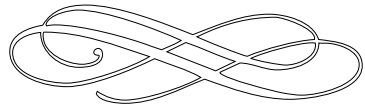
TWO



A Family History of Albums, Anthologies, Almanacs, and Emblems

With Ackermann's experience and business savvy, by 1822 he had found a middle-class audience that was primed for a literary object both beautiful and entertaining but not overtly didactic like conduct manuals. The annual's proper separation from other genres came from its preparation, production, and packaging of the literary, artistic, and beautiful in such a way that it transported and translated its readers away from the daily life represented in the periodicals and newspapers of the day. An annual—produced as a small, portable volume with paper, silk, or leather boards and gilt edges—was marketed as a luxury object because of its rigid boards and material stability. Its eventual moral degradation combined with its beauty would lead it to become one of the most popular literary genres of the early nineteenth century.

Lee Erickson, in *The Economy of Literary Form,* argues that literature is "the art of writing something that will be read twice" and journalism is "what will be grasped at once" (10). Because the daily, weekly, or even monthly production schedule of newspapers, magazines, and journals requires, even invokes, a hasty printing, the materials used to produce these periodicals were meant to withstand only enough handling until the next

issue was produced. In addition, the materials used in the production of magazines, periodicals, and newspapers were not sturdy enough to withstand multiple rereadings; the content was filled with consumable material that was expended after it had been read once. Erickson concludes that early nineteenth-century audiences of annuals were the sort of readers who could pay for "a work in a literary form which will provide the most pleasure upon rereading and has the most satisfying verbal texture. . . . [W]hen the cost . . . is low, readers will care less about the pleasure of prospective rereadings and prefer a work in a genre that gives the most immediate pleasure" (10). This pleasure, the basest form of enjoyment, was rooted in the physical during the early nineteenth century and was frowned upon by aesthetes and literati. But the immediacy of such pleasure was buoyed by the materiality of some of these texts—something Ackermann and many other editors balanced in the production of the annuals. The annual descended from a long line of literary forms that vacillate between privileging the author and the reader, the visual and the literary, the content and the material object. The most prominent feature, it turns out, was the desire of the readers. Albums, gift books, almanacs, anthologies, scrapbooks, and even emblems contributed to the successes and failures in the literary annual business.

MISIDENTIFYING GIFT BOOKS AS LITERARY ANNUALS

The "gift book" was a traditional category that succeeded and incorporated the literary annual phenomenon. In "Creating a World of Books," Cindy Dickinson corrects a misconception regarding gift books and literary annuals: "The distinction between annuals and gift books is a technical one. Unlike annuals, true 'gift books,' which developed out of the annuals genre, were published only once. However, these two genres seem to have been indistinguishable for gift-giving purposes, and the two terms were usually used interchangeably" (54). Some literary annuals were published only once and are mistakenly categorized as a "gift book." However, as with most serial publications, conforming to established standards comforts an audience and guides their expectations from year to year. Not all gift books are literary annuals, then. If the original intention was to publish the title the following year and the volume conforms to the genre standards defined by Ackermann, the gift book can be called a literary annual.

REACHING BACK TO THE FIFTEENTH CENTURY FOR EMBLEMS

The first *Forget Me Not* demands in its very motto-like title that its readers remember, savor, and appreciate the poetry, prose, and "useful information" between its covers, an act that reminds readers that the phrase is a consumable and the book is economically valuable. It also reminds readers of the sentimental value of this phrase. Ackermann's editor, Frederic Shoberl, acquaints readers with the versatility of this phrase in his 1844 preface:

> Forget Me Not! whispers the lover, when obliged to quit the object of his heart's fondest adoration. Forget Me Not! exclaims the friend, at parting, to the friend who has been to him as another self. Forget Me Not! murmurs the expiring father to the agonized partner of his life and their sobbing children. Forget Me Not stimulates the efforts of the patriot and the hero, the poet and the philosopher, the man of science and the projector, who are each cheered in their labours by the confident hope that they shall live in their glorious deeds, in the creations of their minds, in their beneficent inventions, in their splendid discoveries, and not be forgotten when they "go hence and are no more seen." FORGET ME NOT, in short, is a desire implanted by the God of Nature himself in the human breast, and, if I mistake not, of kindred origin to that "longing after immortality," which is the parent of the sublimest virtues, of the highest and holiest emotions. Obdurate, indeed, and thoroughly depraved must be that heart, which is sensible of no claim and conceives no wish to be remembered in absence or in death by those who are left behind! (3–4)

In each of these vignettes of expiration, Shoberl admonishes his readers to celebrate a person's request to be remembered and commends the departing individual's desire to be preserved. Memory resonates throughout these requests to be immortalized and applies not only to the book and its contents but also to the literary and material value of the annual itself. In a sense, Shoberl vindicates his own request for readers to remember the annual, *Forget Me Not*. And because the annual is an object, the most beneficial method of remembering it is to *own* it so that it may be preserved and saved from "being forgotten" (1844 preface, 4).

The literary annual, though unique to the nineteenth century in its particular form, developed from a long tradition of both European and British literary works, including the sixteenth-century emblem: a popular form that combined a picture, a motto, and a poetic epigram to illustrate a moral lesson or meditation (*OED*). Italian Andrea Alciato's *Emblematum Liber* (*Book of Emblems*) "had enormous popularity and influence in the sixteenth and seventeenth centuries. It is a collection of 212 Latin emblem poems, each consisting of a motto (a proverb or other short enigmatic expression), a picture, and an epigrammatic text."[1] First published in 1531, Alciato's emblems primarily consisted of translations of lyrics and epigrammatic poems from the *Greek Anthology*. Alciato's work evolved into pseudo-ekphrastic poems when editors and publishers of the first printed edition added crude, unauthorized illustrations to accompany each poem. The author improved on the illustrations for the 1534 Paris edition, arranging each emblem into a more cohesive representation of the verse and adding a motto to each page. Though this is not the traditional definition of ekphrasis, Alciato's emblems soon came to be known for their illustrations and accompanying mottos rather than the original literature.

