



**ORIGINAL RESEARCH PAPER**

**English**

**RISE OF UNIVERSITIES AND BIBLIOGRAPHIES**

**KEY WORDS:** canonical status, bibliomania, scientific print culture, post Romantics, antiquarian rare books, aristocrats fetishising act, biblioclastic practices, Gothic manuscripts

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**ABSTRACT**

The concept and theme of creating bibliographies and their extensive applications for academic research and validation began in eighteenth century. The academic disciplines which began to base itself on these bibliographies began to diversify into more severely focussed areas of pursuit demanding much more insight, critical inquiry and ultimate peer and third party validation. With the growth of Universities and academic specialisation, the act of compiling bibliographies became more nuanced and sometimes even motivated by other considerations, including socio-political and economic realities. This paper is a detailed enquiry in the chequered growth and evolution of bibliographies, which ultimately emerged into a byword by academic validation and authenticity.

During the 18th century there was the new awareness about bibliography in the universities or institutions, which no one had taken as a major branch of study till the time. This study concerning the history of books brought into focus the need to categorise, classify and promote comprehensive data regarding all the different books related to the topic under discussion. It could be seen that this attempt was pioneered by Robert Darnton, Elizabeth Eisenstein and Roger Chartier. The codex histories of writing including , typography, book making and printing, the formation of public archives and libraries , the categorisation of modern knowledge systems and repository works began to take shape with this process set in motion. Until that time neither the authors nor the academicians ever realised the need to segregate book history from literary history. It was during 1797 that the word bibliography was used by the British and Encyclopaedia of Arts and Sciences, a process that reached the final stage in 1814. Thomas Heartwell published his volume *Introduction to the Study of Bibliography*, thereby inaugurating the process of giving birth to the bibliography of the printed word, and there followed a period of some of the most prominent bibliographers including Thomas Ornell, as he said: "the history of books is the history of human knowledge"

It probably took a long time for the emerging bibliography writers to arrive at a comprehensive technique and strategy for qualifying and classifying the books which gradually created avenues for the stratification of the disciplines in the Academies and Institutions, as a result of which some of the disciplines began to acquire more prominence as a result of the evidences provided by the bibliographies and some other disciplines which till that time had remained relatively obscure. It was the process of bibliography that began to give rise to the feeling that some books should not be given entry to the sacrosanct World of the academies. But there we are a group of passionate book collectors who preferred to stay away from the emerging commercialised publication of letters whose major criterion had been the closely guarded antique obsessions, and they wanted to preserve it in the pristine spaces of the classical wisdom. Their claims to the exclusive status the rare book auctions in London which started in 1677 got a refurbishment as the result of the threats faced from the booming world of the market friendly books.

The archives of books and extensive bibliographies as well as the canonical status which the books are having today, determining their academic impact and influence is to a great extent dependent on the bibliographical process and procedures inaugurated in the 1800s. The prominence of the knowledgeable and efficient bibliographers and librarians got a high moral point of huge demand as the reading rooms across the metropolis and the newfound interest in the large urban libraries wherein the earnest requirements had been to upgrade their extensive collections and projects across the

spectrum of Book reading public and academics. In spite of these developments the emergence of the scientific print culture in England remained somewhat remote. The Royal Society itself miserably failed in fulfilling this dire requirement of the age. The book printing culture demanded the technical expertise, the huge financial backing, the scholarship of bibliographers as well as inputs from the writers and academicians, as all these components could not fulfil their role at the same time, the printing culture remained a vague idea that could not be easily appropriated.

The problematic face of this development has been the terrible confusion in between the bibliomania of the Romantic age and emerging discipline of bibliography. Many academicians refused to acknowledge bibliography's stated claims to the possession of new material and intellectual knowledge. When the romantic bibliomania was mostly founded on a chaotic principle of the inordinate and often maniacal obsession with the books most of which could never be categorised properly, bibliography's demand for the securities of the academic stratification confounded the beginners who still was nostalgically craving for the hallucinations of Romanticism. The very idea of making an aggressive classification has received it many a met opposition from many a passionate Romantic. The complicated and confounding historical anecdotes scripting the struggle between the Romantics and the post Romantics seem to be missing in later times. The detailing of this conflict would have brought alive many of the subtle nuanced detailing that gradually led to the process of canonisation in literature and science.

The Roxburghe antiquarian book auction in 1471 has been one of the trending points in the history of the book publishing, in which the passionate battle between the aristocratic book lovers and the emerging tribe of bibliographers fought over a terrain that created history of sorts. A whopping amount of £2260 were spent on one of the rare editions of Bocaccio's Tales. The thriving industry of antique book sales nearly drew to a close during the 1820s where is bibliomania got transmogrified to bibliophobia which made a comeback to the cultural map of England. Literary historians like Philip Connell points out that bibliomania alludes to a phenomenon where the aristocracy reveals a tendency to display its property in the procuring act of costly rare books as if there were presenting a national treasure. In the writings of Charles lamb and Leigh Hunt, there are extended satires on the aristocrats fetishising act. These aristocrats wallowing in acts of self parody, self propaganda and inordinately immaculate conception of self went on to purchase a huge volumes from antiquity and proudly possess them billing it as an affable way to social and cultural elitism.

