

Literary Ephemera: Understanding the Media of Literacy and Culture Formation

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Literary historians of the long eighteenth century have rarely considered nonbook publications in their efforts to construct narratives of canons, the reception of texts, and the reputation of authors. They have traditionally studied editions, their editors and publishers, and, more recently, the paratexts that provided glosses to help readers make sense of the text. The focus on the “literary” as opposed to “literacy” has artificially demarcated one field of cultural production from a significantly larger realm of print culture where the literary was frequently subsumed by a large body of material that facilitated cultural, textual, and visual literacy. Literary historians have thus privileged the printed codex in the shape of the textual edition at the cost of a complex media economy that engaged with literature and promoted cultural literacy. This media economy includes a hitherto largely uncharted literary material culture that thrived throughout the second half of the eighteenth century. It reflected the popularity of texts and, in turn, catered to demand for such items as chairs embroidered with such fashionable visual media as William Kent’s illustrations of John Gay’s *Fables*, porcelain featuring iconic scenes derived from prints illustrating such popular works as James Thomson’s *The Seasons*, Salomon Gessner’s *Death of Abel*, and J. W. von Goethe’s *Sorrows of Werther*, and fans embellished with

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engravings depicting William Collins's ode to music, "The Passions."¹ These different media—ranging in their materiality from fabric and porcelain to paper—familiarized the buyers of these objects with visual versions of the texts. In the form of statues and waxworks, they figuratively and three-dimensionally introduced viewers to characters from *The Seasons*, such as Celadon and Amelia, or the eponymous heroine of Samuel Richardson's epistolary novel, *Pamela: or, Virtue Rewarded*.² The market catered to elite conspicuous consumption and relied on the "display function" of objects and the viewer's ability to unravel their literary character. Likewise, galleries toward the end of the century testify to the strong interest painters developed in representing literary subjects. The galleries, however, are symptomatic only of a much larger phenomenon: the extensive preoccupation with literature and its mediation, the extent of which can tentatively be comprehended by considering the number of literary paintings produced both in London and the provinces.

Just like the eighteenth-century material culture of literature, the literary visual culture of the period, despite Richard Altick's groundbreaking work, still requires extensive mapping to help revise reception-specific narratives of literature as well as to facilitate understanding of how visual culture helped shape literacy.³ Even more than the furniture and objects of display, however, paper-based literary ephemera are in need of scholarly recovery, for the quantity of these by far exceeds the high-cultural productions for Britain's social elite. At the same time, ephemera complicate the ways in which the makers of these more affordable printed objects were able to represent the texts or cultural events that gave rise to them. Literary ephemera would have been omnipresent in the print culture of the period and would have been encountered by a significantly larger number of individuals than those who could afford more expensive items. Their impact would, therefore, have been far from negligible, and the use of illustrations as part of literary ephemera, though not the norm, familiarized readers with modes of understanding that were mediated by printed images. In fact, "the unique interplay of texts and image that marks so much of the material" provided multifarious access routes to cultural practices, communities, spaces, and interpretations.⁴ For example, theater tickets featuring engraved likenesses of actors or theater settings evoking the plays and spaces ticket purchasers would encounter served as entry points to a performative realm stimulating the imagination, much in the same way that funeral invitations often boasted complex images inscribed with memento

mori symbolism or visual narratives that would represent the funeral proceedings. Though such tickets were important as access-granting media, once this admission had been granted and the specific occasion for which they were issued was past, their meaning changed into a reminder of past experience.

