REPORT ON THE CHAPBOOKS WORKSHOP

SENATE HOUSE, LONDON, 26 FEBRUARY, 2014

<u>Present</u>: Brian Alderson, David Atkinson, Iain Beavan (University of Aberdeen), Giles Bergel (Oxford University), David Chambers, Emily Dourish (Cambridge University Library), Simon Eliot (University of London), John Flood, Adam Fox (University of Edinburgh), Gervase French (University of Leicester), Pat Garrett (Children's Books History Society), Anette Hagan, Anna Hallett, Mike Heaney (Bodleian Library), John Hinks (University of Leicester, Chair), Sandro Jung (University of Ghent), Malcolm Noble (University of Edinburgh), Sheila O'Connell (British Museum), Michael Powell (Chetham's Library), Steve Roud, Katie Stamps (University of Newcastle), David Stoker (Aberystwyth University), Roey Sweet (University of Leicester), Kwinten van de Walle (University of Ghent), Melanie Wood (Newcastle University).

<u>Apologies</u>: Matthew Grenby (Newcastle University), Barry McKay, Angela McShane (V&A), Brian Maidment (Liverpool John Moores University), Kathy Whalen (Chetham's Library).

1. Welcome and Introduction

John Hinks welcomed those attending and briefly outlined the background to the Workshop. He mentioned the previous chapbooks project, in partnership with the V&A, the research carried out (funded by a Bibliographical Society grant) at the University of Leicester, and the study day held at the V&A in October 2005. Since then, there have been some advances in chapbooks scholarship, though not as much as ballads (eg: Bodleian and UC Santa Barbara). Current interest in chapbooks is indicated by a spate of recent publications, including:

- John Meriton & Carlo Dumontet, *Small Books for the Common Man* (BL, 2010)
- Joad Raymond (ed.), *The Oxford History of Popular Print Culture. Vol. 1: Cheap Print in Britain and Ireland to 1660* (OUP, 2011)
- Jeroen Salman, Joad Raymond, Roeland Harms (eds.), *Not Dead Things: the dissemination of popular print in England and Wales, Italy, and the Low Countries, 1500-1820* (Brill, 2013)
- Jeroen Salman, *Pedlars and the Popular Press: itinerant distribution networks in England and the Netherlands 1600-1850* (Brill, 2014)

Council set up the Chapbooks Working Group a year ago. The members of the group are: Giles Bergel, Emily Dourish, Adam Fox, Gervase French, Mike Heaney, John Hinks (chair), Michael Powell, David Stoker.

The aims of the group are:

- To identify action (and sources of funding) needed to support and progress chapbooks scholarship
- To learn from, and build stronger links with, the study of ballads, broadsides and other 'street literature' and traditional song
- To produce an Action Plan for consideration by Publications Subcommittee, then by Council.

2. Giles Bergel: *Anglo-American bibliography and the making of the chapbook*

This paper provided a history of the term 'chap-book' from its apparent eighteenth-century origins to its refinement by nineteenth-century bibliographers (Dibdin, Halliwell, Ashton and others). The paper argued that the term has been applied to books possessing a diversity of form and content that could not be reduced to any one formula. In particular, no bibliographical criterion (such as format or paper quality) captured the range of books which collectors, cataloguers and scholars have referred to by using the term. 'Chapbooks' – or chapmen's books – came in various formats and lengths; were cheap or not; and illustrated with both woodcuts and engravings. Content included romance, advice, polemic and humour. The modern application of the term to small poetry editions, typographic specimens and little magazines was an intriguing development that, while outside the chronological scope of the workshop, was worthy of note. The paper urged that future efforts not attempt a prescriptive definition, which would be inescapably narrow. Efforts instead might focus on describing the objects that have been called chapbooks, enumerating lists of 'chapmen's books' and supporting the cataloguing of selected collections, adding genre terms and perhaps linking record-elements with those for related forms such as ballads.