Perhaps the most interesting fact is that no one considered bibliography as a serious business at the beginning stages, it

was even considered to be a frivolous exercise living in the marginal spaces of the Academies and Institutions. It was the Roxburghe antiquarian Book auction that helped to push bibliography to the central space. During this exhibition the antique book lovers and aristocratic book lovers competed to gain control the emerging field of bibliography, completely Dibdin Author books titled Bibliomania and the Bibliophobia. It is the recent researches on licensing act that led to the rediscovery of these books that were nearly lost. The books offer a comprehensive picture of the various researches and dedicated efforts that were carried out extensively by the Academies and Institutions in making a meaningful and imaginative classification and codification of books related to arts and sciences, as well as those books that kept exploring the various meeting grounds of these disciplines. So the books that were labelled as rare books were to be treated as national property and in the meanwhile books were elevated to the level of canon formation.

The Romantic age bibliographers as happened in every other instance continued to follow their disorderly and chaotic pattern in the classification of books, given to temperaments rather than genuine academic considerations. They are mostly uncertain of the differences between sciences and arts, as their unified version of reality refused to see them as separate entities, which was more interested in investigating their intrinsic beauties as well as irresolvable problems. The Romantic age of refused to make a comprehensive answer as to what should be the nature and character of a book. So they indirectly caused a very evasive idea as to the defining principles of a book. So the world has to wait till the waning face of Romanticism for a book to evolve into the categories it is capable of answering as at present. So the mutually fulfilling, complimentary as well as contradictory ideas of history and bibliomania coexisted for quite a long time until the academic interventions began to state and identify the thematic and historical positioning of a book. The newly found interest in antiquarian rare books which were retrieved from the verge of oblivion were capable of causing violent upsurge of emotions in the age of the print culture.

The modern discourse on knowledge has its beginnings with the classical debates between Adrian Jones and Elizabeth Eisenstein. As a result of this intellectually engaging discourses, there began to emerge an essential medium capable of holding meaningful communion across the diverse disciplines that were participating in the process. The stabilisation of meaning of the modern book became a reality due to this historical intervention. Ever since the time Book writing, authorship and publication became highly professionalised, commercialised and begun to move across the geographical territories. So ultimately around 1800s the activity of book publishing became stabilised aided by the 1774 act of copyrights. What used to be the wild bibliography of the Romantic age give way to a more meaningful neatly arranged and comprehensive portrait of books, bringing about a quantum change in the Academic interest in the books and the world of publishing began to take roots.

The French revolution brought out hundreds of rare and unclassified books lying in numerous private libraries over the ages and presented it to the public domain, which raised many a serious question related to the knowledge factor those books contained for long, and most of which had no second copies. The confiscation act of the French revolution made knowledge more democratic, egalitarian and accommodative. An estimated quantity of 12 million volumes dating back to the 15th 16th and 17th centuries were brought to the public sphere, who were hardly prepared to receive it, as happened in the case of the acquisition of Widener libraries. The sudden flooding of the knowledge World with uncountable number of rare books from the Past was not something they anticipated nor prepared for. These books were taken to the warehouses with their primitive and

rudimentary bibliographical methods. Very soon libraries were going to be run on highly professional grounds and many eminent people were roped in to make extensive classification of the books. The word *bibliologie* was coined by Gustav Peignot, suggesting the enormous scope and magnitude of the subject. The targeted theme of this classification has been the totality of human knowledge. Later on Peignot went on to the creation of the phrase theory of bibliography which simultaneously suggested ideas like study, philosophy, theory or science. It went on to differentiate the bibliographical combinations of the older age and the newly emerging fields of knowledge. One of the leading bibliographers of the Century Samuel Patterson founded the Monthly Magazine paid rich tributes to the antiquarian knowledge those rare books contained. Paterson's ambition was to create a universal bibliographical system capable of classifying, stratifying and categorising all the available books related to the known, unknown and esoteric branches of knowledge, thereby drawing an invisible analogy with Leibniz's epochal projects on book compilation, and publication.

With these developments the books began to acquire a definitive format including the title page, the details regarding the different editions, date of publication and all the different prospects related to the profiling of the book. 1806 saw the publication of Adam Clark's *Bibliographical Dictionary*, ambitious project which extensive details regarding the publication of more than 25,000 books and references in a global context. In addition to the books that were published in England, the dictionary carried details regarding publications in Arabic, Persian, Armenian and Syrian. In this eight volume compilation there were details regarding theories and markings of modern knowledge that were translated by Clarke from originals, ultimately making these volumes some kind of an Encyclopaedia rather than bibliography.

