first by steam, then by electricity—for producing paper and type, printing and binding books, and reproducing illustrations. In the twentieth century, and even more in the present era, the primacy of the printed book for recording and disseminating all forms of information has been challenged by the invention and rapid proliferation of electronic media for processing texts and images.

Refer to the entries on *book editions*, *book format*, *book history studies*, and *textual studies*. For the history of the book trade from classical Greece through the twentieth century, see F. A. Mumby, *Publishing and Bookselling: From the Earliest Times to 1870* (5th ed., 1974), and Ian Norrie, *Mumby's Publishing and Bookselling in the Twentieth Century* (1982). On the making, format, and history of printed books, see Ronald B. McKerrow, *An Introduction to Bibliography for Literary Students* (rev. 1994).

book editions: In present usage, **edition** designates the total copies of a book that are printed from a single setting of type or other mode of reproduction. The various "printings" or "reprints" of an edition—sometimes with some minor changes in the text—may be spaced over a period of years. We now identify as a "new edition" a printing in which substantial changes have been made in the text. A text may be revised and reprinted in this way many times, hence the terms "second edition," "third edition," etc.

A **variorum edition** designates either (1) an edition of a work that lists the textual variants in an author's manuscripts and in revisions of the printed text; an example is *The Variorum Edition of the Poems of W. B. Yeats*, eds. Peter Allt and Russell K. Alspach (1957); or else (2) an edition of a text that includes a selection of annotations and commentaries on the text by previous editors and critics. (The term "variorum" is a short form of the Latin *cum notis variorum*: "with the annotations of various persons.") *The New Variorum Edition of Shakespeare* is a variorum edition in both senses of the word.

See *book*, and refer to Fredson Bowers, *Principles of Bibliographical Description* (1949); Ronald B. McKerrow, *An Introduction to Bibliography* (rev. 1965); Philip Gaskell, *A New Introduction to Bibliography* (1972).

book format: Format signifies the page size, shape, and other physical features of a book. The printer begins with a large "sheet"; if the sheet is folded once so as to form two "leaves" of four pages, the book is a **folio** (the Latin word for "leaf"). When we refer to "the first Shakespeare folio," for example, we mean a volume published in 1623, the first *edition* of Shakespeare's collected plays, the leaves of which were made by a single folding of the printer's sheets. A sheet folded twice into four leaves makes a **quarto**; a sheet folded a third time into eight leaves makes an **octavo**. In a **duodecimo** volume, a sheet is folded so as to make twelve leaves. The more leaves into which a single sheet is divided, the smaller the leaf, so that these terms indicate the dimensions of a book, but only approximately because the size of the full sheet varies, especially in modern printing. It can be said, however, that a folio is a very large book; a quarto is the next in size, with a leaf that is nearly

square. The third in size, the octavo, is the most frequently used in modern printing.

As this book is open in front of you, the page on the right is called a **recto** (Latin for "on the right"), and the page on the left is called a **verso** (Latin for "turned").

The **colophon** in older books was a note at the end stating such facts as the title, author, printer, and date of issue. In modern books the colophon is ordinarily in the front, on the title page. With reference to modern books, "colophon" has come to mean, usually, the publisher's emblem, such as a torch (Harper), an owl (Holt), or a ship (Viking).

book history studies: Investigations of all the factors involved in the production, distribution, and reception of recorded texts. Separate stages in this process—especially with reference to literary texts—had for many centuries been subjects of inquiry; but as a defined, systematic, and widely recognized study of the overall process, book history did not emerge until the 1980s. Within a few decades, this area became the subject of special journals, books, and learned conferences and is increasingly being taught in university courses.