3. Brian Alderson: *Chapbooks or cheap books from the children's booksellers?*

Following one of the threads that were to be a feature of the day, Brian Alderson questioned the extent to which 'chapbooks' intended for child readers might have figured among hawkers' stock, particularly in the early decades of the nineteenth century. At this time, many cheap books were issued by both London and provincial booksellers but little evidence has been circulated to show how far these might be 'shop stock' or for sale in bulk to chapmen. If the latter be the case then consideration may need to be given to their divergence from conventional modes of production through their varying types of format, illustration, wrappering etc. The speaker displayed a number of examples from his own collection to illustrate some of his points.

4. Sandro Jung: *Illustrated Gothic chapbooks of the late eighteenth century*

This paper approached the late eighteenth-century Gothic chapbook from two methodological angles: First, it examined from a literary and genre historian's perspective the ways in which a significant group of chapbooks promoting the use of Gothic subjects reveal the significance of processes of redaction and adaptation characteristic of a large number of chapbooks featuring narratives. The second approach is underpinned by an understanding of the chapbook as material text. While the chapbook has paradigmatically been associated with the woodcut, the adoption of the copper-engraved frontispiece for the late eighteenth-century Gothic chapbook is significant in two respects. First, the copper-engraved frontispieces significantly raised the price of a chapbook and made it a more exclusive medium that catered to a reading community immersed in the discourses of Gothic sensationalism. The second difference between the illustrations for the large majority of eighteenth-century chapbooks featuring woodcuts and those including copper-engraved frontispieces consisted in the interpretive complexity of copper-engraved illustrations. Scholars of the majority of chapbooks have insufficiently explored the vexed issue of the specific text-image relationship between a woodcut and the text alongside which it is printed. The largely poorly understood relationship between woodcut and typographic text is transformed into one of clear interdependence in illustrated Gothic chapbooks featuring copper-engraved frontispieces. The two central questions scholars of the chapbook should ask are how assumptions regarding the use of illustrations and their paratextual relationships with the typographic texts changed and what these changes in illustration practices reveal about the diversification of reading practices.

5. David Stoker: *Chapbooks from Bow and Aldermary Churchyard, 1736-1800*

The chapbook productions of two related London presses founded by William Dicey (d.1756) are examined. Bow Churchyard was taken over by him in November 1736, closing 1763/4 . Aldermary Churchyard was established in 1754 but was operated by members of the Marshall family. After 1770 it was owned by them, closing in 1806. Other names associated with the business are Cluer Dicey (d.1775), Richard Marshall (d.1779), and John Marshall, (proprietor 1789-1806). The six types of Dicey-Marshall chapbooks were only a small part of the business and were never known as such. These were: 'histories', 'patters', 'collections' and three smaller types aimed at children. The different features, formats and prices of each category were discussed. Many different imprint forms were used including the Bow and Aldermary addresses and 'Sold at 42 Long Lane'. Some productions had generic 'Printed and sold in London' imprints and others no imprint at all. Less than 10% have the names of any proprietor, before the 'Cheap Repository' chapbooks of 1795-99. Only about 2% are dated although some can be dated from the form of imprint or the contemporary events covered. The main bibliographic problems associated with these publications are misdating, misattribution, conflation (where two editions share the same ESTC entry) and formats wrongly identified resulting in duplicated entries. There are also many unrecorded editions, in uncatalogued collections, and unrecognised editions currently in ESTC. Much research is needed on the press including a full and accurate bibliographical record.