So there began the transition from the concept of the tree of knowledge to more inclusive concept of multitudinous streams and branches of knowledge systems and the academic world began to realise the enormity of knowledge systems prevailing elsewhere in the world. The classification of disciplines propounded by Guillaume de Bure in the eighteenth century had been inspired by Enlightenment Encyclopedism and soon it got currency in many of the academic communities. With further efforts made by the Klerk the concept of typography moved from mechanical arts to the concept of Liberal arts. In the meanwhile literary and bibliographical story became one of the leading categories of historiography which included within its ambit history of sciences and the history of arts. The theme of theoretical bibliography instead of active bibliography began to take prominence later on. So historically it was inevitable that the effort to create the scientific print culture in Britain finally establishing forth its terrains. During this time Adam Clark and William Willow were appointed as the librarian at Surrey and Royal institutions respectively. The London Institution of London became instantly famous due to the presence of Richard Parson as a leading activist. Continuing the same strain of the bibliographical process Thomas Dibdin was hired by the Royal institution for taking the process to its logical finale. The scientific culture of the Romantic age never read any detailed account of the scientific journals of the periods. This scientific journals continued incorporating all the valid data and analyses that were carried out till the date as well as their possible applications in the real-time world.

The classic notion of literature during this time became the idea related to the whole of the published knowledge. But the libraries as well as the bibliographical projects that were launched after 1800 hundred different leitmotif. They were not merely searching for in-depth knowledge about the subject but the real-time applications and their implications for the

future of the humanity. But at the same time they did not abandon the idea of creating a discipline and order in the categorisation and identification of the discipline to which the book belonged to. The new arts and Science Institutions that came into existence after 1800s feverishly searched for the experts in the fields of bibliography and book compilation. They were eager to create well-stocked libraries and magnificent lecture halls and proudly proclaimed their arrival to the rest of the world. To drive a composite account of these developments, it is necessary to examine the history of print culture since 1660s as well as the evolution of English natural philosophy.

When the British museum was founded in 1753, It became the fulfilment of the long felt need of the Royal Society for international recognition and thereby demonstrating the scientific leadership of England. The British museum had an impressive collection of all the known artefacts under records of scientific researches that were completed as well as ongoing during the time. It carried the priceless printed archive of modernity. The king made the contribution of his own private library for this enterprise along with the historic collections of Sir Hans Sloans. In spite of his vocal attempts made by the British Library and Museum the detractors often accused it of being irresponsibly chaotic and anarchic. Accusation had been primarily due to the remarkable continental libraries and museums as has been suggested by sources in Quarterly Review published in 1826.

The ensuing disharmony between modern sciences and arts ultimately resulted in the rejection of the Rumford Plan by the Royal Academy. The plan had the ambitious agenda to educate the artisans and mechanics of London about the advancements in contemporary science and quite naturally it was different from the traditional lecture patterns of the Royal institution, these newly designed elections were free from the jargons of academy system and the near indecipherable semantics of the scientific research. The 1783 book titled '*The Origins of the Progress of Writing*' had included the extended stories concerning the foundations of the sciences and other related branches of learning, thereby providing a comprehensive history of the development of modern disciplines of knowledge, the archival tradition inaugurated by the Royal Society and the Royal institution founded the tradition of archiving important documents from the print culture which ultimately led to the creation of a priced volume. This book went for a re-publication in 1803 that gave graphic accounts of the dramatic growth of the library from a scratch. In course of time many of the minor institutions and libraries bequeathed their collections to this library.

The major public production of the Royal Library in the next few years had a resource to catalogue of the library enlisting around 15,000 volumes as the number of books were kept on adding. What is the most important fact is that the number of scientific books were not substantially more than the other branches of learning which together came to be known as Humanities in the later ages which includes history, classics, Moral philosophy and fine arts. The historical importance of these catalogues lie in the fact that they were laying foundations of the major streams of knowledge which the universities began to consider as disciplines and departments. The library refused to reveal any intention for specialisation of knowledge but at the same time there was a tendency even to include forms of writing like poetry, mythology and philosophy.

One of the most revolutionaries steps taken by the library had been to invite women as permanent members of the library and thereby paving the way for their inclusion in the academic society, upsetting the traditional patriarchal conventions of these institutions and seats of learning. The libraries with their elite credentials were radically different from the circulating libraries of those times, most of which

were of a suspicious and dubious nature. So the majority of the women began to convert from the superficiality of the noble reading experience to more serious and in-depth study of the emerging streams of knowledge ultimately leading Ackermann to name the Royal libraries as the microcosm of London, transforming the library into a miniature community of the cultural and intellectual life of the land. It did not take much time for the library world to emerge into one of the most prominent intellectual centres and soon the Institution authorities started searching for an eminent figure capable of lecturing to the newly emerging class of intellectuals and one who is capable of compiling an exhaustive and updated catalogue of the library. The search ended in Thomas Frognal one of the leading experts of the time on Greek and Roman antiquities and as he started the lecturing schedule on the topic the art of printing, it created some history of sorts.

These lectures ultimately established the bond existing between the early world of books and the new forms disciplines of knowledge in Institutions and Universities. The special character of these lectures has been that most of these lectures had been of the narrative character and it brought out many of the lesser-known facts related to the literary history. Mostly he avoided focusing on the writers, periods and national developments, as the entire focus was turned to the chronological detailing, the special editions, the sensational book auctions as well as the publication dates. During his visit to the Institution Samuel Taylor Coleridge himself happened to listen to the lecture and he was initially taken aback by the total rift between his own version of the English literary history and what he was listening to now. When Samuel Taylor Coleridge was more fascinated by his own ideas of sublime, the capability of poetry to bring about the transcendentalism akin to the Greek catharsis, emphasising the originality and imaginative insight of the poet to bring about today's transportation along with imbibing the national spirit, here literary history became more factual have nothing to do with the themes of sublime.

