fresh perspective on book history (and books)

This paper proposes a fresh perspective on book history in northern Europe by examining diverse fiscal regimes in relation to books as a reflection of political and public attitudes. The comparison is offered between nations and over time: the UK, France, Germany and the countries of Scandinavia; and from 1901 until the opening of the twenty-first century. Fiscal regulation in this context also covers forms of retail price maintenance (RPM), both statutory and voluntary. This examination both highlights official perceptions of the act of reading and the provision of books and also interrogates the divergent nuances of ‘public good’ across differing legal and cultural contexts. These transnational differences persist, despite harmonisation in other consumer sectors, in the contemporary northern European book market through current VAT rates and RPM.

[Alistair McCleery, Edinburgh Napier University, UK.](#)



Alicia C. Montoya

Delayed encounters: Private libraries and heterochronic literary citizenship in early-modern Europe

Books moved across early-modern Europe, creating virtual interpretive communities or forms of literary citizenship, in many ways. Books crossed borders physically, while books telling of other nations mediated cultural encounters. But books not only crossed geographic borders, they also crossed temporal ones. When readers accessed texts, it was often years or decades after these had first been written. This produced multiple effects of heterochronicity, or competing temporalities. What did it mean, exactly, when a reader perusing Linnaeus's works also continued to read Gesner's *Historia animalium*? Because the early modern period tended to value antiquity and established authority over the new, old books did not easily become obsolete, and the new had to co-exist alongside the old.

This paper asks how we can quantify – and from there, theorize – the temporal depth of early-modern readers' engagement with the printed word. Examining the contents of several hundred private libraries sold at auction in the Dutch Republic, France, and British Isles between 1665 and 1830, I draw on an ERC-funded database currently under development, *MEDIATE* (Middlebrow Enlightenment: Disseminating Ideas, Authors, and Texts in Europe), that will eventually contain book data extracted from 2,000 such catalogues.

As the present database Sandbox shows, most books in private library catalogues date from (long) before the owner's own active life. These libraries therefore represent accumulated culture, inherited books or older works that enjoyed enduring prestige, as well as more recent acquisitions. I analyze the temporal distribution and evolution of the contents of private libraries in the long eighteenth century, focusing especially – as a case study with specific imagological implications – on books related to Norway and the Nordic countries. I ask both how and when new books supplant old ones, and how the coexistence of old and new in private libraries complicates existing narratives of intellectual influence and change.

Alicia C. Montoya, Professor of French literature, Department of Romance Languages, Radboud University, The Netherlands.



Iris Muniz

Translation Trajectories in the Dano/Norwegian book history of the Spanish world citizen Don Quixote

Don Quixote (1605&1615) is the second most translated book in the world. The first translations were published in English (1611), French (1614&1618), Italian (1622), German (1648), and Dutch (1656). Nevertheless, the universal breakthrough of the novel happened much later on thanks to the mediation of German, French and English intellectuals in the Enlightenment and Romanticism, whose versions were the basis of numerous indirect translations into periphery languages.

This paper seeks to shed light on the Dano/Norwegian translations of the novel. The first Scandinavian translation was published in 1776&1777 by Charlotta Dorothea Biehl, the most influential female intellectual of the Danish Enlightenment (1). Throughout the nineteenth century, another three editions of the novel were published in Denmark: two revisions of Biehl and another by the Romantic poet Frederik Schaldemose. The first Norwegian translation dates to 1916&1918. Most of those early editions have remained in print in Norway and Denmark until very recently, as new translations only appeared in Danish and Norwegian in the turn of the twentieth-first century. Several abridged versions also exist.

In my research, based on a combination of textual criticism and digital humanities tools, I have examined all those texts (except the most recent and abridged ones), collating specific excerpts and seeking to establish a textual genealogy, that is to say, whether or not they were direct translations, and if not, in which sources were they based. Besides its mapping possibilities, exploring indirectness in translation helps us understand how literary works have travelled and how cultures, languages and literary mediators shaped them. In so doing, I hope to illuminate an under researched area of both the Norwegian book/translation history and the transnational travels of the Spanish world citizen Don Quixote.