6. Adam Fox & Anette Hagan: *Scottish chapbooks and chapbooks in Scotland*

Adam Fox: This paper was divided into four sections. The first reviewed the historiography of the Scottish chapbook and emphasised its relative neglect by bibliographers, historians and literary critics. The second section traced the development of the Scottish chapbook between the 1660s and the 1840s. It argued that the evolution of this form might usefully be divided into four sub-periods: the first in the late 17th and early 18th century was one in which Scottish printers simply pirated well-known titles from England; the second coincided with the era of Allan Ramsay when native compositions, largely in Scots vernacular verse, began to emerge; the third period in the later 18th century was the age of Dougal Graham in which the Scottish prose chapbook reached maturity; the final phase, in the first half of the 19th century, witnessed not only a proliferation of new Scottish chapbook titles but also a huge increase in the number of towns and cities in which they were produced. The third section of the paper examined what was distinctive about Scottish chapbooks, focussing in particular on the Scots language that they adopted, and also on their references to people, places and customs that were particularly Scottish. The final section of the paper suggested one way in which research on Scottish chapbooks might be advanced by focussing on the extended families of printers, or the particular printing premises, which in Edinburgh, Glasgow, Aberdeen and elsewhere were associated with chapbook production for well over a century in some cases.

Anette Hagan: This paper tried to gauge how many Scottish chapbooks there are and how many have been catalogued online and/or are accessible in database format. It also gave details of the chapbook holdings of repositories within Scotland and listed some non-Scottish holding libraries. In 1996, John Morris conjectured that there were ca. 10,000 Scottish chapbooks. The Scottish Chapbook Catalogue database held at Glasgow University Library now gives access to full records of Glasgow UL, National Library of Scotland, Stirling UL, Glasgow University Archive Services and Edinburgh City Library, which bring the total records on the database to c. 6,700, or c. 4,000 different chapbook discounting duplicates. A major collection of uncatalogued chapbooks is held at Abbotsford Library. It is estimated that c. 3,100

chapbooks and 1,350 tracts, which could also be categorised as chapbooks, form part of the Abbotsford Collection. Many of them are non-Scottish. Other repositories holding Scottish chapbooks include Aberdeen University Library; the Bodleian Library; the University of Guelph Library, Ontario; John Rylands Library, Manchester; McGill University Library, Montreal; the New York Public Library; the Ross Roy Collection at the University of South Carolina; Rutgers University New Jersey, and others.

7. Malcolm Noble: *The University of Leicester chapbooks project*

In 2009 the Bibliographical Society funded a six-month part-time research assistant post at the University of Leicester. In this paper I outlined the process through which I went and pointed to some tentative conclusions from the project. To overcome the single-collection focus of some other projects, I constructed a database of a sample of 500 chapbooks held by Nottingham University Library, Birmingham City Library and Cambridge University Library. This captured a wide range of data including title, publication, format, imprint, colophon, pagination, formatting, pricing where given. Special attention was given to images, with number, type and character of the illustrations, so characteristic of the chapbook. Secondary processing included the assignment of various tags and short-titles as well as the images. The pilot showed three things. Firstly, the usefulness of a relational database for such studies, at the same time as the time-consuming nature of this. Secondly, the value of a multi-collection approach was demonstrated not least by the benefits of GIS plotting of imprint data. Finally, the importance and difficulty of assessing and analysing the visual content of chapbooks was highlighted.

8. Gervase French: *National identities in English chapbooks, 1750-1832*

There are several complexities within Englishness as depicted in chapbook literature. Alongside interchangeability between the terms England and Britain, illustrating England's role as the kernel of an imperial power, there are a range of distinctive identities to be identified within Englishness. Yorkshire, in particular, is increasingly the subject of songs and tales in the post-1800 literature, with fashionable London society often set in contrast to its humble, plain-speaking heroes. Chapbook songs emanating from and depicting specific working communities (most notably in the north-east) could also be viewed as an early form of industrial class-consciousness. One method by which these various identities can be observed is digital text analysis of chapbook transcripts. This paper demonstrated a technique from NVivo software, called word trees, through which phrases associated with terms such as 'England' or 'Britain' are represented. Such analysis may add strength to conclusion found through conventional close reading of texts.