Printed literary ephemera are largely absent from existing historiographical accounts of prints, since they do not neatly fit the criteria that ephemerists identify as “representative” of the objects they study (Murphy and O’Driscoll, 2). Like all ephemera, large numbers of them have disappeared from the archive, since their focus on a particular occasion meant that once the occasion passed, they were no longer current, and therefore, were disposable. In addition, the material, unbound format of ephemera, usually understood to consist of a single leaf or folded sheet (such as broadsheets, broadside elegies, theater tickets, and chapbooks), meant that, unless these ephemera were preserved in bundles or as part of bound volumes, the chance that they disintegrated with frequent use was high. They could be read, or used “to teach reading,” but also the paper-based medium could be repurposed as wrapping material.⁵ While ephemera are usually defined as transitory productions that are job printed, and no more than thirty-two pages in length (such as a chapbook), this restriction has been found unhelpful because it reinforces a false distinction between the bound book, which has a high bibliographical status, and supposedly lesser objects, such as almanacs, playbooks, and pamphlets.⁶

While scholars have defined ephemera in opposition to the printed book, they have at the same time recognized that many ephemeral print products entertain a close and complicated relationship with book culture (Harris, 120). As separately issued advertisements, publishing proposals, and prospectuses that are not physically part of the book they prefigure and announce, they nevertheless project a version of the publication they anticipate. Their difference from the printed and bound book consists in their distinctness as nonbooks, as unbound, and as transitory, routinely possessing relevance for purchasers only as long as the print they imply has not materialized. Once the books advertised are published, the prospecture’s initial role as carriers of meaning changes to one of past usefulness, since they are no longer needed for readers’ understanding and consumption of the printed codex, which—unlike the ephemeral media announcing its publication—is curated and preserved in the space of a library. By contrast, ephemera disappear, having lost their inscription of cultural capi-

tal, which has now been replaced by that of the more durable and monumental printed codex. These kinds of literary ephemera are thus temporary and provisional, conceived to facilitate a purchasing transaction beyond the execution of which they become redundant to their original owners. Nevertheless, they are also sources of information on the process of knowledge and book production, as well as windows through which readers can see the marketing strategies and consumption practices (such as part-publication) that defined eighteenth-century print culture.

While not literary in the sense that a chapbook of poetry or the gothic chapbooks issued by Thomas Maiden, Ann Lemoine, and T. Hughes are, ephemera such as funeral elegies and invitations have a cultural function. These hybrid media, consisting of both text and image, not only help shape the understanding of practices of mourning and remembering, but also enhance literacy. They utilize text technologies and reproductive media, such as engraved illustrations, as well as narrative modes, to address communities that hold common beliefs, values, and assumptions about the production of culture. The range of different representational forms used in funeral invitations reveals the complexity by which the copper-engraving technology conveyed the moral and religious significance of the funeral. At their most basic, funeral invitations were multifariously designed, personalized forms that were completed by hand. They were framed by devices ranging from a simple mourning border to highly complex moral-allegorical scenes or entire tableaux, as well as series of panels depicting a funeral. Some assembled vanitas motifs, while others captured emotional states such as grief and sorrow. The combination of the handwritten script in the form of an invitation (which may already feature engraved text that merely required it to be completed with the name of the deceased and the location and time of the burial) and the mechanically reproducible engraved illustration resulted in a hybrid medium that, in its appearance, could be high-cultural and ostentatious. Above all, these media were esoteric. Beyond the spiritual, they promoted artistic conventions and representations that required specific knowledge. These tickets brought together individuals of similar social level who shared the ability to make sense of the visual meaning of the ticket and its cultural and religious significance: like other kinds of tickets, “They gave shape to events and actions; they stood in for things; they materialized knowledge and experience; they patterned behavior and convention.”⁷