As Bernhard F. Scholz points outs, the typographical arrangement, at first unauthorized by the author, became tied to the composition of the text. Scholz suggests that the emblem form was really an "emergent rather than an ideally distinct form," emergent because it is a "continuing movement toward form kept in check by the constraints of the poetics of *imitatio*" ("Illustrated," 157). In other words, the ekphrastic quality of Alciato's emblems was acquired through print technologies rather than being a traditional poetic rendering of the images.

Emblematum Liber was published in 171 editions from 1531 through the late seventeenth century. The book's popularity waned in the eighteenth century, with only five editions printed. The genre, however, had caught the British public's attention in the sixteenth and seventeenth centuries: two other emblem volumes, George Wither's *Collection of Emblemes* and Francis Quarles's *Emblems, Divine and Moral*,[2] also won favor with the public. However, Wither's and Quarles's volumes were religiously oriented and have been described by David Greetham as "collections of quotations from Scripture or other 'improving' literature with accompanying woodcuts and doggerel verses as moral" (*Textual,* 109). In addition, Wither's and

Quarles's popular emblem books, though influenced by the Dutch, contained longer metrical meditations than did Alciato's volume. Linda Phyllis Austern notes that "[e]mblematic reference is a central element of the era's portraiture, pageantry, masque, drama, and all other creative junctures between the arcane world of the symbol and mundane life. As such, it may underlie the semiotics of virtually any late sixteenth- or seventeenth-century text, image, or building" (102). And Johann Hasler proposes that emblems, specifically *Atalanta Fugiens* (1687), represent a multimedia experience because the author (Michael Maier) tells us that "the work is 'to be looked at, read, mediated, understood, weighed, sung and listened to,' all at the same time in order to get a deep and true understanding of the cryptic meditative messages found in the apparently bizarre engravings, with their textual descriptions and accompanying music" (Hasler, 139).

Though these Dutch and English emblem books were continually republished throughout the eighteenth and nineteenth centuries, we see evidence of this return to moralizing, specifically in an 1860 volume published by Longman, Green, Longman and Roberts in London: *Moral Emblems with Aphorisms, Adages, and Proverbs, of all Ages and Nations, from Jacob Cats and Robert Farlie:*

> Would the limit allotted to this Introduction permit of a more detailed account of the life and works of this highly gifted, good man, numerous incidents and passages in both might be adduced, which would awaken in the breasts of Englishmen and women (for he was especially the poetic champion of the worth and virtues of the fair sex) an appreciation and esteem of his genius and character, as great almost as that felt for him by his own countrymen and women: among whom Father Cats, as he is affectionately called, is honoured as the bard of Home and of the Domestic hearth, the still popular and revered instruction of his countrymen in the Virtues of Social life, and in the Maxims of purest world-wisdom. (xi)

The second edition of this 1860 reproduction of Cats's *Proteus* confirms the revaluing of domesticity, philosophy, and moral instruction from these visual and textual renderings:

> The Plan of the present Volume, as a selection from several works, not only precluded an adherence to the original order of

> the pieces selected, but tended in some degree to conceal the unity of purpose that underlies the whole series. The Emblematic Writings of Jacob Cats form no mere collection of Fables or Parables strung together at random: they are the result of wide observation and mature thought, and embody a whole system of Moral Philosophy. Few writings more completely bring before us a man who has striven to act up to a high standard of Christian duty, and whom the memory of his own struggles has impelled to warn, instruct, and encourage others. With this design, he has not merely made use of familiar facts or incidence in the physical world to enforce a lesson in morals; he has not merely, like older writers, exposed the follies or the vices of men under fables and allegories, but he has carefully analysed the several stages in human life, and adapted his teaching to the needs and the dangers of each. But, living in an age in which the profession of a moral purpose sufficed generally to deter readers from opening a book, he felt that he must draw attention to his work by something like a stratagem. If, however, he prefixed to his "Sinne en Minne Beelden" the title of "Proteus," he did so not merely to suit the fashion of his time, but to express the general view he had taken of human life. To him that life appeared to be divided into three distinct stages, in the first of which the natural affections and sentiments predominate, while in the second, the man feels himself concerned in the wider interests of his fellow-citizens; and in the third turns his thoughts to that unseen world which he is so soon to enter. The first stage is the season of love and marriage; the second is taken up with discharge of civil duties; while the third is the period of devout meditation, in which the man is drawn away from the world into more immediate communion with God.

Making a study of emblematic images was encouraged, especially with the 1830 textbook publication of *Iconology; or, Emblematic Figures Explained, in Original Essays on Moral and Instructive Subjects* by W. Pinnock. The author believed that iconography and allegory offered children the best kind of moral education "since by ocular impression it firmly imprints ideas on the memory, and strongly calls those ideas into action by the mere sight or recollection of the symbol" (3). Pinnock warns the student against vulgar representations in emblems, that complaint made by eighteenth-century

poets and philosophers that mottoes, pictures, and doggerel verse represent the most base and reductive sentiments stimulated by the visual. Allegorical education and concentration on a symbol will "enable children of tender years to acquire information on subjects of which ancient sages were ignorant, and make them better geographers, astronomers, and natural philosophers" (4).