Unselfconsciously the precedent set by the University and library inaugurated the serious business of preparing bibliography which provoked serious questions about the inter-disciplinary approaches between science and arts, the extended researches that were carried out in science often let the people to believe that science is capable of redefining the elements of arts. The camaraderie between the emerging fields of science with those antiquarian ideas related to bibliography had been extremely volatile over the long durations of time what at the same time proved to be highly effective and productive. The scientific and arts Institutions of the time along with delivering extended lectures were bent upon preparing detailed bibliographies concerning the production, compiling and dissemination of books. The journal titled the '*Director*' was launched in 1807 with the targeted audience of the people specialising in arts, on the same lines of sciences, moreover the journal detailed out extensive schemes for the collective study of science and fine arts, with supportive logic suggesting that the mutual exchange of ideas will help the furtherance of the scope of both.

"Bibliographiamania" had been cautioned against in the articles published in the journal questioning the deep fascination of the British antiquarian writers for the rare books of the past under the illusion that these books were logically and scientifically precise. The journal urged to develop a more pragmatic approach taking into account the national reality and the need of the hour. He further pointed out the glaring illogical approach of these collectors for the antique books which were esoteric in nature ultimately leading the cost after the knowledge elsewhere. Most of the collections of these antique sources of knowledge where aristocrats who lived in a fiercely self obsessed world refusing to grow out, terribly incapacitating them against accommodating the new

currents of knowledge emerging on the horizon. These aristocratic classes tended to believe that their identity is integrated with those old world jobs which are having an unassailable quality. It was literally impossible to convince these traditionalists about the growing and ever expanding horizons of knowledge. It had been some sort of a bibliographical romance for these people to indulge endlessly in a world that has ceased to exist.

Some years later by the time the Dibdin had become so influential and even acquired a kind of notoriety decided to dissociate himself from the raging controversy concerning bibliomania. In another sense Dibdin was becoming the victim of the Romantic tendency to disinherit itself from an ideal that has lost its charm with the passage of time. It should not be forgotten that the Dibdin along with Joseph Thomas and Samuel Patterson laid the foundations of bibliography in England. Even today bibliography as a science and arts still relies on the self-referential process that Dibdin continues to be the most sought out way, specially by the Tory viewing traditions. From the beginning of 20th century the collector culture began promoting the acquisitive ambitions of the upper middle-class and feudal classes for rare book collection became almost extinct. Dibdin goes on to write:

"whatever maybe the whims of the desperate book collectors.... We had a more clear and satisfactory account of the rise and progress of arts and sciences..... over turbulent and troublesome time also must we sail, before we get even a glimpse of the progressive improvement of our ancestors in civilised life. oh, that some judicious and faithful reporter had lived three hundred odd years ago! - we might then have had a more satisfactory account of the origin of printing which metal types."

Here we find a bibliographer who had a keen awareness of the entire kaleidoscope of the history and development of the discipline. When Joseph Ames wrote *Typographical Antiquities*, the art and craft of bibliography could reach further heights:

"Typography has given Keys to science and by pointing out where these keys are lodged, we shall be enabled to unlock those treasures of genius and instruction, which for ages have been accumulating, and of which a considerable part has yet escaped the researches of man".

It would be curious to have a deep look at the ways in which typography evolved over the ages providing major keys to understanding major scientific concepts of the age. Dibdin's own work concerning typography has been subjected to discursive and experimental space like those of Davy Nikhil and electrical breakthroughs at the Royal Institution. But Davy's work had never been an isolated experiment and he was not the only man using the term typography during those times. But the ambitious schemes and promises of Dibdin inspired many experimental researchers on the same lines. In the communications between Samuel Taylor Coleridge and his publisher Joseph Cottle he seems to be suggesting to the publisher the need to think innovatively about the decision, format under the typography of *Lyrical Ballads*. But to his dismay, he found that with the limited equipments the publisher would not be able to incorporate the extremely Black ink. This disillusionment compelled Samuel Taylor Coleridge to think in terms of alternative strategies to make the book acquire a profile which is more impressive, appealing, and capable of sustaining the interest of the people. Later research studies on typography reveals the fact that most of the well-known authors of the time were curious to see that their book acquire a more visual impact and imaginative appeal for the readers. So soon typography came to represent an idea that included the physical form of the book, the printing tradition and its later developments.

These developments inspired the writers who came later on to dream after a future respect for their book which will depend upon the stabilisation of print culture. So every published book had the backing of a powerful supportive history and an all inclusive organised study. But quite unfortunately the accompanying controversies gradually led to the act of discrediting the bibliographical process which had started in all earnestness. To some extent it was the incurable ego of the rare book collectors fashioned on the Gothic archetypes of biblioclastic practices that began to disinherit the more scientific and historically sanctified bibliographical practices. To complicate matters Britain's own history as a nation of Protestants was incompatible with the emerging theme of bibliography who feared more for and the neatly arranged rare books from a time that was mostly primitive.