Although making engraved funeral elegies was costly, since it necessitated purchasing and engraving copperplates, it was a staple advertised by engravers, printers, and stationers throughout the eighteenth century. In fact, these ephemera were among a long list of print items John Bagnall, an Ipswich printer, advertised in 1721: “At the said Printing-Office are printed all Sort of Books, Bills, Bonds, Indentures, Sermons, Proposals, Catalogues, Warrants, Receipts, Funeral-Tickets, Tradesmens-Bills, Advertisements.”⁸ In Newcastle, a copperplate printer provided more specialized services that also included printing funeral tickets. Joseph Barber, who styled himself a “rolling-press printer,” undertook “all Manner of Musick and Copper-Plate Printing”: “Copper-Plate Advertisements, Coal Certificates, Bills of Parcels for Merchants, Title-Plates, Tables of Equation for Watch-Makers, File-Plates for Letters, Coats of Arms, or Crests for Gentlemens Libraries, Funeral Tickets, Plates for Tobacconists, Advertisements for Hats, Musick Concerto’s, &c. or any Sort of Plates etch’d, mezzotinto, or engrav’d as neat as at London.”⁹ Funeral tickets are listed among a large number of prints that employ the technology of the copper engraving for an elite culture of consumption. These copper-engraved tickets are distinct from the simpler iconic xylographic illustrations consisting of such emblematic devices as hourglasses, coffins, skulls, hearses, and banners inscribed “memento mori”—for the majority of funeral elegies. Whereas the “funeral elegy’s traditional movement through lamentation, praise, and consolation supported a progress narrative of gloomy, despairing contemplation of death eventually overcome by an exultant confirmation of Christian eschatology,” the funeral invitation, increasingly so after the midcentury, transforms into a medium of mourning. Both forms function as “objects of meditation,” the illustrated funeral ticket requiring a higher degree of visual literacy, however.¹⁰

Funeral tickets implied a visual culture of the educated that related to the representation of allegories on Time and Death, or involving Mourning. The engraved images embodied abstractions and showed symbolism at work, at the same time shedding light on how to read this symbolism. While the invitation to the funeral of William Haines provided a blank space in which the invitation message was inserted, this space was framed by an angel, holding a trumpet, on the left, and at the bottom by a tomb.¹¹ Equally effective, but impressing a sense of profound sorrow, which is amplified by the symbolism of the weeping willow on the right-hand side

of the image, the invitation to David Garrick's funeral, which William Darling produced, centrally featured a mourning female figure, whose face is concealed, and a putto in the process of placing a wreath of laurel on the deceased actor's memorial urn.¹² The hourglass on the left of the mourner has run its course. The invitation ticket was specially designed for Garrick's funeral, which took place in Westminster Abbey. It was such a spectacular event that, in order to accommodate the large number of individuals attending the funeral, what was usually handwritten text was replaced by engraving.

While the majority of funeral invitations did not credit their makers or sellers, others (such as the one for Garrick's funeral, which was arranged by "Ireland Undertaker") announced where they could be purchased or which funeral firm had been employed for the burial. At times, even the engraver responsible for executing the funeral ticket was credited, as in the case of the invitation to Sir Joshua Reynolds's funeral.¹³ Like the ticket for Garrick's interment, that for Reynolds was specially designed for the occasion and not subsequently reused. Edward Burney was responsible for the design, which was executed by Francesco Bartolozzi, and which echoed some of the elements of the Garrick ticket, including a mourning woman at the tomb. The engraver's name is also given in the invitation to James Mabbs's funeral, which lists the seller of the print object, Henry Rutt, as well as his address (No. 165 Fenchurch Street, London), thus serving as an advertisement for his business (figure 1).¹⁴ The ticket is one of the most textually complex examples of the genre: the funerary monument at the center provides the space for the invitation, but is encased by separate text above and below. The lower area boasts a quotation from Romans 6:23, and the top, the front of a tomb on which a winged Father Time, ascending the tomb, and a skeleton falling from it can be seen, boasts the lines: "O Death, where is thy Sting? / O Grave, where is thy Victory?" The light of heaven breaks through the clouds above the Father Time figure and marks a new beginning, just as a new morning dawns with the rise of the sun. While the symbolism is straightforward, the different areas of text complicate the visual inscription of the medium and transform it into a hybrid text that needs to be read in relation to the demise of the individual whose burial constitutes the reason for the ticket's existence.