Similar to J. Cats's and Alciato's emblems, the literary annual reproduces the format but divides the emblematic elements and process: the motto is included on the title page and represents the tenor of the entire volume; and the illustration is first engraved and then verbally rendered in truly ekphrastic style. Initially, the annual was intended to offer instruction in morality and propriety, allowing readers to meditate on the visual and literary. And like the *Emblematum Liber,* the early annual's pocket-sized delicacy allowed the book to be a portable reference of morality and propriety as well as an indicator of education, wealth, friendship, or leisure. The beautiful binding found a home in the lady's drawing room and on her bookshelf once the year had expired or the volume had been read—intended as a permanent object that enhanced a collection or represented a memory.[3]

The emblematic poems in the first three volumes of the *Forget Me Not* resonate with this act of remembering and expand its sentimental value: (1) a request to "keep my gift, though the gift be small" (line 37, "Poetical Address" [1823]), referring to the actual size of the book as well as a self-deprecating comment about the sentimental value of the gift; (2) a spiritual "forget me not" to remember "Our Lord" (line 56, Barton, "The Heart's Motto" [1824]); (3) a memorializing of the dead with the forget-me-not flower "entwind [r]ound Friendship's or Affection's shrine" (lines 46–47, Barton, "To the Flower Forget Me Not" [1825]); and (4) declarations of romantic love, jubilant or sobbing, the most frequent use of the "forget me not" motto:

> Forget not, oh! Forget not me,
> I ne'er shall cease to think of thee,
> Oh, never, never!
> . . . . . .
> Forget not love—forget not truth—
> And plighted vows of earliest youth—
> Oh, never, never!

A heart that fondly trusted thee,
Blessings breathed oft and fervently,
Thoughts ever studious thine to please,
And folded hands, and bended knees,
Forget not, oh! Forget not these,
No! never—never!

(lines 1–3 and 19–27, Neele, "Forget Me Not" [1825])

Indeed, even the engravings began to express this sentiment: The 1827 and 1831 *Forget Me Not*s include engravings that highlight people literally engraving mottos onto extremely hard surfaces—an engraving within an engraving. A free hand writing an inscription in tree bark can also be found in J. Cats's *Proteus* (1618) and then again in emblems published in 1627, 1629, and 1703 by various authors.[4] The 1618 motto accompanying this bodiless act of inscription offers a meditation on love and loss. In the 1827 *Forget Me Not,* "Love's Motto" replicates this act of inscribing onto a tree a brief motto. In this case, the motto, "forget me not," is being authored by a young man with Cupid on his shoulder. The untitled poem offered by Letitia Elizabeth Landon to accompany the engraving (1–2) meditates on a lover's thoughts about his beloved and ends by requesting to be memorialized in her heart and on the bark of this tree.

In the 1860 *Moral Emblems,* this tree inscription again appears as a translation of *Proteus* but is absent the free-floating hand. The motto at the head of the image, suggesting that gradually love occupies the senses ("sensim amor sensu occupat"), is accompanied by mottoes flanking either side of the page: "time is the herald of truth," "perfection is not reached at once," and "slow and sure" (21). The accompanying motto and verse meditate on love:

[*Motto*] Love takes possession of the mind insensibly.
[*Verse*] Though scarce at first apparent to the fight,
The words which on the tender bark we write;
Yet how distinct, 'ere long, the letters shew
In size increased, as with the rind they grow!
So by degrees, as on that lettered bark,
Doth Time expand to flame, Love's slightest spark:
So to the germ of Vice in early youth,
Time gives the increase with the body's growth;

Figure 2.1 Frontispiece, 1824 *Forget Me Not*, drawn by E. F. Burney and engraved by J. S. Agar (from the Katherine D. Harris Collection)

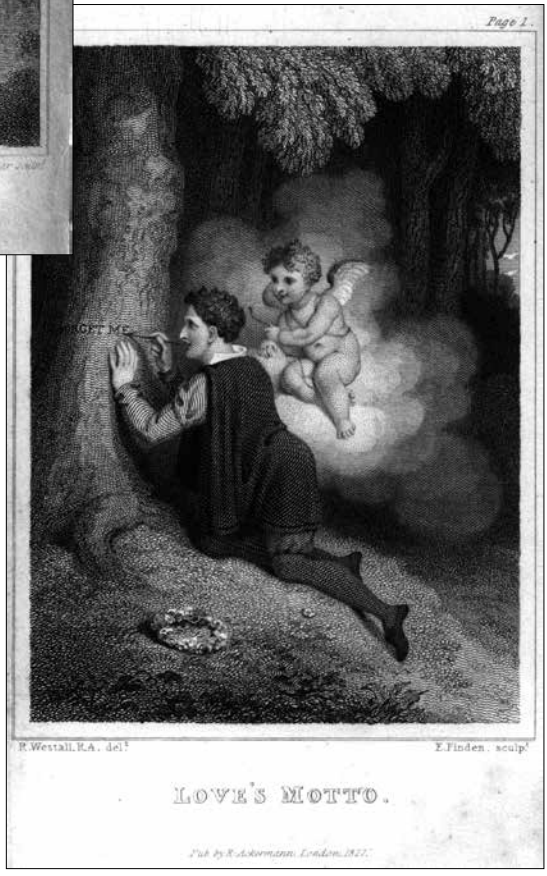


Figure 2.2 "Love's Motto," 1827 *Forget Me Not,* drawn by R. Westall and engraved by E. Finden (from the Katherine D. Harris Collection)

> And errors deem'd at first too slight to trace,
> Spread to a depth no efforts can efface.
> From small beginnings rise the fiercest strife;
> Nor Love, nor Vice, at once leap into life:
> The breeze at first so zephyr-like and warm,
> Is but too oft the prelude of the storm.
> That so it is; how many have to grieve!—
> The mischief when full grown we can perceive;
> But how it grew—we scarcely can believe.
>
> (21–22)

Cats's original Latin verses are printed on the next page along with biblical verse and more recent references, including Sidney Godolphin and Robert Wilmont. Ideally, this is a meditation on the virtues of true love instead of sentimentality and lust.