The near violent and insane craving for the black-letter books fashioned after the Gothic pattern proved to be inordinately expensive and mostly unwarranted. The incunabula had been a nothing more than a ghostly imitation of the Gothic manuscripts, bringing alive the irony of an academic population deeply embedded in the past even as they were supposed to preside over a world that was moving ahead with the new found interest in the print culture. From the street ballads to King James Version of the Bible, everyone preferred to see his creation appearing in black letters, as if those black phantoms imparted a rarefied ethereal charm to the writing, inspite of the content. It is curious to observe that the holy spirit spoke in black letter type while the Roman typeface of commentaries, cross referencing as well as chapter summaries were are part of the human interventions which could be printed in a less prominent manner, the typographical setting of the book itself eloquently speaking about the nature, character and historicity of the book. This in a way heard a distant connection with the patterns and inherent histories of the Egyptian hieroglyphics and Chinese characters which bear the imprints and reflections of representative nature of those letters.

The *ne plus ultra* character of the expensive print spoke of their aristocratic legacy and accompanying notions of the sublime and imperialism. Thomas James Mathias, one of the proponents of the Tory classes believed that the repulsive and broken typesetting often reminded one the plebeian lack of sophistication and proper demeanour. But gradually the decorative type setting had a waning effect and found its way only in titles, ultimately finding their way to their way to one of the identities of the discarded aristocratic insignia. With print culture acquiring more popularity and democratic spirit, those pageant of letters which once was used to suggest all those feudal values and ethos slowly got into subsided memories. This changing face of the print culture began to convey more than it could ever conceive of, the spirited quest for the popularisation of knowledge, the possibilities and discourse and debate it left open and the shift from old world conscripted pedantry to a more reassuring, egalitarian theme of knowledge began to set in ultimately.

The theme of black-letter-reading came to suggest the nineteenth century phenomena in printing which made to extremely difficult for a smooth sailing across the printed word, as the letters turned out be so crammed and most illegible, the ink threatening to overspill making the separation and differentiation nearly impossible. This technical issue soon became a crisis point in writing and cultural history. Gradually the phrase came to suggest a search for the author's distant textual sources what Dibdin puts it as the "slender and subtle material of others, on which later poets and writers have built up a precarious reputation" So logically black-letter-reading came to imply a number of ideas apart from the technical aspects including those alluding the ethical practices associated with printing and writing, plagiarism, salient preserves and domain status

of the book. Thus an unwritten manifesto of the Print culture came into existence the ideas of which continued to cast a spell on the ages that followed.

In reality black-letter-reading carried much more implications than this some of which were entirely ruinous to the academic inquiry and pursuit of the real knowledge. Often grossly ignoring the facts about the authors originality and authenticity, black-letter-reading carried out extensive enquiries regarding the number of volumes written on similar content earlier and began looking for analogies, often a matter of pure chance I am not that of any genuine influence of the former exerting on the latter. This kind of reading could not rest until all the similar instances from the earlier written literature is successfully and logically linked to the present work. So ultimately it could create the historical matrix wherein the current work could be planted, including all the textual materials and resources. The high church stories with their professed dislike for the bibliographical enquiries condemned this practice along with all the historical scholarship, Source criticism as well as scholarly editing. The Anti Jacobean Review went on to criticise the practises of black- letter- reading which appeared in the review of Henry John's new edition of Spencer, the term is specifically used to refer to editorial I annotation: "to load the pages of early poets with the various opinion of different critics and commentators, that the original meaning of the author is often buried under the strains and sometimes absurd conjectures of tasteless, or fanciful annotators. This pedantry tries to discover mystery when none is meant, and to draw personal or political allusions from plain narrative and description."

In these words instead of focusing on the visual impact of illustration, the focus was shifted to context, Something that was unheard of during those times. Dibdin as usual had been sceptical about the possible impact of the black -letter -mania, which went onto tempt prospective bibliophiles to spend exorbitant amounts at the highly publicised rare book auction events. It gradually became a stiff and unforgiving antagonism between Mathias and William Glifford, by taking their positions respectively with the historicist enquiry of black-letter-reading and anti-Jacobin act of denouncing bibliography. It was Egerton Brydges who pointed out one of the lesser known motifs of black- letter- reading for the first time, which seems to be even anticipating some of the theories of Structuralist and Formalist approaches to a work of art. While making a close observation of some of the bibliographic enquiries carried out by them, he could see that it brought out an entire network of related knowledge systems none of which could exist in isolation, though the present author might have remained oblivious of their existence: "... a new delights in the contrast with modern modes of communicating our thoughts forms which have lost all force from their triteness are relieved by new combinations, and the operations of the mind seem to drive vigour from the new lights in which they are clothed, opening the graves and bidding the dead to speak by creeping back to converse with our ancestors, in their idiom." It is not difficult to see the striking parallel between Egerton Brydges and T.S.Eliot here, whose *Tradition and Individual Talent* points out the ideas are similar.