The funeral ticket for Mabbs's burial reflects a move, in the midcentury, away from the more visually complex baroque compositions of earlier



Figure 1. Ticket for funeral of James Mabbs, BM, Y₇.118. Courtesy of the British Museum.

invitations. An earlier ticket, for Hester Leigh's funeral, had boasted no fewer than fifteen figures, six of which were cherubs, which represented in different ways the end of the deceased individual's life. While one figure is holding a snake curled into a circle eating its own tail, as a symbol of eternity (and, by extension, the immortality of the soul), two angel figures are sounding trumpets to call up Leigh to the Last Judgment. Death is depicted in the lower right-hand corner in the shape of a robed skeleton, holding an arrow pointing downward, while other figures are shown with a pair of scales or with scissors cutting a cord. The ticket expresses the religious seriousness of the occasion by serving not only as a pageant of allegories the deceased will encounter, but also by reminding the behold-

ers of the ticket that, sooner or later, they, too, will face judgment. Similarly, in the funeral invitation to Mary Thomas's burial, which took place in 1768, the figures of Time, holding an hourglass and scythe, and Death, a skeleton with an arrow, are towering presences in the largest of the ticket's four panels.¹⁵ The allegories flank the text of the invitation. Underneath this principal panel, which occupies more than half the space of the ticket, are three significantly smaller panels, which depict, in the smaller outer panels, guarded entrances to a room of mourning. By contrast, the long middle panel shows the actual, candlelit room containing the coffin surrounded by individuals in deep mourning. The design for this ticket enjoyed popularity. It was reprinted, in reverse, and was used as late as 1788, for the funeral of James "Athenian" Stuart, at which point it was sold by the London printseller, John Ryland, whose name was credited on the ticket.¹⁶

The mixed media character of funeral tickets responded to and reflected the recipients' immersion in high-cultural images related to death and dying present in churches and art. Later in the eighteenth century, illustrators of gothic subjects would reuse these images. The funeral ticket was a proliferating print form both in terms of design and numbers printed; its visual diversity was an index to its popularity, and to its once pervasive importance in the professionalization of the eighteenth-century culture of mourning.

Though more substantial than tickets, chapbooks, which in their smallest iterations consisted of one sheet folded, represented a medium for readers from different social groups that introduced them to the complexity of works ranging from songs and popular tales to, in the late eighteenth century, short gothic tales. Despite the cheap format, chapbooks feature a diverse range of illustrations and visual apparatuses that functioned in different ways, including both intratextually (when the chapbook included multiple woodcuts) and intertextually (when the chapbook evoked a connection to other chapbooks).¹⁷ The survival rate of chapbooks was low, which has distorted narratives regarding the role they played in helping readers acquire basic literacy, and familiarize them with different literary modes.¹⁸ When gothic chapbooks are considered, some with costly, full-page frontispiece engravings, their illustrations are usually not given serious attention. And yet, these engravings frequently furnished sensational visual material that whetted readers' appetite to continue reading—or, ahead of the purchase, to convince a reader to acquire a copy of the work.