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(1) In Swedish, some chapters were translated in 1784, and the first part of the novel in 1802. The first complete translation dates to 1818&1822. Swedish translations are not included in this study.



Maria Przewozewska

Official Pushkin. The Usage of Alexander Pushkin's poetry in textbooks of the Congress Kingdom of Poland (1868-1914)

Russian authorities considered Alexander Pushkin's works as dangerous and potentially subversive until the end of the first half of the 19th century. His poetry and prose were finally approved in the 1860s, however this acceptance came not because of the artistic value of Pushkin's works, but as the result of his recognition as a Russian national bard and eulogist of the empire and Russian nationality (*narodnost*). From then on Pushkin was perceived foremost as a great patriot - the creator of "The Lay of the Wise Oleg", "The Bronze Horseman" and "The Battle of Poltava".

In 1871 Russia launched a reform of education aimed at the final unification of the education model in the entire Russian Empire. This reform also included the Kingdom of Poland, perceived after the January Uprising (1862-3) as one of the Russian provinces. From that time on, Pushkin was also to become one of the central figures of Russian literature for the Polish reader.

The purpose of my paper is (1) to present the works of the Russian Romantic poet in the official textbooks used in the Kingdom of Poland's elementary and secondary schools; (2) to present the didactic and political functions of these works according to the Russian authorities; and (3) to show the reception of these works among Polish readers.

I hope this speech will contribute to a better understanding of the *politics of book* in the Russian Empire and its role in creating an "imperial Pole": loyal not only to the state and Russian culture, but also accepting the Russian "civilization mission". One of the tools of this 'imperial building' in Poland was supposed to be the work of Pushkin - seen as the eulogist of Russianness and Slavdom.

[Maria Przewozewska, National Library of Poland, Poland.](#)

James Raven

Sea monsters and sea serpents in the Enlightenment world: the reception of Pontoppidan's *History* in Europe, the Americas and India

In 1752 Erich Pontoppidan, Bishop of Bergen, published, in Danish, his *Natural History of Norway*, a pioneering exploration of the flora, fauna, topography and customs of the region. It was translated into German in the next year and then in 1755 into English. The book became a must-have addition to learned personal and institutional libraries. The story of its reception is fascinating however and offers a notable insight into the global reach of mid-eighteenth-century publication, the greatly varying reception of translated editions and their accompanying engraved images, the unexpected and unintended fame of a particular detail of such a history, its invocation of ancient mythologies, and the legacy of crypto-zoology. Pontoppidan's *History* can rightly be studied for its contribution to new scientific and historical methodologies with its emphasis on verifiable recordings and testimonies, but I shall show how, to the bishop's chagrin, one particular episode gained the greatest attention of reviewers and readers from Europe, North America and India – his description of mermaids, mermen, sea monsters and sea snakes. I shall explore this reaction in a 'book biography' that traces annotations in copies from those of Benjamin Franklin to those of the Maharaja of Tanjore and aims to explain its appeal - including why, 120 years later, Herman Melville astonishingly disrupts a beautiful flowing passage in *Moby Dick* with a reference to the squid "as described by Bishop Pontoppidan" - and why he thought this might still be recognised by his readers.

James Raven, Professor of Modern History, University of Essex; Director of Cambridge Project for the Book Trust and Fellow of Magdalene College, University of Cambridge, UK.



Siri Fürst Skogmo and Eva Refsdal

Paratextual packaging of translated “Indian” and “Latin American” fiction in Norway

In this talk, we discuss how translated literature is received and framed in the Norwegian book market, more specifically how paratexts such as blurbs, illustrations, reviews, publisher presentations and other written media coverage contextualise the work in the Norwegian culture and guide the audience in their reading of the work itself (see e.g. Munday 2008). Interestingly, this contextualisation may in fact tell us as much about the receiving culture as about the source culture and source text (Hermans 1999). Previous research (Alvstad 2012a; Alvstad 2012b; Senstad 2015; Refsdal 2016) has uncovered that for many translated works of fiction, the paratextual material tends to highlight exoticism and downplay individual characteristics or literary qualities. Moreover, works from different authors and source cultures are presented as a uniform category, while their difference to the target culture is accentuated.