Bernhard Scholz suggests that this editing of the image indicates that the original copperplate engravings, by Adriaan van de Venne, were replaced with contemporary steel-plate engravings, a modernization of the pictura that incorporates the nineteenth-century contemporary reader into the image rather than having the image as a distant point of meditation ("Re-editing," 204). In the 1827 *Forget Me Not,* both the image and the accompanying poem place the reader inside the situation of memorializing a lover and thereby incorporate that contemporary reader into a modernized version of an emblem. The 1860 modernization of Cats's emblems, though, removes that reader from the act of inscription and memorialization, only to return the reader to a meditation distant from amorous explication.

Ackermann was familiar with the emblem form: in 1809, he sold to 175 subscribers an emblem volume, *Religious Emblems, Being a Series of Engravings on Wood, Executed by the First Artists in That Line, from Designs Drawn on the Blocks Themselves by J. Thurston, Esq.[, . . . and] Descriptions Written by the Rev. J. Thomas, A.M.*[5] Unlike the emblem engraving, these literary annual subjects are always in the act of writing it out, never completing the phrase. The idea is that the viewer must see the person performing the supposed labor of writing in order to perceive the sentiment behind engraved sentiment—a sentiment similar to the purpose of literary annuals themselves: they must be given openly with a presentation plate "engraven" by presenter/giver.

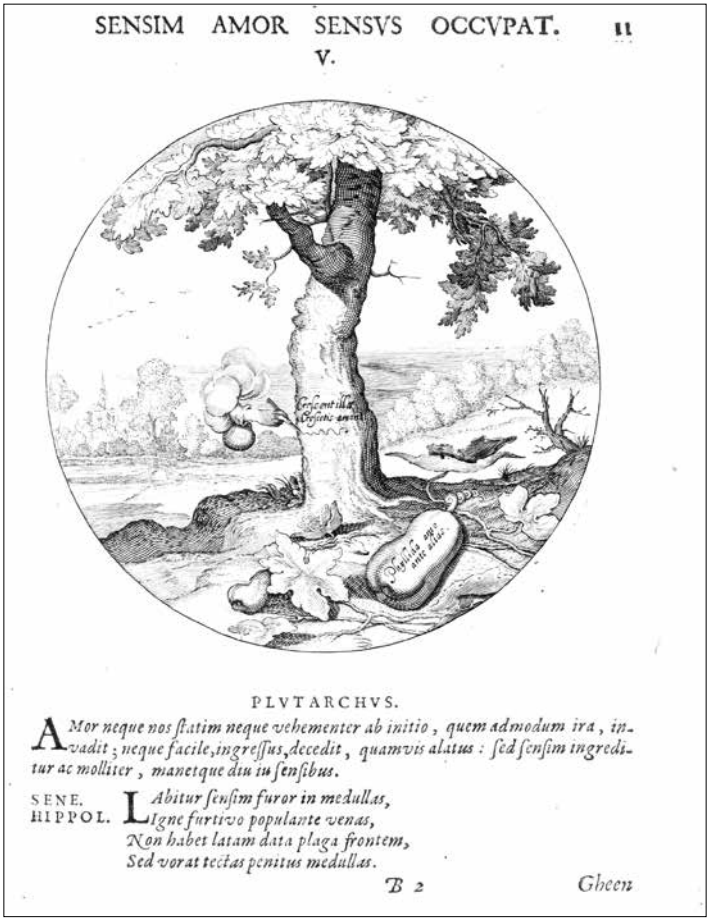


Figure 2.3 Sensim Amor emblem and Plutarchus emblem in *Proteus* (1618) (from Internet Archive, http://www.archive.org/stream/moralemblemswithoocats [accessed July 26, 2011])

Frequently, lines were requested from literati to characterize a particular annual's purpose. In one instance, the motto was the result of a contest. By 1827, Ackermann and other publishers began declaring this sentiment on the title pages of their annuals in the form of mottos, such as

> Appealing, by the magic of its name,
> To gentle feelings and affections, kept
> Within the heart like gold.

This motto, written by the popular nineteenth-century poet Letitia Elizabeth Landon ("L.E.L."), became the permanent entreaty on the title page of all the *Forget Me Not* volumes until its demise in 1847 and provides a consistency missing in most other annuals.

Publisher George Murray Smith offered five pounds, five shillings in 1828 "for some lines to serve as a motto for the title page. The prize was won by Mr. Thompson, who pursued the unpoetical trade of a seedsman in Fenchurch Street" (*Recollections,* 9). Mr. Thompson's four lines first appeared on the 1829 title page of *Friendship's Offering:*

> This is affection's tribute, friendship's offering.
> Whose silent eloquence, more rich than words,
> Tells of the giver's faith, and truth in absence,
> And says—forget me not.

Editor Alaric A. Watts bought a few lines from Sir Walter Scott for his annual, *Literary Souvenir:*

> I have song of war for knight;
> Lay of love for lady bright;
> Fairy tale to lull the heir;
> Goblin grim the maids to scare.
>
> (1826 title page)

The motto represents the miscellaneous collection of poetry, fiction, nonfiction, and travel accounts that Watts accumulated to present in the *Literary Souvenir.* The *Literary Souvenir* motto seems less sentimental than the *Forget Me Not*'s, perhaps indicating that each volume's contents will match these sentiments. This does not prove true, however.

As the literary annual phenomenon progressed, this idea of ekphrastic renderings in the emblematic style would come to plague authors. In the 1832 *Fisher's Drawing Room Scrap Book,* Letitia Elizabeth Landon offers a collection of engravings (landscape scenes, portraits, and events), their poetic illustrations, and any thoughts or historical facts that inspired the poems. For instance, the engraving entitled "Lismore Castle" is accompanied by a four-stanza poem of the same title as well as explanatory notes, a practice not common to annuals. In these particular notes, Landon introduces

the inspiration for the poem, citing *O'Driscol's History of Ireland,* Edmund Spenser's *Faerie Queene,* and Henry II's rule over Ireland. To verbally illustrate another engraving, "Blarney Castle," she declines to offer a poetic illustration and instead tells her readers that "it is impossible better to illustrate Blarney Castle, than by compositions which embody its very spirit" (45). She includes brief verse from Voltaire, Jean-François Marmontel, and Marie Antoinette and a few paragraphs of reflections on the same.