Ann Lemoine's pioneering illustrated chapbooks, published from the mid 1790s onward, represent an important departure from the "cheap print" association of earlier chapbooks.¹⁹ In the case of the sixteen chapbook numbers of *The Tell-Tale; or, Universal Museum*, which were printed in London for Ann Lemoine and J. Roe, and which featured, alongside several stories by Sarah Scudgell Wilkinson, a large number of anonymously published tales, individual numbers were embellished with specially commissioned frontispiece illustrations. Copies of these chapbooks boasting innovative colored plates retailed at a price of 6d., while those "on small paper" were priced at only 4d. The chapbooks of another series also issued by Lemoine and Roe, *Cottage Tales*, singly sold at 6d., but the publishers also sold them on fine paper at 1s. each. Bound in two volumes, the twelve chapbooks that made up the series amounted to 7s. in boards, whereas a set on fine paper cost 13s. As the price range of these chapbooks demonstrates, Lemoine and Roe sought to target purchasers with different buying power. The importance of such distinctions—copies were available both on fine and "small" paper—not only indicates that different formats reflected different buying practices, but that the materiality of these print media mattered to consumers, especially when illustrations were concerned. Thomas Maiden, who printed the chapbooks of Lemoine's "English Nights Entertainment" series, in addition to the two types of chapbooks advertised by Roe, also published, at a price of 9d., "A Superior Edition, on a fine wove Paper, with Proof Impressions of the Plates" of such titles as *The Shipwreck; or, History of Paul and Virginia*, and *The Life, Adventures and Distresses of Charlotte Dupont, and her Lover Belanger*, both of which were published in 1800. So, three different kinds of illustrations, the latter targeting those interested in collectible prints, were meant to accompany the chapbooks. The plates were especially flagged to purchasers of individual chapbooks whose attention was drawn to collections such as the first volume of *Tales Worth Telling*, which boasted eight plates and was sold by Henry Lemoine at 3s.²⁰ Although Maiden's chapbooks catered to different groups of purchasers, they remained ephemeral media. Perhaps surprisingly, even bound copies of Lemoine and Roe's chapbook series constitute rarities, although their association with the stable codex form should have promised durability. Given the generally poor survival rates of gothic fiction in novel format, the very genre of the gothic chapbook—as that of the novel—appears to have been conceived as intrinsically ephemeral.

Each of Lemoine and Roe's *Tell-Tale* chapbooks boasted a frontispiece illustrating a moment of tension from the tale to follow. The illustration to the thirty-six-page *Rochester Castle; or, Gundolph's Tower. A Gothic Tale*, which appeared as part of *The Tell-Tale* and which reprinted a text originally published in Nathan Drake's *Literary Hours* (1798), introduces the protagonist, Sir Egbert. A knight of the order of the Oak of Navarre, Sir Egbert seeks to liberate his friend Conrad and the latter's fiancée, Bertha, from an enchantment; the frontispiece illustrates his encounter with a specter that tries to lure him to destruction by "the delusions of necromancy."²¹ The setting is that of a magnificent hall in Rochester Castle of which Robert de Weldon, a practitioner of the dark arts, is the constable. The narrator captures the arrival of the specter thus:

There appeared . . . behind him [Sir Egbert] a tall emaciated figure; its outline was not definable; it was wrapped in a coarse black garment, and the face being uncovered, presented a spectacle beyond description dreadful. It was the face of a corse, the eyes fixed and staring wide, the lips black, and the cheeks apparently the food of worms. A sword glimmered in the fleshless fingers in its right hand, and it seemed to be in the attitude of striking, . . . the spectre pointing to the west, and gliding slowly forward bade him follow. (22)

The illustration was not part of the typographical text of *Rochester Castle*, but rather printed on a separate page. It provided a mode of access to the text that was visual and emphasized the supernatural being the knight encounters as part of his quest, in the process raising readerly curiosity regarding the identity of the specter. Because of the sensational nature of this image, it would likely have been attractive to readers of the chapbook beyond its actual metatextual relationship with the work. In fact, the frequent absence of chapbook frontispieces and the traces of their removal suggest that these illustrations existed beyond the chapbook format as well. Their removal revealed the medium's very ephemerality, while also distinguishing the ambivalent status of the illustration as both collectible and ephemeral.

While the chapbooks published by Lemoine and Roe were intertextually rooted in a textual realm of much longer gothic fiction, their illustrations possessed an aesthetic appeal meant to attract and intrigue readers. By contrast, only a few full-length gothic novels boasted illustrations, which indicates that the engravings added to chapbooks fulfilled an

essential function. The frontispieces frequently conveyed a sense of the predominant modes used and centered on scenes of romance, mystery, crime, crisis, or the encounter with the supernatural. Frontispieces could be unsettling, as in the case of the one included in Lemoine and Roe's edition of *The Knight of the Broom Flower; or, the Horrors of the Priory* (1804). The cartouche underneath the illustration reveals the subject of the scene depicted: "Albertus [*sic*] takes the child from the dead Almeria and strangles it." In fixing the meaning of the image by the caption, the publisher not only anticipates through the visual medium the horrific murder of a baby, but he also selects a moment that will eventually result in the murderer's own punishment and death. The illustration captures a narrative, unraveling the Benedictine prior's crimes, including his kidnapping, raping, and imprisonment of Almeria, a merchant's beautiful daughter:

Here he confined the suffering girl for some months. . . . In this horrid abode Almeria was delivered of a son; the Monk having procured a midwife, who was brought blindfold to the Priory. . . . Dreadful to relate! Almeria expired during the night for want of proper attention, being still left in the dreadful dungeon, stretched on straw, and covered with a rug. . . . The cries of the little innocent, who wanted food, aroused him. . . . The child redoubled its plaintive cries. A dreadful thought rushed on the brain of Ambertus, what could he do with this—? Nothing, without exposing himself to danger. . . . The child must die. Fiend-like, he grasped its little throat: it struggled, moaned, and raised its little hands. Again he grasped it, and its spotless spirit fled its frail tenement of clay.²²

The frontispiece puts into relief the monk's cruelty, and the caption specifies the gestures and appearances to admit of no misinterpretation. However, the illustration serves as a gateway only to the tale, which is presented to Henrique, marquis de Belvoir, as part of a framework narrative that introduces him as a heroic member of the society of the Knights of the Broomflower. While the "Horrors" of the Priory del Carmo are flagged by both the frontispiece and the title of the chapbook, the illustration also depicts the violation of trust that will be central to the second text included in the chapbook, *Warrington Grange; or, the Victims of Treachery. A Tale*.

Not all plates commissioned for Roe's series are as shocking as those in *Rochester Castle* and *The Knight of the Broom Flower*; chapbook publishers did not always choose to illustrate a tale of superstition or abhorrent crime with an image of either subject. Readers expecting a visual render-

ing of a supernatural being as part of a chapbook entitled *The Witch of Rona* will have been disappointed by the frontispiece. Although the tale's title features a witch, the narrator subsequently reveals that the heroine's mother, Margaret, fell a credulous victim to an impersonation of the witch by Matilda, her rival, who sought to gain power over Margaret so as to alienate her from Rodolpho, the lord of Laughlin, whom Matilda had hoped to marry. As the witch of Rona, Matilda intimates to Margaret that she will fall pregnant soon and that therefore a prophesy related to Rodolpho not having an heir will not come to pass. While the figure of the witch is an instance of the explained supernatural, there is real supernatural agency presiding over the fate of Magdalena, Margaret's daughter. The scene in the frontispiece for the chapbook introduces Magdalena, who has been accused by Matilda of the poisoning of her uncle and of witchcraft. The court finds her guilty, and she is sentenced to be removed to the uninhabited Scottish island of St. Kilda to die there. The illustration shows Magdalena lifting her hands to heaven in prayer. As a result of the trial, she has been abandoned on the island, and the boat in the right-hand background can ambiguously signify both her abandonment and delivery. Matilda's machinations are revealed once Magdalena has been restored to her rightful place as head of her clan, but the former's crimes are sensed only through their effect on Margaret's daughter in the frontispiece. While in the case of the frontispiece to *The Knight of the Broom Flower*, the meaning of the illustration was fixed and directed by the addition of the caption, the cartouche underneath Magdalena's prayer contains the title of the chapbook text, thus not aiding the reader in understanding the illustration ahead of reading *The Witch of Rona*, but complicating the readability of the composite image, chapbook, and text construction.

Since purchasers of Lemoine and Roe's chapbooks were able to choose from different formats of illustrations (colored, "small-paper," and fine-paper copies) to accompany the chapbooks, the significance of these printed images went beyond their paratextual, interpretive relationship with the texts they accompanied. The illustrations were part of a literary archive of print that democratized high-cultural representational conventions, while also constituting curiosities that could be removed from the chapbooks and continue an extratextual life as part of an album or a less permanently framed collection. The mobility both of the chapbooks and their illustrations made them attractive to readers. But this mobility also resulted

in the deterioration of these physical objects, including their limp printed wrappers, which featured a list of chapbook titles in the series, thereby embedding the chapbook within a larger archive of cognate productions. Outnumbering more expensive works of gothic fiction at the time they were made, they also—because of the sheer explosion of illustrated tales published as chapbooks—were judged as possessing little literary value, as being derivative, and as not having the status of books. Their ephemerality, like that of funeral tickets, was both based on their material form and on their subject.