9. Giles Bergel: *Bodleian Ballads Online (BBO) and The Wandering Jew's Chronicle Digitisation Project*

Giles Bergel presented a brief introduction to Bodleian Ballads Online (http://ballads.bodleian.ox.ac.uk). He advised that Roud broadside index numbers had been applied to the ballads, in order to group BBO editions as works. Additionally, ICONCLASS codes connect broadside images to artworks generally. ImageMatch functionality (see http://ballads.bodleian.ox.ac.uk/blog/570) enables searches based solely on the image without the need for keywords, and can sequence images chronologically through the detection of wear and damage. GB proposed that facets of BBO could be used for chapbooks; once captured, material could be linked to the material now held for broadside ballads. Similarly, The Wandering Jew's

Chronicle digital archive (see http://bit.ly/1fEcdEs) presented a method whereby multiple editions of ballad or chapbook texts could be compared. This may also be relevant for future chapbooks project plans. Overall, GB proposed that the approaches outlined by these projects demonstrated the possibilities for chapbook cataloguing and digitisation, and consequently freeing them from a silo, independent of other street literature.

As a supplementary point, Brian Alderson suggested that it would be worth considering distinctions between metal engravings and woodcuts in chapbooks, as metal was used for many of the texts for children. (BA had presented a paper on this chapbook genre at the workshop.)

10. Action Plan – discussion

PLEASE NOTE: text in bold type is from the first draft of the Action Plan as discussed at the Workshop. A revised draft is in preparation for wider consultation, before a final draft is discussed at a later meeting of the Publications Subcommittee, and then by Council. Members of the Subcommittee are welcome to submit comments by email to John Hinks: jh241@le.ac.uk

John Hinks (JH) presented a draft Action Plan, based on the suggestions of the Chapbooks Working Group. The plan would be updated as a result of the discussion, and then be subject to a short consultation period, conducted by email with a broader pool of advisors and interested parties. The draft Action Plan would then be considered by the Bibliographical Society's Publications Subcommittee and then by Council.

Actions were divided into three categories:

A. achievable now (within one year) at little or no cost;
B. medium term (within two years) with moderate cost;
C. wish-list of longer-term aims (3+ years).

Each recommendation was discussed as detailed below.

1. **A – Launch a 'Chapbooks' page on the Bibliographical Society's website. This page would be of use to all people with an interest in chapbooks, from experienced scholars, to new academic researchers, and members of the general public. It should include items 2 to 7 below.**
   Agreed, and noted by JH to be underway.

2. **A – A short introduction to 'chapbooks'. This would define the term (inclusively, see 15 below); indicate broadly the themes with which they dealt; summarise briefly their rise and fall as a form of publication; and outline succinctly their significance in British social life between the seventeenth and nineteenth centuries.**
   Giles Bergel suggested that a definition should not be included within the introduction, in order that the full range of existing scholarship, catalogues and collectors be included. Iain Beavan suggested that an approach where changes in the word's use was presented would be helpful, and demonstrate the difficulty in agreeing a set definition. JH noted that the previous chapbooks working group had devoted much time to the subject of a definition, and found it to be a difficult area. Sandro Jung agreed that an inclusive, broad approach was required, but added that a scholarly definition would be required at some stage in order to support applications for funding,

and the inclusion of additional stakeholders. It was concluded that this introduction should be as inclusive as possible.

3. **A – A list of the libraries/archives/repositories around the world in which major collections of British and Irish chapbooks are held.[1]**
JH suggested that the original plan for a database of all holdings could be at least partially achieved through a smaller-scale, incremental approach in the shorter term. External funding could be sought for work in this area. It was also agreed that the aim would be to include all British Isles-printed chapbooks.

4. **A – A primary source bibliography of all chapmen's lists, publishers' catalogues, or other contemporary inventories in which chapbooks are itemised.[2]**
It was noted that David Stoker had already carried out work on this, as part of the project working group.