By inserting notes, Landon subscribes to "a local detour or a momentary fork in the text," as Gerard Genette points out in *Paratexts* (328). These "original notes" are undefinable as either text or paratext, according to Genette. The notes, sometimes thought to "disorder the text," in fact do not interrupt the text's effect. Instead, they act as an extension of the text, allowing the author a "second level of discourse" (328). With this, Landon provides another level of information for her readers—essentially an insight into the creative process as well as the work's historical impetus. She creates a printed, as opposed to handwritten, layering of information much the same as a scrapbook.

ACCUMULATING MEMORIES IN SCRAPBOOKS

A scrapbook, much like an album, is intended as an informal receptacle of unassociated and impromptu clumps of words and images. Each scrapbook, pocket-book, or album represents an importance that is conflated with public and private, and a scrapbook may entertain different moments or memories or may be a snapshot of a life. The annuals adopted many elements of the scrapbook, including an accumulation of seemingly disparate information that formed an intellectual moment.

In his article for the inaugural volume of *The Keepsake* (1828), Leigh Hunt interchanges the terms *almanac* and *pocket-book* but defines their use synonymously with *scrapbook:*

> We remember a series of pocket-books in a great drawer, that, in addition to their natural size, seemed all to have grown corpulent in consequence of being fed with receipts, and copies of verses, and cuttings out of newspapers. The hook on the clasp had got from eyelet to eyelet, till it could unbuckle no further. These books, in the printed part, contained acrostics and rebuses, household

> receipts for various purposes, and a list of public events. There was love, politics and eating. It is a pity the readers could not grow as corpulent as their pocket-books, with as little harm. (7)

A scrapbook captured the printed press's daily influence on this grandmotherly figure of whom Hunt writes. Hunt imbues this book object with a responsibility for retaining memories, privacy, home, and such other domesticities that normally are not printed.

A BLANK ALBUM FOR EVERY GIRL

The next category represents a type of work that was not completed at the printers. Instead, these books invited owners to author and collect memories. The album, a miscellany generated by others but motivated by its owner, is simply a beautifully bound book of blank pages that invites, even entices, its owner to reveal and publicize admiration and desire—albeit a desire for ownership of writing, but nonetheless a desire. With women as the dominant owners of these blank spaces, the fulfilled album becomes a feminized space that represents her identity—a process that is mimicked intellectually instead of physically in the literary annual

Albums, also referred to as commonplace books, pocket-books, and diaries, were nothing but blank pages bound decoratively and used to collect autographs and writings. Albums were the less-formal cousin to the literary annual and were filled up in emulation of annuals' contents. Patrizia Di Bello notes that "[u]nlike museums, galleries, histories or encyclopedias, which could also be defined as containers of miscellaneous items, albums impose little taxonomic order or value on their contents" (7). The album's owner could then display those materials to reinforce class boundaries or demonstrate taste. Di Bello continues that an album represents the owner's participation "based on individual encounters and across personal exchanges. . . . However personal, and unlike diaries, albums have no particular connotations of secrecy" (23).

Technically, in the nineteenth century, the term *pocket-book* referred to the size of a book, a literary genre, *and* a bound book with a pocket for collecting ephemera. Typically for the latter, a leather binding continued with a flap that fit snugly into a latch to close the pocket-book. A sleeve for a thin pencil and a pocket made from the front board and an accordion-style

folder encouraged readers to fill up their pocket-books with annotations and receipts. *The Country and Town Ladies' Memorandum Book, or Polite Pocket Museum* of 1822 also includes a pull-out engraving of Rushbrook Hall in Suffolk, the latest fashions, cash accounts for each month, blank memorandum pages, engagement pages for each month, descriptions of quadrilles and country dances, a table of expenses, coach fares to theater districts, a marketing table, a table of stamp prices, and forty pages of enigmas to be answered in the following year. The title page indicates that this hybrid pocket-book and almanac had been published since 1800 and was to be continued annually. At 32mo and according to the inscription written on the first verso page, this particular pocket-book was intended to be given to a young lady by her mother. The owner used the last two blank pages to record a literary passage in ink but used pencil to record cash accounts and engagements. The enigmas, however, remain without annotation in this volume. Clearly, this almanac was intended for a woman of means, someone who had the leisure time to attend the theater and dances, and also a practical woman who kept track of her expenses.

Figure 2.4 1770 *Vergissmeinnicht* pocket-book clasp and pocket (from the Katherine D. Harris Collection; photo credit, Tom Davis)

Figure 2.5 Pullout engraving, "Rushbrook Hall, Suffolk," from 1822 *Country and Town Ladies' Memorandum Book, or Polite Pocket Museum,* engraved by T. Higham (from the Katherine D. Harris Collection; photo credit, Tom Davis)

The general assumption is that album owners were young women who carried the albums with them in hopes of receiving a line or two from admirers or local literati. The more well-established authors, including Hemans, Wordsworth, Tennyson, and Lamb, complained vociferously about this practice.

Felicia Hemans, while visiting William Wordsworth at Dove Cottage in 1830, wrote to John Lodge that her privacy and seclusion were interrupted by American tourists who had discovered that she was visiting the area. Because of their association with a colleague of Hemans's, she could not refuse seeing them. She became annoyed not only with the intrusion but also with their requests: "The young ladies, as I feared, brought an Album concealed in their shawls, and it was levelled at me like a pocket-pistol before all was over" (Wolfson, *Felicia Hemans,* 510). Hemans described the encounter with violent images, as if she were being robbed and her authorship were the coveted prize. She was doubly annoyed by the duplicitous hidden agenda concealed by their clothing. However, for the

Figure 2.6 "Walking Dress" from 1822 *Country and Town Ladies' Memorandum Book, or Polite Pocket Museum* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

remainder of her visit, she was bothered with these requests only twice and was able to shirk "the dust of celebrity" (Wolfson, *Felicia Hemans,* 511). Being asked to contribute to an album was a sign of fame and marker of credibility. Authors who grumbled also recognized their own fame and grudgingly contributed a few lines to savor this fact.