In her study of the translation and reception of three Spanish-language novels from Guatemala, Mexico and Argentina into Norwegian, Refsdal (2016) found that not only were these works presented in the 1960s Norwegian market as uniformly “Latin American”, but stereotypes which can only be ascribed to the Norwegian culture were promoted through the paratexts surrounding them. A similar tendency to accentuate exoticness and uniformness is found in more recent Norwegian presentations of works by authors such as Arundhati Roy, Aravid Adiga and Kiran Desai as “Indian literature”, even when the authors do not live in India and the source texts are published in Great Britain or the US (see e.g. Gundersen 2008). To shed light on how such heterogeneous representations frame the target audience’s expectations of the works and hetero-images of the source cultures, we will examine the paratextual packaging of contemporary translated works which fall within the “Latin American” and “Indian” target culture categories.

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Eva Refsdal, Senior Lecturer, University of Oslo, Norway.

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Kerstin Rydbeck

Swedish Reading Communities in the Daily Press, 1900–2018

Sweden has a long and strong tradition of social reading, with a large number of reading communities of various kinds. This paper presents a small study connected to a sociologically oriented research project about reading communities in Sweden, focussing both on the historical and the contemporary perspective.

There are no statistics showing the volume of reading community activities in Sweden today or during the 20th Century. However, through the use of the database Svenska dagstidningar, an on-going project at the Royal Library where the complete Swedish daily press is being digitized in full text, it was possible to get the total number of hits per year for the common terms in Swedish for “reading community”, in three important daily papers existing today and with a history back to the end of the 19th Century. Based on this information I could draw a timeline covering the whole 20th Century up till today, showing the periods with the most interest in the press for reading communities. This information also gave me the opportunity to analyse how the way of writing about reading communities has changed over time in the press.

The paper discusses some results from this “timeline study”, for example how the interest for reading communities has peaked in Sweden during two different periods since the beginning of the 20th Century, how the attitudes towards reading communities, their members and their literature slowly have changed (to the better) over time and how the articles where reading communities are discussed in the press have changed from reports about the situation on the book market to articles in the weekend supplements focussing on lifestyle and pleasure.

[Kerstin Rydbeck, Professor, Department of ABM, Uppsala University, Sweden.](#)



Thor Inge Rørvik

From the dictated lecture to the written textbook. The circulation of manuscripts in the teaching of philosophy in Copenhagen and Kristiania, 1790-1850

This paper will take a closer look at a period that witnessed fundamental changes in the conception of the philosophical textbook and its role in the academic instruction. The increased availability of (mostly German) textbooks in the latter half of the 18th century fostered among leading pedagogues the idea that the textbook could serve as an adequate replacement for the traditional lecture - and instead of writing down what was taught from the university catheter, the students could acquire the necessary knowledge through their own reading. However, by the early 19th century this mode of thinking was completely reversed thanks to new pedagogical ideas that emphasized the importance of the lecture and the creativity of the living word - and accordingly downgraded the textbook.

Nevertheless, in the established teaching practice the dictate remained the dominating method. After having finished a semester's course, the students were in possession of a comprehensive handwritten script - and that script was their curriculum in the strict sense. A number of such manuscripts have been preserved, and this material shows two things: 1) the content is almost identical from one year to the other, and the manuscripts were therefore suitable items for further circulation; 2) some manuscripts have been processed for the purpose of resold or copied by new students. What we have here is an unofficial circulatory process that not only compensated for the lack of printed textbooks, but also threatened to make the university lectures superfluous because the content of the manuscripts was exactly what was dictated in the lectures.

However, the availability of these manuscripts was a problem as it required acquaintances and informal contacts - and the ever-increasing number of new students made the need for printed textbooks obvious.

When the first textbook in philosophy was available in 1849, this circulatory system lost its function. Now all students had equal access to an authorized text that contained everything they needed for their forthcoming exam. The textbooks explicit aim was not only to make the traditional dictation superfluous but also to give the students an opportunity to prepare themselves for lectures that from now on, ideally spoken, could focus on the freer oral explanation of the content of the course.