5. **A – A secondary source bibliography of books and articles relating to British and Irish chapbooks.[3]**
Giles Bergel reported that there was already a Zotero bibliography online, containing approximately 150 entries, sourced from Google Scholar and library catalogues (http://www.zotero.org/groups/chapbooks). This resource is public, produced incrementally, and would benefit from further checking. Steve Roud added that there was a Street Literature Bibliography on the EFDSS (English Folk Dance and Song Society) website, which could be used in contributing to this. It was agreed that a copy of the bibliography should be published on the chapbooks webpages.

Steve Roud and Sheila O'Connell noted that new publications in the field would be of particular interest to users of the webpages. SR added, though, that discussion groups and mailing lists can provide this service, without the need for web management/maintenance. Attendees suggested useful mailing lists already in existence, including Pedlar's Pack (hosted by Yahoo), SHARP, C18-L, and H-URBAN.

6. **B/C – A library of digital images of chapbook title pages (and even some complete works where possible). [4]**
This objective was agreed, although JH noted that significant progress would require funding. Brian Alderson raised the need to approach this task collaboratively with libraries, archives, and collectors, especially as some may already be undertaking work in this field.

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[1] This would include links to those institutions' websites (and to their chapbooks page if available: e.g. http://www.nls.uk/collections/rare-books/collections/chapbooks).

[2] A list of catalogues (as given e.g. in London Bridge imprints) and their entries would build up a corpus of canonical chapmen's books. Transcriptions could be mounted on the Bib Soc website with links to ESTC.

[3] The Harvard Catalog has 23 subject categories of chapbooks and broadsides, and the same classification was used by Neuburg in his Chapbook bibliography; this could be a basis for any subject classification we need.

[4] This would amount to digital versions of the images such as those reproduced in J. Meriton & C. Dumontet (eds.), *Small Books for the Common Man* (BL, 2010).

7. **A – A digital version of the 1764 Dicey-Marshall catalogue, plus introduction by Prof. Richard Simmons, currently hosted by the University of Birmingham.[5]**
   Agreed. Work on this had been discussed previously by the working group.

8. **B – Organize a conference in 2015, at which invited scholars are asked to give papers on chapbook-related topics.[6] Alternatively, or additionally, run an annual one-day event, similar to the excellent series of Broadsides Days.**
   There were two approaches to this objective, as noted below.

A large, one-off (potentially international) conference:

- JH suggested a 2015 conference on a similar or larger scale than the workshop.
- Iain Beavan agreed that a high-profile conference (rather than a workshop, or shorter event) would be more likely attract delegates from throughout all of the UK, and beyond.
- Sandro Jung proposed that a large, internationally acknowledged conference could aid the creation of an established research environment which may attract funding, from the British Academy for example.

The establishment of an annual, relatively informal, public event:

- Steve Roud proposed that a more low-key annual chapbooks conference, similar to the EFDSS Broadsides Day, could appeal to a broad audience, encouraging folk and street literature enthusiasts, as well as academics, archivists and researchers. JH agreed, suggesting this could be developed in addition to a large conference.

9. **B – Publish a collection of essays including papers from the conference. This would help to define the field of study, represent the state of the art, and provide a stimulus to further research.**
   Agreed, as a result of a large conference. Sandro Jung argued this may also help achieve funding for other project goals, such as the database (Recommendation 3).

10. **A – Issue a questionnaire to all libraries and similar institutions asking whether or not they have collections of chapbooks. Add data to the list in 3 above.**
    JH reported to attendees that this had been attempted previously, but with uncertain and/or very limited results. Nonetheless it should remain a project aim. Pat Garrett commented that this was a challenging area, as many libraries would not be certain as to which staff members should reply, or how to describe their stock. Emily Dourish added that a chapbook definition would be needed, from which library staff could work.