Traditionally, the production and dissemination of recorded texts had been conceived mainly as a self-contained and one-way process, in which the author conceives and inscribes a text, the publisher and printer reproduce the text in multiple copies, and the competent reader interprets the text in order to reconstitute the author's originating conception. From this age-old view, the current discipline of book history differs in three principal ways:

1. Traditional dealings with each stage in the production and dissemination of literary texts had been normative and evaluative. That is, literary authors were judged to be good or bad, major or minor; bibliographers set out to establish a single valid text, free from what were called "corruptions" by agents other than the originating author (see *textual criticism*); and interpretations of the text by readers were judged to be right or wrong, good or bad, sensitive or insensitive. In contrast, current exponents of book history tend to be objective and nonjudgmental. All contributions to a recorded text, whether by the author or other agents, and whether intentional or accidental, are taken into account; literary books, together with all other texts, are regarded as "commodities" that are marketed to readers, their "consumers," in order to make a profit; and the diverse responses to the text by different classes and groups, whether elite readers or mass audiences, are paid equal and neutral attention.
2. The book historian does not view the making and distribution of a book as a one-way process from author through publisher and printer to reader. Instead, Robert Darnton—an important early formulator of the point of view and procedures of book history—proposed in 1982 that historians view the "life cycle" of a book as a "communications circuit" that runs from the author through the publisher, printer, and distributors to the reader, and back to the author, in a process within which the reader "influences the

author both before and after the act of composition." ("What Is the History of Books?" in *The Kiss of Lamourette: Reflections on Cultural History*, 1990.) In accordance with this perspective, book historians conceive all stages of the life cycle of a book to be interactive. The author, for example, is subject to the demands of the publisher who estimates the market demands of readers, while the readers also directly influence the author who, in composing a work, anticipates the preferences of a potential audience.

3. In defining the overall "communications circuit," Robert Darnton emphasized also that book history deals with "each phase of this process ... in all its relations with other systems, economic, social, political, and cultural, in the surrounding environment." D. F. McKenzie, who, like Darnton, was influential in describing and exemplifying the emerging practice of book history, described the new development in *bibliography* as "a sociology of texts" that considers "the human motives and interactions" at each point in "the production, transmission, and consumption of texts." ("The Book as an Expressive Form," in *Bibliography and the Sociology of Texts*, 1986; rev. 1999.) Book history, that is, deals with the formation and dissemination of a text, not as a self-contained process but as one that at every stage is affected by, and in turn may influence, the economic, social, and cultural circumstances of its time and place.

Applied to the long-term development of ways of recording and communicating information, book history deals with the sequence of revolutionary changes that occurred when an oral culture was succeeded by a *manuscript* culture; when the era of written texts in turn gave way, in the mid-fifteenth century, to a primarily print culture; and when, as the result of new technologies that began in the twentieth century, printed books and materials were increasingly supplemented—and to some extent displaced—by film, television, the computer, and the World Wide Web. (See *oral poetry* and *book*.) An influential work that deals with the impact on Western civilization, science, and the arts by the change from script to print is Elizabeth Eisenstein, *The Printing Press as an Agent of Change* (2 vols., 1979).

The major focus by book historians has been on the era of print, and especially on the diverse circumstances that affect each stage of the production, distribution, and reception of the printed book. To cite a few prominent examples:

D. F. McKenzie has emphasized the contributions to the book not only by the author, the author's literary advisers, and copyeditors but also by the book designer and the printer who—often with little or no consultation with an author—determine the typography, spatial layout, illustrations, paper, and binding of a book. All such nonverbal, material features of a book, McKenzie insists, are not neutral vehicles for the printed word but have an "expressive function" and contribute to the meaning of the verbal text. (See D. F. McKenzie, *Bibliography and the Sociology of Texts*, 1986; also, for similar views about the signifying function of the material features of a book, Jerome McGann, *The Textual Condition*, 1991.)