The funeral ticket and the illustrated gothic chapbook represent two ephemeral print genres that facilitated cultural literacy. The one, by introducing narratively constructed images, supplemented by the written invitation text, promoted knowledge of the literary inscription of images. The other popularized, in an affordable form, highly concentrated versions of gothic fiction, thereby capitalizing on the currency of the genre and on the readerly demand for tales of sentiment, adventure, horror, and crime. Both ephemeral media facilitated their readers' participation in a literary culture, at the same time that they instructed them in strategies to make sense of diverse discourses ranging from funerary and sublime to the sentimental and the Gothic. However, in their own right, as complex textual constructions promoting knowledge of culture, both the funeral ticket and the gothic chapbook have not been studied because they represent what Kevin Murphy and Sally O'Driscoll have termed the "anomalous." They were cheap print media of sorts, of course, but decidedly more expensive to produce than broadside ballads featuring woodcuts and chapbooks using recycled images. Furthermore, they encouraged complex intermedial reading in which the word printed or added through manuscript was enriched by the meanings of the illustration. Even Murphy and O'Driscoll's recent volume of essays, *Studies in Ephemera: Text and Image in Eighteenth-Century Print* (2013), which makes a significant contribution to the study of ephemera, while devoting much space to the broadside ballad, does not recognize them, as they do not fall under the rubric of cheap print that still too frequently dominates scholarly engagement with ephemeral media. *Studies in Ephemera*, as a result, offers an account of ephemera such as the broadside ballad and chapbooks using simple woodcuts that stresses their significance as part of street literature, and focuses on how illustrated printed ephemera convey knowledge and specific cultural practices. The volume probes the

“capacity [of ephemera] for being turned to many (often mutually exclusive) ends,” but does not challenge what ephemerists have identified as “representative” forms of printed ephemera (7).

The five articles that follow will undertake this task and introduce ephemeral media as complex print objects operating both intratextually and intertextually. The contributors to this special issue further develop the work undertaken by the contributors to Murphy and O’Driscoll’s collection by understanding the ephemeral forms of print they study as part of a text-technological realm of word and image in which understanding printed images as embodiments of verbal structures and cultural narratives depends on the readers’ literacy. In studying a range of print objects, from broadsides and ballads to the book prospectus and the illustrated diary-cum-almanac, our contributors investigate both ephemera not linked to the printed codex and those that entertain epitextual or other relationships with the book. In the process, the definitional boundaries of the book and ephemera are tested, especially as ephemera enter into hybrid relationships with the bound codex, as part of the process of extra-illustration, or are given shape in the form of a “book” such as a pocket diary. While the addition of extra illustrations to a book complicates the dynamics of the medium amplified through the addition, its readability is changed as well, since ephemera possess a life of associations beyond the book itself. Particular occasions and events that conditioned the production of ephemeral print media are explored in light of modes of embodiment that involved visual culture, sound, and public as opposed to private reading and inter-medial apprehension. Altogether, the articles reveal how cultural literacy, through the lens of literature, including text-image constructions, was mediated in the long eighteenth century and enabled readers of varying degrees of typographical and high-cultural literacy to share in cultural fashions and current events.

Notes

1. An example of an embroidered settee seat cover featuring Kent’s designs is held by London’s Victoria and Albert Museum, V&A, T.473–1970. A Dewsbury vase in the British Museum is embellished with an illustration of Thomson’s Damon and Musidora based on a printed design by Angelica Kauffman, BM, 1923,1218.13.CR. On the illustration of literature on eighteenth-century porcelain, see Anett Lütteken, “Minna’ auf der Zuckerdose: Porzellane des 18. Jahrhunderts

als literaturgeschichtliche Quelle betrachtet," *Das Achtzehnte Jahrhundert* 27 (2003): 217–34. A copy of the illustrated fan leaf is held by the British Museum, BM, 1891,0713.72.