Though authors complained of the deluge of requests to pen a verse for some young lady's album, they not only contributed but also requested verses from other literati as favors for family and friends. In his letters, Charles Lamb frequently called an album request an intrusion. However, in the same letter he would ask friends, including Wordsworth, Bernard Barton, B. W. Procter, Hazlitt, and Southey, to contribute something to a friend's album.[6] In a January 19, 1829, letter, he gives explicit instructions to B. W. Procter for this task:

> I had another favour to beg, which is the beggarliest of beggings. . . .
>
> A few lines of verse for a young friend's album (six will be enough). M. Burney will tell you who she is I want 'em for. A girl of gold. Six lines—make 'em eight—signed Barry C———. They need not be very good, as I chiefly want 'em as a foil to mine. But I shall be seriously obliged by any *refuse scrap.* . . . M.B. will tell you the sort of girl I request the ten lines for. Somewhat of a pensive cast, what you admire. (*Letters,* 5:152–53; emphasis added)

In a January 22, 1829, letter, Lamb offers further description of the young lady to guide Procter in creating her personalized poem:

> Don't trouble yourself about the verses. Take 'em cooly as they come. Any day between this and midsummer will do. Ten lines the extreme. There is no mystery in my incognita. She has often seen you, though you may not have observed a silent brown girl, who for the last twelve years has run wild about our house in her Christmas holidays. She is Italian by name and extraction. Ten lines about the blue sky of her country will do, as it's her foible to be proud of it. But they must not be over-courtly or lady-fied, as she is with a lady who says to her "go and she goeth; come and she cometh." Item, I have made her a tolerable Latinist. The verses should be moral too, as for a clergyman's family. She is called Emma Isola. (5:154–55)

Lamb's resistance is marked in his sarcasm throughout these instructions. In addition, his request is filled with thinly veiled comments regarding the girl's mental acumen and nationality (and Lamb's prejudice toward it)—she is "dark," "wild," obedient, proud, and intellectually simple. In directing Procter's creativity, Lamb offers Emma a record of her character flaws in the form of Latin and morality instruction.

Despite the request and in-between these instructions, Lamb laments the "albumean persecution":

> We are in the last ages of the world, when St. Paul prophesied that women should be "headstrong, lovers of their own wills, having albums." I fled hither to escape the albumean persecution, and had not been in my new house twenty-four hours, when the daughter of the next house came in with a friend's album to beg a contribution, and the following day intimated she had one of her own. Two more have sprung up since. If I take the wings of the morning and fly until the uttermost parts of the earth, there will albums be. . . . Why, by dabbling in those accursed albums, I have become a byword of infamy all over the kingdom. I have sicken'd decent women for asking me to write in albums. There be "dark jests" abroad, Master Cornwall; and some riddles may live to be clear'd up. (5:153–54)

Lamb, a master of punning verses, apparently contributed to several albums with sarcasm that was not recognized by the album's owner. By writing these scandalous verses, Lamb tinged his own legacy with indelicate memories recorded in random albums that, once they left his hands, were beyond his control. Lamb's sarcasm in the letter *hints* at mild regret for writings that would survive him and could influence a future public's opinion of him.

Despite his resistance, Lamb conceded that "the age is to be complied with" (5:153)—a fact that William Wordsworth also believed. When he was inundated with these types of requests, Wordsworth turned to another author, Felicia Hemans, who wrote that he told her "that when he was more troubled with those importunities than he is at present, he found it convenient to administer the same line to all patients. The one he selected for the purpose, and adhered to [for] a considerable time, was 'The proper study of mankind, is *man*.' Think of this in the midst of the butterfly-winged cupids and roses of a young lady's Album!" (Wolfson, *Felicia Hemans,* 511). Wordsworth borrowed the quotation from Pope's *Essay on Man: Epistle II* (1733)

(Wolfson, *Felicia Hemans,* 511n2). Hemans passingly referred to the fewer requests suffered by Wordsworth, but these diminished requests signaled an author's decreasing popularity—not necessarily a desired effect. Hemans also couched her rhetoric in medicinal language, as if Wordsworth's album tidbits provided a poetic salve that was more like a mild enema or diuretic intended to purge the debilitating and cloying sentiments.

The daily deluge of requests was foisted onto everyone, including those who were not so poetically inclined: in an early treatment of drawing-room books, Amy Cruse notes that Lord Chesterton in T. H. Lister's *Granby* (1827) cannot escape Lady Harriet Duncan's request for a few lines. This character refuses not because of indignation but because he is fearful of suffering the "agonies of inspiration" (Cruse, 285).

In essence, these album-toting young women, with the help of authors, created a highly personalized literary miscellany. The authors, though, sometimes contributed verses based on their views of appropriate femininity. For instance, Lamb's description of Emma both castigates her wild self and observes her burgeoning intellectual self. The blank album required its owner to create a pastiche of memories and memorable writing that did not necessarily originate from its owner.