A prolific and influential contributor to book history is the French scholar Roger Chartier, especially in his emphasis on recorded facts about the differing ways in which diverse readers have received and responded to printed texts. He has, for example, studied the literacy rates of various classes and groups of people at different times and places. He has chronicled the shift from the public to the private reading of texts, and in private reading, the change from reading to oneself aloud to reading in silence; this last practice, according to Chartier, "fostered a solitary and private relation between the reader and his book," "radically transformed intellectual work," and greatly expanded the reader's "inner life." Chartier also analyzed the degree to which people in particular localities, employing diverse "social and cultural practices" in their reading, created a diversity of interpretations of a single text. (Roger Chartier, *The Culture of Print: Power and the Uses of Print in Early Modern Europe*, 1989; and *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer*, 1995.) Other scholars have chronicled the emergence of mass audiences for printed books and journals and have compared the literary preferences and responses of a mass audience with those of elite readers and critics. (Richard Altick, *The English Common Reader: A Social History of the Mass Reading Public, 1800–1900*, 1957, rev. 1998; Jonathan Rose, "Rereading the English Common Reader," *Journal of the History of Ideas*, Vol. 53, 1992.) There are also numerous studies of the variety of factors that affect the reception, interpretation, and evaluation of literary books. Jane Tompkins, for example, investigated the importance of an influential coterie of friends, reviewers, and magazine editors in establishing and sustaining the reputation of a novelist. (*Sensational Designs: The Cultural Work of American Fiction, 1790–1860*, 1985.) And in *A Feeling for Books*, 1997, Janice Radway shows that the panelists in the Book-of-the-Month Club—founded in the 1920s and still flourishing—have made their selections not in accordance with a general criterion of literary excellence but by matching books to the tastes and preferences of specific groups of readers in the literary marketplace.

For studies of individual stages in the production and reception of literary books that have contributed to book history, see the latter-day developments described in the entries on *author and authorship*, *reader-response criticism*, *reception-theory*, *sociology of literature*, and *textual criticism*. All the researchers mentioned in this entry on book history studies are represented in the anthology *The Book History Reader*, edited by David Finkelstein and Alistair McCleery (2002). Influential works, in addition to those already referred to, are Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (1962); Robert Darnton, *The Business of Enlightenment: A Publishing History of the Encyclopédie, 1775–1800* (1979); Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (1982); John Sutherland, *Victorian Fiction: Writers, Publishers, Readers* (1995); Geoffrey Nunberg, ed., *The Future of the Book* (1996); Adrian Johns, *The Nature of the Book: Print and Knowledge in the Making* (1998). The American history of the book is treated in five volumes in David D. Hall, ed., *A History of the Book in America* (2007–09). In *The Nature of the Book: Print and Knowledge in the Making* (1998), Adrian Johns argues for a close relationship between early print culture

and new forms of scientific knowledge. See also Leah Price and Seth Lerer, eds. "The History of the Book and the Idea of Literature," Special Issue of *PMLA* 126.1 (2006). In *The Case for Books: Past, Present, and Future* (2009), Robert Darnton argues for the continuing value of books in the digital age. See also the journal *Book History* (1998–).

bourgeois epic (boor′ zwä): **111.**

bourgeois tragedy: 407.

bowdlerize: To delete from an edition of a literary work passages considered by the editor to be indecent or indelicate. The word derives from the Reverend Thomas Bowdler, who tidied up his *Family Shakespeare* in 1818 by omitting, as he put it, "whatever is unfit to be read by a gentleman in a company of ladies." Jonathan Swift's *Gulliver's Travels* (1726) and *The Arabian Nights*, as well as Shakespeare's plays, are often bowdlerized in editions intended for the young; and until the 1920s, at which time the standards of literary propriety were drastically liberalized, some compilers of anthologies for college students availed themselves of Bowdler's prerogative in editing Chaucer.

Breton lay: 192.

broadside ballad: 26.

bucolic poetry (byookŏl′ ik): **268.**

burlesque: "Burlesque" has been succinctly defined as "an incongruous imitation"; that is, it imitates the manner (the form and style) or else the subject matter of a serious literary work or a literary *genre* but makes the imitation amusing by a ridiculous disparity between the manner and the matter. The burlesque may be written for the sheer fun of it; usually, however, it is a form of *satire*. The butt of the satiric ridicule may be the particular work or the genre that is being imitated, or else the subject matter to which the imitation is incongruously applied, or (often) both of these together.