Thor Inge Rørvik, Lecturer, History of Ideas, University of Oslo, Norway.



Eivind Røssaak and Jana Sverdljuk

Social reading: from Athenaeum to Facebook

Social reading can broadly be defined as communications about reading experiences. With the advent of a digital culture dominated by social media, chat groups and blogging, social reading has undergone tremendous changes. This paper will assess this transformation in Europe by comparing the contemporary digital expressions of social reading with their predecessors in earlier cultural formations, with a special attention to textual style, address and gender.

The notion of social reading covers a vast variety of modes of sharing the experiences of reading. Our survey starts with the French and German literary salons of the 17th and 18th Century. Women like Madame de Rambouillet, presided over the salon which dominated the aristocratic life of seventeenth century Paris. The glittering rooms of her private home were filled by writer/playwrights such as La Rochefoucauld, Corneille and Molière, and other salonistes like Madame de Sevigné and Madame de Sablé. In Germany the journal *Athenaeum* from 1798, is of particular interest. The Schlegel-brothers and their sister Caroline, referred explicitly to «conversations» about literature in their more than 451 anonymously published fragments in the journal.

In these environments, social reading was developed through a variety of literary short forms known as fragments, maxims and aphorisms. The short form seems to have survived into the contemporary digital media environment where the exclusivity of the salon is transformed into global digital platforms for sharing and conversation among the many, such as Facebook, Instagram and Twitter. How has this changed the style, address and gender of social reading practices? Our research also relies on surveys and questionnaires among young female readers where the use of digital media such as Goodreads was particularly striking.

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Dr. Jana Sverdljuk, Department of Research, National Library of Norway, Norway.

Representing the Norwegian Research Council funded research project: *Digitization and Diversity*.

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Maria Simonsen

Reading Encyclopedias: Change and development in the readership of encyclopedias from print to digital

For several years researchers have discussed how the encyclopedic genre has changed in connection with the shift from print to digital. In particular, discussion has focused on the changes in production and the way of disseminating encyclopedic knowledge, as well as the democratization of the genre within the establishment of digital encyclopedias, such as Wikipedia. However, one thing that has rarely been noticed is the connection between the readers and the transformation of the encyclopedic page. How has the encyclopedic page changed as part of the wider transformation from print to digital? How have new publishing forms affected the readership? Is there a difference between reading encyclopedic articles in a fascicule, in a book or on a screen?

The page, this rectangular-shaped face, has for so long been an integral part of human life that it is hardly noticed. However the page is in many ways a force field without equal. In various formats and materials from papyrus scrolls and clay tablets to chemical pulp made of cellulose and lignin – and now in this incomprehensible digital space disguised in plastic and glass – the page has since thousands of years had a decisive influence on culture and knowledge. The encyclopedia is a special case of authoritative text. At all times the encyclopedic page has been considered the carrier of authoritative information. In the digital era, this authority has been challenged due to the shifting nature of text.

From a perspective of book history and the history of knowledge, this presentation explores changes and developments in the readership of encyclopedias and the encyclopedic page over a period of nearly 150 years – from fascicule and printed books to digital encyclopedias. Illustrated with examples from Scandinavian encyclopedias, I will show how the changing publishing forms and layouts have affected the readers and their ways of reading. Thereby the presentation gives new insights into the changing forms of reading encyclopedias from the end of the 19th century to the beginning of the 21st century.

Historian Maria Simonsen is Assistant Professor at the Department of Culture and Global Studies, Aalborg University. Her dissertation *Den skandinaviske encyklopædi* (2016) examined the histories of *Nordisk familjebok* and *Salmonsens Konversationsleksikon*. Her current research project concerns two major Danish encyclopedia projects: the unfinished *Den Store Salmonsens* (1967-71) and the Danish national encyclopedia (1994-) and the changes in knowledge circulation caused by the latter's transition from print to digital media.