The blank pages offered in the 1823 and 1824 literary annuals were used as "albums" with owners creating notations, writing poems, and requesting autographs to fill the space. During the height of popularity, Leigh Hunt identified the literary annual format as part of the new category of pocket-books that are "books for the pocket, without implying that they are to be written in. . . . The bindings are seldom very costly, but they are more so than ordinary, sufficient to render the present graceful; and they are generally in good taste. . . . [A]nd omitting the barren or blank part, and being entirely original, produce such a pocket-book as had not been yet seen" (10, 11). Writing in 1827, Hunt had already seen the disappearance of the blank apparatus in the annual form, and he described the successful format that was to become the standard. When this feature disappeared from the annual's format, owners would request autographs on the one or two blank pages at the beginning of the volume. The remainder of the volume was usually left pristine without any marginalia or annotations—most likely because the literary annual was a valuable object.[8]

The impromptu writing in albums soon became the printed materials in literary annuals, almost as if the albums provided an intermediary space

in which authors could practice their poetry before submitting it to editors. Alternatively, poetry spontaneously produced for an album perhaps was surreptitiously borrowed without the author's permission and submitted to the annuals anonymously. In the 1829 *Forget Me Not,* for example, James Montgomery contributed the poem "Epitaph on a Gnat, found crushed on the leaf of a Lady's Album, and written (with a different reading in the last line) in lead pencil beneath it"

> Lie there, embalm'd from age to age!
> This is the album's noblest page,
> Though every glowing leaf be fraught
> With painting, poesy, and thought;
> Where tracks of mortal hands are seen,
> A hand invisible hath been,
> And left this autograph behind,
> This image from th' eternal mind;
> A work of skill surpassing sense,
> A labour of Omnipotence!
>
> Though frail as dust it meet the eye,
> He form'd this gnat who built the sky;
> Stop—lest it vanish at thy breath—
> This speck had life, and suffer'd death.
>
> (67)

In this poem, the author speculates on the circumstances of the gnat's demise as well as its place in a book of memories. Another poem pilfered from an album and published in the 1829 *Keepsake* addresses more serious topics:

> *Lines*
>
> *Written in the Album of Elliot Cresson of Philadelphia.*
> *By the Author of Lorenzo De' Medici [William Roscoe]*
>
> From distant climes the stranger came
> With friendly view and social aim,

The various tribes of earth to scan
As friend to friend—as man to man.

No glittering stones the stranger brought;
No arts profess'd, no wealth he sought;
His every wish one view confined,
The interchange of mind with mind.

What he the richest prize would deem,
Was friendship, kindness, and esteem;
What he could in return impart—
The same warm feelings of the heart.

Not his with selfish views alone
To trace his course from zone to zone;
His hope—to stretch affection's chain
From land to land—from main to main,

The various powers and virtues tell
In human heads and hearts that dwell;
In bounds of love, the race to bind,
And make one people of mankind.

(312)

The inclusion of these poems in the literary annual serves to differentiate albums from annuals: by lifting a poem from veritable obscurity in a personal album and printing it in the public space of a literary annual, the poem is removed from the private and offered for public consumption. Albums were not normally published and distributed for a mass audience; they were distinct remembrances for a single audience member. "Borrowing" a poem from an album creates a palimpsest of authorial identity and removes authority from the original writer.

Authors could not wholly control their writings. Instead, the owner of a piece became the person who possessed it. With this conviction, benefactors often gifted items not of their own pen to annuals' editors. Many editors admitted this gift in the preface, a footnote, or a postscript, essentially excusing themselves of responsibility for the poem's originality (as occurred with Alaric Watts's 1826 postscript to *The Literary Souvenir*).

In the 1829 *Keepsake,* editor Frederic Mansel Reynolds notes just such a gift: "Neither is it necessary to particularize any of their contributions except two; one of which, as posthumous, and the other, as the gift of an individual, not its author: allusion is made to an Essay and Fragments by Percy Bysshe Shelley, for the possession of which, the Editor is indebted to the kindness of the Author of Frankenstein [Mary Shelley]" (iv). The gifts extended to private letters as well: The editor of the *Forget Me Not,* Frederic Shoberl, included a private letter from Lord Byron to James Hogg in the 1844 volume. The letter was offered for publication by D. L. Moir, a frequent contributor to the annuals under the pseudonym Delta, with an appropriate footnote establishing ownership: "This letter, with two other letters of the Noble Bard's to Hogg, was lost at the time of the publication of Mr. Moore's Journals and Correspondence of Lord Byron. The original is now in my possession, and was last year presented to me by a lady, who had found it among the papers of her brother, the late Major A____n, an intimate acquaintance of the Shepherd [James Hogg]" (353n1). The footnote not only claims valid ownership by Delta but also impresses the volume with an intellectual quality not expected of annuals: by publishing the lost correspondence of a national hero, Delta attempts to help complete the picture of Byron. However, the letter seems unimportant in its content and was published to fan the ever-present Byron-mania:

> 13, Terrace, Piccadilly,
> March 1st, 1816.
>
> Dear Sir,
>
> I never was offended with you, and never had cause. At the time I received your last letters, I was "marrying, and being given in marriage," and since that period have been occupied or indolent; and am at best a very ungracious or ungrateful correspondent—hardly ever writing letters but by fits and starts.
>
> At this moment my conscience smites me with an unanswered letter of Mr. W. Scott's, on a subject which may seem to him to require an answer—as it was on something relative to a friend of his, for whose talents I have a sincere admiration.
>
> My family, about three months ago, was increased by a little girl, who is reckoned a fine child, I believe, though I feel loth to trust to my own partialities. She is now in the country.

> I will mention your wishes on the score of collection and publication to Murray, but I have not much weight with him; what I have I will use. As far as my approval of your intention may please you, you have it; and I should think Mr. Scott's liking to your plan very ominous if it's successful.
>
> The objections you mention to the two things of mine lately published are very just and true; not only with regard to them, but to all their predecessors, some more and some less. With regard to the quarter from which you anticipate a probably and public censure, on such points I can only say, that I am very sure there will be no severity but what is deserved: and, were there ever so much, it could not obliterate a particle of the obligation which I am already too much under to that journal and its conductors, (as the grocer says to his customers) "for past favours."
>
> And so you want to come to London? It is a d—d place, to be sure, but the only one in the world, (at least in the English world,) for fun. Though I have seen parts of the globe that I like better, still, upon the whole, it is the completest either to help one in the feeling one's self alive—or forgetting that one is so.
>
> I am interrupted, but will write you again soon.
>
> Yours very truly,
> Byron
>
> P.S. I forgot to thank you for liking, &c. &c.—but am much obliged to you, as well as for a former compliment in the inscription of your "Pilgrims of the Sun." (353–54)

Publishing a private letter signifies that the intention/purpose of annuals as repositories of memories had expanded to somewhere between an album collection of autographs and a scholarly exercise in editing.