The actual process is one of the defamiliarisation, the new book is permitted to slip into the process of defamiliarisation by the conceptual creation of the means of production, practises and provenance. The idea of black-letter-reading invited its own set of problems and created deliberate confusions between old and the new video that was in possession of the present-day print Industry which was not willing to let go the opportunity to create spirit of black-letter-reading. It could be argued that the thieves of wild a bibliography as well as black-letter-reading revived a fresh enthusiasm to initiate a close reading of the text bringing alive vast number of inter-connections, allusions and allegories that criss-cross the path of the text. Another curious

development that happened along the sidelines is the creative destruction of the collectors own private library, and its a possible ways of transformation which combined connecting and reconstruction. What came to be characterised notoriously as 'bibliocalasty' referred to the extensive illustrations that were added to the original. It was not uncommon to come across the book collectors often brutally tearing down a priceless book from the Past bringing out the original illustrations, and going all the way for an outlandish illustration taking into consideration the visual appeal as well as the marketability of the book. The new book that emerged like that often carried a zeal and an appeal that might have been obviously more impressive than the original, but in this mindless transformation so much of history was made to vanish without a trace, the collectors of remaining in abject ignorance regarding the severity of the harm they are carrying out to those who were to conduct studies in the evolution of books over the ages.

This practice of adding contemporary manipulations to the original art and craft of illustration is inappropriately known as "Grangerizing", a distant reference to James Granger's "*Biographical History of England*" (1769), in which Granger adopted a portal where visual images of English story or rearranged in a bibliographical way, often to the disapproval of the academicians. The scope and ambience of this practice got extended gradually to include everything that would enhance the visual appeal of the book like the buildings, landscapes, and different images from history: "... a catalogue and taxonomy of all the non-English words arranged into subject headings under the name of the centre, class, and periods ". This illustrated editions which were largely oblivious of the original historical basis of the book bearing large engravings, hundreds of additions where soon sort out by the new age book collectors.

It was not rare to come across instances where this process was carried to the unimaginable extremes, adding thousands of illustrations often at the cost of the original, in many cases they abundant and wrought chaos into the codex form itself. When collectors were posing as the new-age authors, they were obliterated a priceless heritage of the books, bringing about severe damage to the valuable antiquarian books all the way. In the resulting multimedia, Multi authored concoctions which are assembled an act of pantomime had been disrupting the process of keeping the books in the historically enshrined spaces, ultimately leaving behind no traces by which the books could be historically positioned.

A classic instance of this historical crime is evident in the case of Lord Clarendon's account of British history published in 1707 titled, *History of the Rebellion and Civil Wars in England*. The enthusiasts for the mindless transformation of the original started adding even those images which were only having a distant relationship with the British history, with the result that ultimately the original book grew into an unmanageable quantity of 61 volumes containing almost 19,000 engravings, portraits and profile images of the people. Southey reacted sharply to this act of sacrilege to the antique books revealing his total disenchantment with the entire series of episodes: "... you rarely or never meet an old book here with the author's head in it; all mutilated by collectors." This raised serious issues concerning the authorship, plagiarism and copyright acts, all of which ran into a unusually complicated patterns that could not be easily resolved. In many cases as a result of the unending series of transmigrations, the original author could not be even traced out, so the entire chronicle of history of books, authorship and publication details was forever lost to the humanity.

Dibdin was conscious of the banality of these mindless acts of destruction, and in his *Bibliomania* forewarned the perpetrators of this act of the ruin they are causing to the world of books. The private libraries with their unlimited

greed to possess more volumes of the rare books category went on unperturbed in their act. Dibdin's own bibliographical project was often uncertain of the definite approaches to be adopted, as the bibliomaniacs remained uncertain of the most appropriate procedure to be adopted to preserve the antiquity and authentic historicity of books without the misplaced enthusiasm to destroy and then reconstruct them. Looked in a certain way it will appear to be creating a new order for the books which goes on to replant histories and futures for the humanities to identify their location between arts and sciences; looked at the same reality from another perspective it will appear as the most maniacal act of stripping of bibliography so that a more convenient version of the knowledge history ultimately seems to be emerging which is intelligible to the masses. When John Hill Burton points out that these destructive enterprises with bibliographical details eats away at the codex foundations of civilised history. One of the glaring instances of this kind of anomaly is the "Pursuit of Literature" written in 1798 by Thomas Mathias whose original is still preserved at Houghton library. This volume, large folio, extra illustrated edition is one of the most patriotic works detailing the engravings of those figures with whom the author had a professed disillusionment which includes major figures like William Godwin, Thomas Paine, Horne Tooke, Mary Robinson, Inchbald, John Bailey, Merry Wollstonecraft and many others. The collector of this book might have wanted it to be a piece d' resistance to the bibliophile, but has ultimately turned out to the posterity is the banal and highly detrimental act calculatedly tarnishing the iconic status of those it is deriding.