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Karen Skovgaard-Petersen

Early print and Northern exploration in the service of the Church – on arch-bishop Erik Valkendorf’s activities as writer and editor

Erik Valkendorf, c. 1465-1522, arch-bishop of Nidaros, is a key figure in early modern Norwegian book history. He is best known for his publication of the earliest Norwegian printed books, the *Breviarium Nidrosiense* and the *Missale Nidrosiense*, both printed in 1519. Besides, he was one of the driving forces behind the publication of the first printed edition of Saxo’s *Gesta Danorum* in Paris in 1514, a medieval history of Denmark which became widely read also outside Scandinavia after its first appearance in print.

Moreover, he authored a Latin description of the nature and the inhabitants of Finnmark, which he addressed to Pope Leo X around 1520. In this fascinating but little known text he stresses the exotic and strange quality of the Finnmark region, situated at the edge of Christendom and populated with strange monsters and peoples who are only beginning to adopt the Christian faith. In addition, a number of notes are known from his hand which testify to his planning of an expedition to Greenland.

Widely diverse as these texts are, they all bear witness to Valkendorf’s dynamic efforts to strengthen the Norwegian archbishopric as part of the international Church. Valkendorf had a keen understanding of the potential of the young medium of print, and in the letter on Finnmarken to the Pope he displays considerable skills as communicator.

[Karen Skovgaard-Petersen, Ph.D. and Dr. philos., Latin and History, Director of Society for Danish Language and Literature, Denmark.](#)

Iver Tangen Stensrud

Migrating images: The Norwegian illustrated press and transnational print culture in the mid-nineteenth century

In November 1851, the Norwegian illustrated journal *Illustreret Nyhedsblad* published its second issue. Among its miscellaneous content, one item stood out: a full-page image of the interior of the Crystal Palace in London, accompanied by a detailed description of the event. Neither the coverage nor the image was by any means original. Opened in London in May 1851, the Great Exhibition had been an international media event, triggering a veritable explosion of printed imagery. If anything, *Illustreret Nyhedsblad* – a small and provincial publication with about 1500 subscribers – was somewhat delayed, as the Great Exhibition had closed already in October. The image was first printed in *The Illustrated London News* for January 25, 1851, as part of a series on the building of the Crystal Palace. This is a good reminder of the way nineteenth-century developments in printing and image distribution made printed images available to an ever-expanding readership across the world.

In my paper I discuss two Norwegian illustrated periodicals, *Skilling-Magazin* (1835-1891) and *Illustreret Nyhedsblad* (1851-1866) as a part of a transnational network of illustrated magazines in the mid-nineteenth century. *Skilling-Magazin* was initially a Norwegian variety of the English *Penny Magazine* (1832-1841), the currency being changed from the English penny to the Norwegian skilling. *Illustreret Nyhedsblad* was part of a wave of illustrated weekly newspapers that followed the *Illustrated London News*, first published in 1842. I argue that viewing all these periodicals in relation to each other is vital. It places *Skilling-Magazin* and *Illustreret Nyhedsblad* as nodes in a transnational network of magazines that not only shared the same form and general purpose, forming recognizable “brands” in the eyes of their readers and publishers, but engaged in a lively exchange of texts and images.

[Iver Tangen Stensrud, PhD, Oslo, Norway.](#)

Jonas Thorup Thomsen

Possessed by a Book: Cultural Scripts for Demonic Possessions

In early modern Europe the book was the primary medium for long distance communication of ideas. Beliefs about the preternatural were no exception, and narratives about witchcraft and demonic possession circulated across borders through the distribution of books – especially among the clergy who disseminated these ideas to their parishioners.

The historiography of witchcraft and demonic possessions has long focused on popular perceptions of the preternatural, whereas less attention has been paid to where these beliefs originated from and how they travelled. In trying to understand the phenomenon of demonic possessions it has been pointed out, that such cases had strong similarities to theatrical performances where the demoniac and their audiences followed a cultural script. In this paper I argue that a cultural script concerning demonic possessions existed in 17th century Denmark – and that a specific book was a key conveyor of this script.