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[5] See http://www.diceyandmarshall.bham.ac.uk (The only extant original of this is in Glasgow University Library, Mu34-g.4.) To this would be added a digital version of the William and Cluer Dicey catalogue dated 1754 (of which the sole surviving copy is in the Bodleian Library Oxford, 258 c.109).

[6] e.g. English chapbooks; Welsh chapbooks; Scottish chapbooks; Irish chapbooks; chapbooks of particular regions and towns - Cumbria, West Country, Newcastle, Nottingham, Glasgow, etc.; chapbook printers; chapbook readers; chapbook retailers and pedlars; chapbook collectors; and significant chapbook themes - historical tales, romance, humour, godlies, self-help, etc.

11. **A – Make contact with other groups[7] to publicise our activities, to develop better working links, and to seek additional content for the primary and secondary bibliographies (4 and 5 above).**
Agreed, and links already demonstrated with Pedlar's Pack, and the EFDSS.

12. **B – Renew contact with librarians with librarians who reply to the questionnaire (see 10 above). Encourage them to photograph and upload images from their collections (where possible without infringing copyright). Add contributions to the image library (6 above).**
The group acknowledged that librarians have high workloads without any additional projects, but it was agreed that this should remain an important recommendation (in spite of the difficulties outlined for point 10).

13. **A – Encourage chapbooks scholars to apply for grants. Use the website to link to the Bibliographical Society's major and minor grants and other sources of research funding.**
JH proposed that this can be achieved through the provision of information online; there is already a list of funding opportunities on the web pages, to which more can be added.

14. **B/C – Work with and build upon the Bodleian broadside ballads project. Consider using or adapting the Bodleian's method of cataloguing, image comparison, etc.**
This discussion followed the earlier demonstration from Giles Bergel, and is summarised below:

After questions from JH and Sandro Jung respectively, Giles Bergel confirmed that the existing Bodleian images could be used again as they were Creative Commons licenced, and that the RDF (resource description framework) schema developed for the ballads project would be available for use with other texts.

David Chambers noted that the capability to distinguish between different editions of texts would be extremely useful. Mike Heaney then discussed differences between ballads and the chapbook, including the title page information in chapbooks which would be useful to cataloguers creating such a resource. He added, though, that there would be challenges involved in implementing this, in two respects: firstly, gaining 'first level', basic control of the material included; then, addressing the broad variety of research agendas.
David Stoker advised the group that ESTC North America were using title page scans provided by local libraries. JH noted this practice to be added to the recommendation for this project.

15. **A – Agree a working definition of 'chapbook'. This has proved difficult and controversial in the past[8]. We suggest a new approach which is inclusive rather than exclusive. The**

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[7] Groups to include Broadside Ballads group, Folk Song Society, the Folklore Society, and Pedlar's Pack (Yahoo group: https://groups.yahoo.com/neo/groups/Pedlars_Pack/info)

[8] All prescriptive definitions are prejudicial to some extent: it is not clear whether a chapbook is a bibliographical format, a literary genre or a statement about an implied or assumed readership (or a combination of all of these). However, in practice there is a great deal of overlap in understanding of what a chapbook is. Perhaps a more important aim than producing an agreed definition of 'chapbook' is to seek to ensure that those books that have been called chapbooks are more accessible for ordinary study. Latter-day chapbooks (from e.g. small poetry and book arts' presses) are probably out of scope, but need to be kept in mind as they largely define the current usage of the term, particularly in the USA, and thus connect the project to an interested and active community.

primary definition should depend upon format and intended audience, something like 'any single printed sheet or smaller booklet intended for sale to the unsophisticated consumer'. We should not exclude (as does a previous definition) religious or moral tracts. Should there be a date limit, e.g. 1850?
Discussed under Recommendation 2.

16. **B – Recommend the Bibliographical Society to establish a chapbooks fund, separate from research grants, to offer modest grants in support of the study and promotion of chapbooks. Scholars, librarians and others would be able to apply to this fund for assistance with, for example, the costs of digital photography, the cataloguing of collections, or the expenses incurred in research and publication. Such grants would encourage the expansion of the image library (6 above).**
Agreed.