With the arrival of steam press and stereotype plate, the art and craft of printing moved on to the levels of advancement and stabilisation, that time the extra illustrators became some kind of a liability what is the printing industry as they found their work so much becoming redundant. There any way we are trying to pull the advanced levels of printing back to the pre-industrial world. There are few/acknowledge the fact that any number of identical printed copies can be brought out from a single plate, they ran the tape hopelessly backwards and destroyed the entire sequence of printed pages making it highly unreadable. In his book, The "Anatomy of Bibliomania", Jackson Holebrooke pointed out: "the extra illustrator viewed the printed word solely as the raw material for his graphic interpretation. ....In this way madness lies, not alone in hectic research and wild pursuit of materials, but in the character of the passion which seeks to substitute pictures of thoughts and the written word, in itself a notable relapse into barbarism...as they who promote picture-papers well know."

The 19th-century bibliomaniacs are often notoriously but aptly referred to as gluttonous aristocrats greedily accumulating Moroccan-leather-bound volumes for their private collections, which they were least reluctant to show off along with their oil paintings, chandeliers and ladies who brought extensive estates with which they inherited from their families with an ancestry running across at least two centuries. These overzealous illustrators who were commissioned by bibliographers and the thriving publication business were moving much ahead of their time, though they remained vastly aware of the historical current in which they were caught. The built-in-hierarchies through planted with inordinate decorum in these editions laid the foundations of the codex form which would be influencing the process of bibliography later on, and thereby determining the sensitive and ideological similarities as well the fine line of difference that began to provide separate identities to sciences and humanities.

The Romantic age never considered the bibliography as anathema to its own ideals, as it is not difficult to see contrary to the common belief, the Romantics often happened to be followers of the classic traditions as in the case of Shelley's and Keats's admiration for the Hellenic world. Many of them

wanted to immerse themselves in the enriching archetypes and myths of the past. During this stage William Holden, one of the publishers who had radical ideas aligned himself with the black-letter-reading and its controversial ideology concerning bibliography. The romantics instead of revisiting the traditional antagonism between ancients and moderns, turned their focus towards the early moderns and the contrasts existing with the moderns at the beginning of nineteenth century. There are difficulties arising if we begin to consider aristocratic conservatism as extension of the wild bibliography of the Romantic age, as the battle over books got shifted to Victoria conservatives including the Anglicans, methods and evangelical versions of the print-history the modern age. Deep research into the bibliographical controversies of the Romantic age will be of immense help to understanding the patrician renaissance.

Unselfconsciously emerging bibliographical study in Britain gave rise to the categorisation of Protestantism as 'religion of the book'. Adam Klerk who became famous as the author of "Bibliographical Dictionary" found himself poking into controversies with the publication of the ambitious "Commentary on the Bible" which ran into eight volumes, which raised the suspicious claim that it "contains history of the world and of the church, four upwards of 2400 years". The book was more targeted at orthodox methods song for sustaining the dogma of the external sonship of Christ even as it is used extensive scholarship of natural philosophy and history of books to validate the arguments it raised. The book brought in a series of controversies related to Christian theology concerning the authorship of the words as used by Christ dealing with the question as to whether they represented the external divine agency, or mostly based on images and inferences drawn from the material reality. A group of dissenters hundred divisions among the Christians preferred to support the arguments raised by Clarke though he never wanted any religious group coming out in the open to support his theories. Since he was renowned for his scholarship and contributions to bibliography, the church found it difficult to expel him Wesleyan Methodist Conference. The scenario got worsened with the seventeenth century civil war in England, under the direct impact of bibliographical history-writing and its repercussions in the Old Calvinists and Arminian struggles.

The acts of dissent cut across political colours, including the Tories, making it impossible to gauge the extent of the impact of the political developments of the century. Perhaps this is the first instance in the cultural history of humanity where books and bibliography had come to cast a direct impact on the political and social equations. In spite of the dissenting and Anglican commitments of Clarke and Dibdin, they shared many common grounds which had a direct influence of their bibliographical ideas. The drew their inspiration from evangelical visions and the themes of the emerging modernism:

"In all metropolitan city's of Europe-London, Paris, Vienna, Berlin and Petersburg, you seemed to be perfect master of every event going in them- but particularly of the transaction of Bodies Corporate. I saw presidents in their chairs, secretaries and treasurers by their sides, an eloquent lecturer was declaiming upon the beauty of morality...there, a scientific Professor was unlocking the hidden treasures of nature....Again I turned my eyes, and...viewed the proceedings of two learned sister Societies, distinguished for their labours in Philosophy and Antiques...."These institutions," observed my guide, "form the basis of rational knowledge and are the cause of innumerable comforts; for the many are benefited by the researches and experiments of the few."

Ultimately administrative conventions and practises we going to determine the emerging order of arts and sciences, which

are subjected to the various requirements of modern professions and bodies of learning. First during this time that an intellectual collaboration developed between Bernard and Dibdin, who jointly edited the arts and science journal in which a lengthy treatise on the common grounds appeared, with had been a pathbreaking enterprise to a great extent, promoting an Anglican evangelical programme of social reform in 1800s," asylums and institutions for the ignorant and helpless, the pollution of slavery long, an evangelical project, religious toleration of all sects of Christianity along with a more frightened version of the Eastern empires that are yet ignorant and unsettled. Clark found himself moving higher in the ecclesiastical career but it is close ties with High Church Anglicans. This gradually led to knowledge diffusion, welfare-provision, anti-slavery campaign and evangelical politics that descended from the Clapham Sect and labors of Hannah More.