In 1674 a Danish pastor published the early modern bestseller *Køge Huskors* in which demonic possessions were deemed very real. One of the most passionate readers of this book was Ole Bjørn, a Norwegian born pastor in the Danish town of Thisted. In 1696 a young woman and a child started displaying ambiguous signs of demonic possession and Bjørn quickly announced it as a genuine possession by the Devil. Against the clerical laws he brought the demoniacs into the local church, where they played out a cultural drama in which he claimed that this case was going to rival the one described in *Køge Huskors*. He successfully convinced most of his parishioners, and in the following months more than a dozen women came to him claiming to be possessed – and in *Køge Huskors* they found a cultural script on how a demoniac was supposed to act.

Jonas Thorup Thomsen, PhD Student Aarhus University, Denmark.

Anders Toftgaard

The library as a tangible history of the book

The Danish nobleman and statesman Otto Thott (1703-1785) was a voracious collector. He collected books, paintings, arms, medals & coins, artefacts and natural history. Indeed, when at the age of almost 60 he bought a splendid house on Kongens Nytorv he had a separate building constructed for his collections. The building was both a museum, a library and an observatory. When receiving foreign visitors, Thott would show them his collection of paleotypes - or incunabula - using his library as a tangible history of the book. It would seem that immediately after the transfer of his library to the library building, Thott had Morten Thrane Brünnich (1737-1827) produce a handwritten catalogue of the incunabula in his collection. This manuscript is today in the collections of the National Library in Oslo and will here be presented for the first time as a catalogue of Otto Thott's collection of incunabula produced during Thott's lifetime. Using the manuscript catalogue of the incunabula as a point of departure, in this paper I seek to explore through what international networks and out of what interests Otto Thott created his library.

Anders Toftgaard, Senior Researcher, PhD, National Collections Department, The Royal Library, Copenhagen, Denmark.



Inga H. Undheim

Holberg scholarship and the History of Books: A transnational approach

A few years ago, in 2015, Jens Bjerring-Hansen considered the authorship of the Danish-Norwegian Enlightenment figure Ludvig Holberg ripe for its first book historical study. Bjerring-Hansen's *Ludvig Holberg på bokmarkedet* is a gift to Holberg-researchers: through its close studies of aspects of the peerless publication history of Holberg's literary debut, *Peder Paars*, it not only adjusts the image of Holberg's various roles in the literary communications circuit, but also posterity's widespread conception of the so-called «age of Holberg» in literary history – or to be more specific: Danish literary history. What Bjerring-Hansen study does not problematize, however, is Holberg's place in Norwegian literary history – and here the picture is quite different.

While *Peder Paars* enjoys the position of being one of the most frequently reprinted and profiled works of fiction in Danish literary history, it has a negligible status in Norwegian literary history – and even less so in Norwegian popular consciousness. Here it is first and foremost Holberg's «peasant comedies», *Erasmus Montanus* and *Jeppe paa Bjerget*, which forms the basis of Holberg's position as one of «ours»; yes, «the hill» («Bjerget») has even entered Norwegian colloquial speech as a metaphor for Norway itself. No study has of yet established when this occurred; Holberg's authorship also falls outside the framework of Aasta Bjørkøy and Ståle Dingstad's «contribution to a Norwegian history of the book» (2017), which is limited to the nineteenth century. Nonetheless, it can reasonably be assumed that «the age of Holberg» in Norwegian book history in fact coincided with the same in Denmark – that is, in the middle of the nineteenth century. In my paper I shall, inspired by Bjerring-Hansen, approach this Norwegian «age of Holberg» – and hereby aim to contribute to a determination of when and how Holberg went from being a Danish-Norwegian to becoming a Danish and a Norwegian national author.

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Wolfgang Undorf

Providing a new room for women in the world – The Tauchnitz "Collection of British Authors" and the formation of a transnational literary citizenship in Sweden in the 19th century

This paper delves into a number of topics of interest as addressed by the conference: literary citizenship, migrating books and the politics of the book. After the (short-lived) academic interest in Tauchnitz in the 1970s and 1980, culminating with Todd & Bowdens magisterial bibliography, it seemed as if there was nothing more to be said about this astonishing achievement of the German 19th century publisher and the millions of "Hovdameromaner" his company produced since 1841.

My study of the English novel, the Tauchnitz Collection and its impact, started in order to make some sense of the existence of large quantities of these "well-known yellow small volumes" and of the frequent contemporary references to these books made predominantly by women in letters and women's magazines.