"Burlesque," "parody," and "travesty" are sometimes applied interchangeably; simply to equate these terms, however, is to surrender useful critical distinctions. It is better to follow the critics who use "burlesque" as the generic name and use the other terms to discriminate species of burlesque; we must keep in mind, however, that a single instance of burlesque may exploit a variety of techniques. The application of these terms will be clearer if we make two preliminary distinctions: (1) In a burlesque imitation, the form and style may be either lower or higher in level and dignity than the subject to which it is incongruously applied. (See the discussion of levels under *style*.) If the form and style are high and dignified but the subject is low or trivial, we have "high burlesque"; if the subject is high in status and dignity but the style and manner of treatment are low and undignified, we have "low burlesque." (2) A burlesque may also be distinguished

according to whether it imitates a general literary type or genre, or else a particular work or author. Applying these two distinctions, we get the following species of burlesque.

I. **Varieties of high burlesque:**

A. A **parody** imitates the serious manner and characteristic features of a particular literary work, the distinctive style of a particular author, or the typical stylistic and other features of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject. John Phillips' "The Splendid Shilling" (1705) parodied the epic style of John Milton's *Paradise Lost* (1667) by exaggerating its high formality and applying it to the description of a tattered poet composing in a drafty attic. Henry Fielding in *Joseph Andrews* (1742) parodied Samuel Richardson's novel *Pamela* (1740–41) by putting a hearty male hero in place of Richardson's sexually beleaguered heroine, and later on Jane Austen poked good-natured fun at the genre of the *gothic novel* in *Northanger Abbey* (1818). Here is Hartley Coleridge's parody of the first stanza of William Wordsworth's "She Dwelt among the Untrodden Ways," which he applies to Wordsworth himself:

> He lived amidst th' untrodden ways
> To Rydal Lake that lead,
> A bard whom there were none to praise,
> And very few to read.

From the early nineteenth century to the present, parody has been the favorite form of burlesque. Among the gifted parodists of the past century in England were Max Beerbohm (see *A Christmas Garland*, 1912) and Stella Gibbons (*Cold Comfort Farm*, 1936), and in America, James Thurber, Phyllis McGinley, and E. B. White. The novel *Possession* (1990), by the English writer A. S. Byatt, exemplifies a serious literary form that includes straight-faced parodies of Victorian poetry and prose, as well as of academic scholarly writings.

B. A **mock epic** or **mock-heroic** poem is that type of parody which imitates, in a sustained way, both the elaborate form and the ceremonious style of the *epic* genre but applies it to narrate a commonplace or trivial subject matter. In a masterpiece of this type, *The Rape of the Lock* (1714), Alexander Pope views through the grandiose epic perspective a quarrel between the belles and elegants of his day over the theft of a lady's curl. The story includes such elements of traditional epic protocol as supernatural *machinery*, a voyage on board ship, a visit to the underworld, and a heroically scaled battle between the sexes—although with metaphors, hatpins, and snuff for weapons. The term *mock-heroic* is often applied to other dignified poetic forms which are purposely mismatched to a lowly subject; for example, to Thomas Gray's comic "Ode on the Death of a Favorite Cat" (1748); see under *bathos and anticlimax*.

II. **Varieties of low burlesque:**

A. The **Hudibrastic poem** takes its name from Samuel Butler's *Hudibras* (1663), which satirized rigid Puritanism by describing the adventures of a Puritan knight, Sir Hudibras. Instead of the doughty deeds and dignified style of the traditional genre of the *chivalric romance*, however, we find the knightly hero experiencing mundane and humiliating misadventures, which are described in *doggerel* verse and a ludicrously colloquial idiom.

B. The **travesty** mocks a particular work by treating its lofty subject in a grotesquely undignified manner and style. As Boileau put it, describing a travesty of Virgil's *Aeneid*, "Dido and Aeneas are made to speak like fishwives and ruffians." *The New Yorker* once published a travesty of Ernest Hemingway's novel *Across the River and Into the Trees* (1950) with the title *Across the Street and Into the Bar*, and the film *Young Frankenstein* is a travesty of Mary Shelley's novel *Frankenstein*.