2. See Sandro Jung, *James Thomson's "The Seasons," Print Culture, and Visual Interpretation, 1730–1842* (Bethlehem: Lehigh Univ., 2015), and Peter Sabor and Thomas Keymer, *Pamela in the Marketplace: Literary Controversy and Print Culture in Eighteenth-Century Britain and Ireland* (Cambridge: Cambridge Univ., 2009).

3. Richard D. Altick, *Paintings from Books: Art and Literature in Britain, 1760–1900* (Columbus: Ohio State Univ., 1985).

4. Kevin D. Murphy and Sally O'Driscoll, "Introduction: 'Fugitive Pieces' and 'Gaudy Books': Textual, Historical, and Visual Interpretations of Ephemera in the Long Eighteenth Century," *Studies in Ephemera: Text and Image in Eighteenth-Century Print* (Lewisburg: Bucknell Univ., 2013), 2.

5. Michael Harris, "Printed Ephemera," *The Oxford Companion to the Book*, ed. Michael F. Suarez, SJ and Henry R. Woodhuysen (Oxford: Oxford Univ., 2010), 123.

6. Martin Andrews, "The Importance of Ephemera," *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden: Blackwell, 2007), 436.

7. Sarah Lloyd, "Ticketing the British Eighteenth Century: 'A Thing . . . Never Heard of Before,'" *Journal of Social History* 46 (2013): 843–71; the quotation is from 844.

8. *Ipswich Journal* (11 March 1721).

9. *Newcastle Courant* (13 October 1739).

10. The first quotation is from Lorna Clymer, "The Funeral Elegy in Early Modern Britain: A Brief History," *The Oxford Handbook of the Elegy*, ed. Karen Weisman (Oxford: Oxford Univ., 2010), 172. The second is from Sandro Jung, "Early Eighteenth-Century Scottish Funeral Elegies, Memorialization, and the Ephemeral," *Publishing History* 70 (2011): 33–62; the quotation is from 38.

11. British Museum number Banks, 124,52, henceforth, BM.

12. British Museum number Ee,3.230.

13. BM, 1897,1231.352.

14. BM, Y,7.118. The ticket engraved by Thomas Dent, BM, 873,0809,1480, is the same ticket but with a memorial inscription, recording the death of Elizabeth How, aged seveny-five years. The ticket's use was thus adapted and no longer served as a funeral invitation. Furthermore, the illustration was based on a watch paper William Woollett engraved for the watch- and clockmaker, Robert Sanderson.

15. City of Westminster Archives, Ashbridge 222 Acc 441a.

16. BM, C,2.1833.

17. On these different functions of illustrations in chapbooks, see Sandro Jung, "Introduction," *Journal of the Bibliographical Society of Edinburgh*, special issue on "Chapbooks" 10 (2015): 13–28.

18. See Franz J. Potter, *The History of Gothic Publishing, 1800–1835: Exhuming the Trade* (London: Palgrave Macmillan, 2005).

19. See Roy Beardon-White, "A History of Guilty Pleasure: Chapbooks and the Lemoines," *Papers of the Bibliographical Society of America* 103 (2009): 299–300.

20. The advertisement appeared on the verso of the title-page of Roe's edition of *Rochester Castle*.

21. *Rochester Castle; or, Gundolph's Tower. A Gothic Tale* (London: Printed for J. Roe and Ann Lemoine, 1810), 26.

22. *The Knight of the Broom Flower; or, the Horrors of the Priory. A Romance. To which is added, Warrington Grange; or, the Victims of Treachery. A Tale* (London: Printed by T. Maiden for A. Lemoine and J. Roe, 1804), 15–16.