Swedish middle-class women were among the most avid readers of English novels in English. Women did not only embrace the English language; they sought for inspiration for the improvement of their life. They found a voice in English literature. The leading women studied women's magazines and organizations, political movements, schools etc. abroad. Back in Sweden, they joined a growing number of women in their appreciation of the English novel and the Tauchnitz Collection.

In my paper, I will present some characteristic features of the Tauchnitz Collection, its impact on reading the English novel in its original language in Sweden and the transnational literary citizenship it invited women to. The success of the Tauchnitz Collection is also partly due to its worldwide distribution and its unique presence on the Swedish book market, a truly transnational achievement.

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Thomas Velle

Efforts without Gain? The Latin Epigram in Ludvig Holberg's Authorship and the 18th-Century Literary Field

“Of all my writings, none took me more effort and were less rewarding than my Latin epigrams,”³ the Danish-Norwegian author Ludvig Holberg famously admitted about his vast corpus of more than 900 short poems. The epigrams were one of the most continuous projects in Holberg's literary career, starting as early as the 1720s. He kept polishing them along the way and published them together with his Latin autobiographical letters (1737 and 1743), as introductory lines to his Danish moral essays (1744), and finally as a self-standing 7-volume collection (1749). The quote above points to a tension between the epigrams' function in Holberg's creative process of developing his oeuvre and the dynamics of the European literary field, which was more reluctant to receive and translate his epigrams than was the case with many of his other works.

In this paper, I will explore how Holberg's corpus of short poems, largely neglected in Neo-Latin studies and even in Holberg studies since F.J. Billeskov Jansen's doctoral dissertation in 1938, can shed a new light on the epigram's role in the 18th-century Republic of Letters, and vice versa. The Latin epigram is generally considered to be a key genre for the self-fashioning of the Humanist intellectual, but its role diminished rapidly in the 17th and especially the 18th century. Meanwhile, the epigram and related short genres gained ground in the vernacular, and the multivolume conception of short poetry made way for more ephemeral genres and media (journals, almanacs,...). Indeed, indulging in a little contemporary analogy, one could say that the function of the epigram gradually developed into the ‘tweets of the Enlightenment's social network.’ This leads me to the question: did this tendency towards a more ‘democratic’ and multilingual literary field in Europe push the Latin epigram to its margins, or was it still in any way part of it? By situating Holberg's work in the broader development of the epigram genre in Europe, I will reevaluate the author's efforts to make an impact with his Latin poems, while also problematizing the genre's role in 18th-century shifts in reading practices and communities.

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³ “Af alle mine Skrifter haver intet kostet mig meere Umage, og mindre importeret mig, end mine latinske Epigrammata.” *Epistles* IV.245



Elisa Tattersall Wallin and Anna Lundh

Reading-by-hearing – conceptualising the use of audiobooks and talking books

Oral storytelling traditions and listening to books being read aloud are age-old practices.

Contemporary reading-by-hearing practices are evolving as recorded books, i.e. audiobooks and talking books (see Rubery, 2016), are being made available in digital formats. As subscription services offering digital audiobooks are becoming increasingly popular, especially on the Nordic market, the use of digital audiobooks is a practice on the rise. The same applies for talking books produced for people with print disabilities, not least since more and more countries are ratifying the Marrakesh Treaty, allowing the exchange of these books between countries (Harpur, 2017).

This paper explores how the use of audiobooks, talking books, and other audio-based reading technologies can be conceptualised as reading-by-hearing, as an alternative to the more widely accepted – and even taken for granted – concept of reading-by-seeing. By highlighting the materiality of the ‘repacking’ of print into digital audio-files, we will illustrate how digital audioformats to some extent reshape reading practices. For example, audiobooks and talking books are more accessible and portable compared to their analogue predecessors which allows people to read in new places and while engaging in other activities. Furthermore, we will discuss the potential consequences of the exclusion of certain practices from the concept of reading, and the lived effects (Bacchi, 2009) for individuals and groups of readers, as well as for institutions involved in audio and talking book production and distribution, and the teaching and promotion of audio-based literacy.

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