Another form of burlesque is the **lampoon**: a short satirical work, or a passage in a longer work, which describes the appearance and character of a particular person in a way that makes that person ridiculous. It typically employs **caricature**, which in a verbal description (as in graphic art) exaggerates or distorts, for comic effect, a person's distinctive physical features or personality traits. John Dryden's *Absalom and Achitophel* (1681) includes a famed twenty-five-line lampoon of Zimri (Dryden's contemporary, the Duke of Buckingham), which begins:

> In the first rank of these did Zimri stand;
> A man so various, that he seemed to be
> Not one, but all mankind's epitome:
> Stiff in opinions, always in the wrong;
> Was everything by starts, and nothing long....

The modern sense of "burlesque" as a theater form derives, historically, from plays which mocked serious types of drama by an incongruous imitation. John Gay's *Beggar's Opera* (1728)—which in turn became the model for the German *Threepenny Opera* by Bertolt Brecht and Kurt Weill (1928)—was a high burlesque of Italian opera, applying its dignified formulas to a company of beggars and thieves. A number of the comic musical plays by Gilbert and Sullivan in the Victorian era also include elements of high burlesque of grand opera.

See George Kitchin, *A Survey of Burlesque and Parody in English* (1931); Richmond P. Bond, *English Burlesque Poetry, 1700–1750* (1932). On *parody*, see Margaret A. Rose, *Parody: Ancient, Modern, and Post-Modern* (1993). Anthologies: Walter Jerrold and R. M. Leonard, eds., *A Century of Parody and Imitation* (1913); Robert P. Falk, ed., *The Antic Muse: American Writers in Parody* (1955); Dwight MacDonald, ed., *Parodies: An Anthology* (1960); John Gross, ed., *The Oxford Book of Parodies* (2010). See also Louis Menand, "Parodies Lost: The Art of Making Fun," *The New Yorker* (20 September 2010).

C

cacophony (kăkŏf′ ŏnē): **117.**

caesura (sĕzyoor′ ă): **221**; *160.*

campus novel: 3.

canon of literature: The Greek word "kanon," signifying a measuring rod or a rule, was extended to denote a list or catalogue, then came to be applied to the list of books in the Hebrew Bible and the New Testament, which were designated by church authorities to be the genuine Holy Scriptures. A number of writings related to those in the Scriptures, but not admitted into the authoritative canon, are called **apocrypha**; eleven books which have been included in the Roman Catholic biblical canon are considered apocryphal by Protestants.

The term "canon" was later used to signify the list of secular works accepted by experts as genuinely written by a particular author. We speak thus of "the Chaucer canon" and "the Shakespeare canon" and refer to other works that have sometimes been attributed to an author, but on evidence that many editors judge to be inadequate or invalid, as "apocryphal." At the end of the twentieth century, the phrase **literary canon** came to designate—in world literature, or in European literature, but most frequently in a national literature—those authors who, by a cumulative consensus of critics, scholars, and teachers, have come to be widely recognized as "major," and as having written works often hailed as literary *classics*. The literary works by canonical authors are the ones that, at a given time, are most kept in print, most frequently and fully discussed by literary critics and historians, and—in the present era—most likely to be included in anthologies and in the syllabi of college courses with titles such as "World Masterpieces," "Major English Authors," or "Great American Writers."

The use of the term "canon" with reference both to the books of the Bible and to secular literature obscures important differences in the two applications. The biblical canon has been established by church authorities vested with the power to make such a decision; is enforced by authorities with the power to impose religious sanctions; is explicit in the books that it lists; and is closed, permitting neither deletions nor additions. (See the entry "Canon" in *The Oxford Companion to the Bible*, 1993.) The canon of literature, on the other hand, is the product of a wavering and unofficial consensus; it is tacit rather than explicit, loose in its boundaries, and always subject to changes in the works that it includes.

The social process by which an author or a literary work comes to be widely, although tacitly, recognized as canonical has come to be called "canon formation." The factors in this formative process are complex and disputed. It seems clear, however, that the process involves, among other conditions, a broad concurrence of critics, scholars, and authors with diverse viewpoints and sensibilities; the persistent influence of, and reference to, an author in the