17. **A/B – Request ESTC to add a new Genre category of 'chapbook'. Sometimes the words 'a chapbook' have been added to the Notes field, but this has not been done consistently.**
Mike Heaney commented that a definition would be required, for ESTC to accept this. The recommendation was therefore altered to Category C, reflecting that this would be a challenging task.

18. **B – Adopt and recommend Meriton and Dumontet's principles for cataloguing chapbooks (see *Books for the Common Man*).[9]**
There was a detailed discussion of this recommendation. The points raised by the group were as follows:

- David Chambers commented that to carry this out would be a complex, labour-intensive task. Iain Beavan noted that the range of information needed would need to be taken from a large number of sources, and suggested downgrading the recommendation to a 'C-' category, as mapping Meriton and Dumontet's cataloguing to the information held by librarians would be a laborious task, requiring significant time and funding.

- Giles Bergel recommended consulting B. J. McMullen's review of Meriton and Dumontet in *Script and Print* to find potential improvements. He also suggested approaching Carlo Dumontet to request an electronic copy of the data used for their bibliography.

- Mike Heaney suggested that producing a straightforward 'finding aid' would be simpler to produce. For more detail, Meriton and Dumontet was the model to follow. Malcolm Noble agreed with the possibility of a two-tier system: basic records being set up initially, followed by greater detail when resources allowed.

- Difficulties would be found when trying to marry together diverse cataloguing systems, noted Mike Heaney; specific information may need to be sought from individual libraries. Brian Alderson added that matching illustrations would also be very difficult at this stage, without using EBBA technology for all items included.

- Iain Beavan and Steve Roud recommended the examination of COPAC records for the British Library, to search for chapbook titles, and ascertain the depth of information included. Emily Dourish suggested matching ESTC records instead, as these contain fewer fields.

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[9] These might be extended to provide guidelines for projects intending to digitise chapbooks. Provide list of resources that might be usefully linked to - primarily ESTC and BBTI but some content-elements, such as woodcuts and titles of songs could be linked to records in Bodleian Ballads Online or the Roud Index.

- Sandro Jung observed that the given amount of work required within repositories, as well as liaison between each one in mapping the catalogues, funding should be sought either for a Research Assistant post, or to be provided to the participating archives and libraries. Supporting these points, Sandro Jung cited a recent example of AHRC funding which had granted two three-year staff positions in a specialist area of print culture.

Additional Discussion Points

As an approach to promote the recommendations, David Chambers suggested that the British Library might be asked to produce an exhibition on chapbooks, which would provide publicity and exposure for chapbooks, and may encourage further interested parties to become involved.

In broadening the collections included, JH noted recent advice from Wyn James at Cardiff University, stating that there were Welsh language chapbooks in existence; these should therefore be included alongside the better known material from Scotland and Ireland. Sheila O'Connell added that information on this might be found from a book on popular Welsh print by Peter Lord (*Words with Pictures*, 1995). David Stoker added that he was unaware of there being Welsh collections of chapbooks, but that a useful contact in this search would be Timothy Cutts at the National Library of Wales. SJ, on the other hand, recalled being shown Welsh chapbooks by a librarian at Cardiff University. Overall, this was to be an area for more investigation within the project, and linked to footnote nine of the draft action plan.

As an additional item for circulation to interested groups, Steve Roud advised that the 'Street Literature Printers Register' at www.vwml.org was a work-in-progress resource providing details of printers, addresses, and dates of activity.

At the close of the meeting, David Chambers congratulated JH on the successful organisation and chairing of the workshop, and co-ordination of the draft action plan.

John Hinks
(with thanks to the speakers for their abstracts and to Gervase French for notes on the discussion session)

14 March 2014
(Minor corrections 24 March 2014)