The reasons that inspired the British evangelism to take deep interest in bibliographical documentation and book history is one of the most curious features of history, revealing a dialectical pattern anti-institutionalism and pro-institutionalism-disrupting the older institutions that demarcated the authority of the Church and the word of the Book, and the corresponding theme of institution building-cultural institution of the books. By the end of the Victorian age this phenomena is reaching its ultimate stages where the Catholic institution is ultimately beginning to disown its self and in its place the new institution of the academies is taking roots, creating spaces for a wider institutional order, the Royal Institution and the British institution came up for the promotion of Fine Arts and began to make their presence felt in all analogous fields of art and culture including the National Gallery by 1850. In the meantime major figures like DJ Mathias, Richard Watson, Adam Clark and others developed graphical convictions dealing with the enormous complexities and nature of the printed text during stages of cultural transmission. As a substitute, they began to insist that code has to be laid out for the functioning of the print media to demarcate doctrinal orthodoxy. During the 18th century there prevailed certain notorious Methodist magical rites like 'love feasts' and 'band meetings' - a congregation of quasi cult like gatherings where everyone was coerced to make a public admission of their sins and moral failings- in the resultant outpourings of stories coloured by incest and forbidden passions, tempting the Southey Institution to Lebel it as a "heathenish assembly of philosophers". The leading journals of the time like Quarterly Review and Anti-Jacobian Review fought in all earnestness to build and tarnish reputations of the artistic, cultural and literary cults they either promoted and countered. Even after the 1800s the counter revolutionaries establishment of Britain was uncertain of the position they had to adopt to contain the disastrous legacies of different colours which came into prevalence during this time.

Thomas Frognall had been upsetting the traditional notions concerning the inner stability and authenticity of books through the classical treatment of issue in the book titled "The Bibliomania", which was republished at least four times in the next decade. The seeds of iconography which came to determine the standardisation of books, knowledge systems and history itself through the interventions made by the Academies and Institutions had been a contentious issue throughout the course of the cultural history of man. It is this that gradually gives rise to more powerful themes of iconography and canonisation. One of the central figures of the bibliography, Dibdin was later subjected to so much derision and even abject condemnation, he is often paraded as the incorrigible fool of book history. But the fact is that divine cannot be either approved or disapproved as many of the well-known ideas of the time got drastically reshaped in the later ages, mostly the topics concerning natural history

like botany, entomology, Mendelian genetic evolution could find no place in later institutions of science as more prominent and validated theories began to replace the older ones.

The illogical and unethical practice of the Black-letter-mania began to wane out after 1825 and the self-confessed bibliomaniacs inaugurated the age of wild bibliography in the lines of symmetry Henry Bradshaw and William Blades who assist the importance of scholarly systematic study of incunabula. This enabled the process of liberating bibliography from the pre-scientific methods of book publishing. The Romantic tendency to opt for a multiplicity of histories came to an end with the emergence of this new concept of historical bibliography, which included the complete detailing of libraries, printing, book production and all other sensible relations to the cultural history by shifting the focus to the bibliographical details of author, meaning and the stability of the text. The contemporary book history makes division between editing books and editing texts such as those of Donald McKenzie and Jerome McGann, who argued forth for editing the social text effectively bringing the theme of discipline to those already existing textual content. The collective culture for the ownership of books which prevailed for almost two centuries later intense attempts to exploit the authors own rights over the text. Literary history as well as the cultural history got intimately connected to the bibliographer's work too soon, bringing into focus related concerns of discipline organising, genealogies of the library and a number of related ideas related to the work of academies, institutions and the library culture they were bringing the alive. It did not take long for the book history to become the new matrix of the humanities, sequently making the literary history only a subset which soon came to be characterised as the archaeology of new communicative media and systems that require its interventions. The early modern art of printing was desperately looking for the feel of decision session the manuscript brought to the processor. The history of printing is there unusually complex one, sometimes it happened to be sharply focussed in presenting the matter of fact approach gradually leading onto the more ambitious formats as the books began to be considered a serious business with the arrival of modernity, the calibre, genius and celebrity status of the author casting a spell on the book that bore his name.

After the 1800s bibliographical process and its historical relevance began to be seriously felt by the academic world, with the emergence of book collecting culture and the emerging group of bibliographical writers made it an extremely serious, organised and theorisable branch of knowledge. But during the 19th century this seriousness was abandoned as the writers and bibliographers began to research for an idea that was more disciplined. The idea of re-discipline came to suggest a rather disorganised pattern fitting the requirements of Academies and Institutions. The theme of centralising all known forms of knowledge had begun to assert its primacy during this time and that brought into focus drawbacks of the bibliographical process available. The question as to what is the ultimate purpose of book history began to be raised and that initiated a fresh enquiry as to what should be the mode and pattern of bibliography.

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