One of the alterations popularized by the *Literary Souvenir* mimicked elements of the "album" genre. The *Literary Souvenir* included printed facsimiles of authors' signatures in the last three to six pages of the book. Though the autographs are intended to "authorize" the annual's literary contents with the imprimatur of its famous contributors, in effect the tactic closes the owner's written influence on the work. With the exception of an inscription or presentation plate, no blank pages or calendars

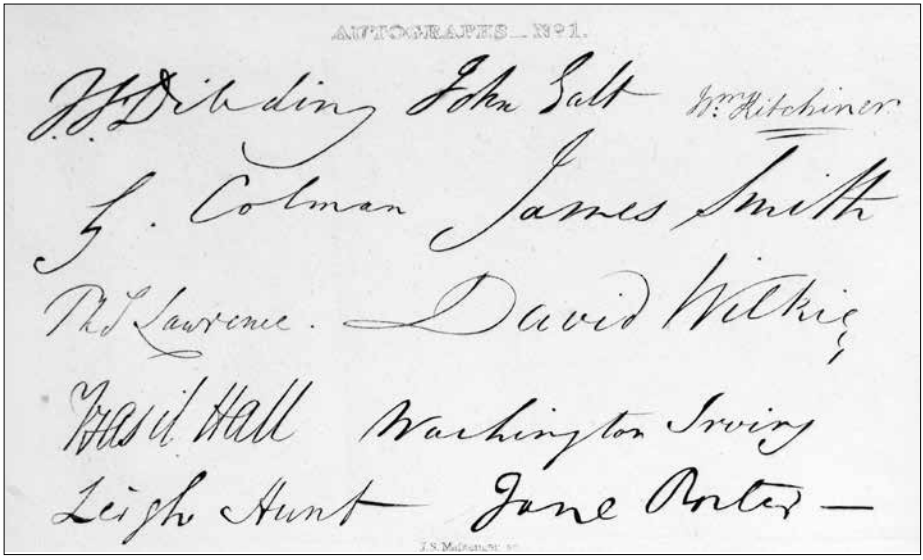


Figure 2.7 "Autographs No. 1" from 1826 *Literary Souvenir* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

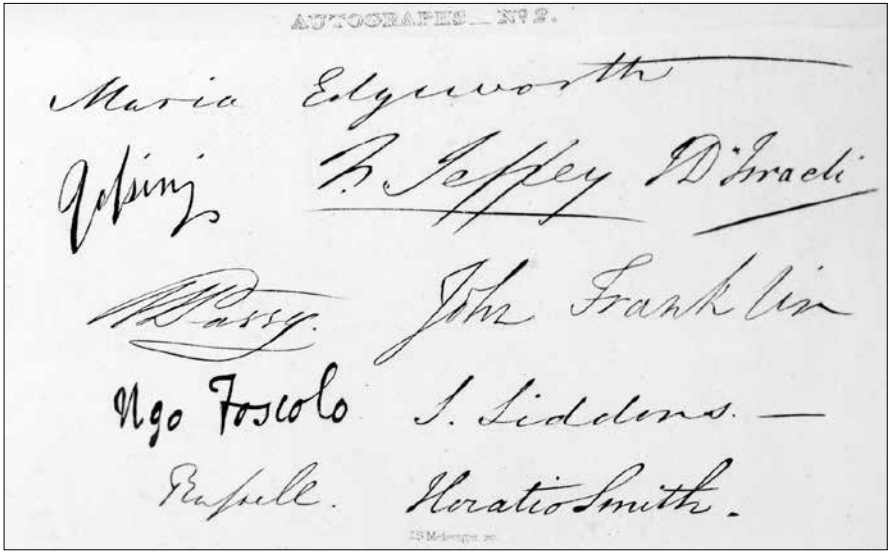


Figure 2.8 "Autographs No. 2" from 1826 *Literary Souvenir* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

or memos are provided for scribbling as in an album. The success of *The Literary Souvenir* suggests that consumers apparently wanted a completed product, a souvenir of the moment, in which the reader or owner never ventured into "authorship."

A LONG TRADITION OF ALMANACS

The differentiation among genres of pocket-books, memorandum books, and almanacs was forced because of the Stamp Act in 1712, which continued in England even on imported almanacs until 1828. By 1775, all British almanacs were produced by the Stationers' Company, were released/published in November on Almanac Day, and continued their popularity even into the nineteenth century, with 605,000 copies printed in 1801 (Perkins, 14).[10] During the eighteenth century, the Stationers' Company had difficulty controlling their rights to print calendars and almanacs. Pretenders popped up as soon as Almanac Day arrived and caused a flooded, saturated market by November 22.[11]

Similar to the literary annual, the almanac form and contents, as defined by Maureen Perkins, required several elements to avoid being castigated by critics and reviews:

> First of all would be an introductory page with chronological cycles and eclipses, the major items of reference affecting the whole year ahead. Then would come twelve pages of calendar, month by month. It was usual for the calendar pages to follow a set pattern. Each month would have at the very top a section devoted to the phases of the moon, showing on what days and at what times they changed. . . . After the calendar would be other items of interest, varying according to editor or compiler. There might be hints on health, interpretations of ingress charts, stores of wonders, and blank pages for notation. These items gave each almanac its individual character and made it a work of literature. Even in the early nineteenth century, people did not simply consult their almanac, but read it. . . .
>
> [However,] [t]he almanac contained no fiction, poetry, or puzzles, but it was replete with tables of statistics. (15–16, 55)

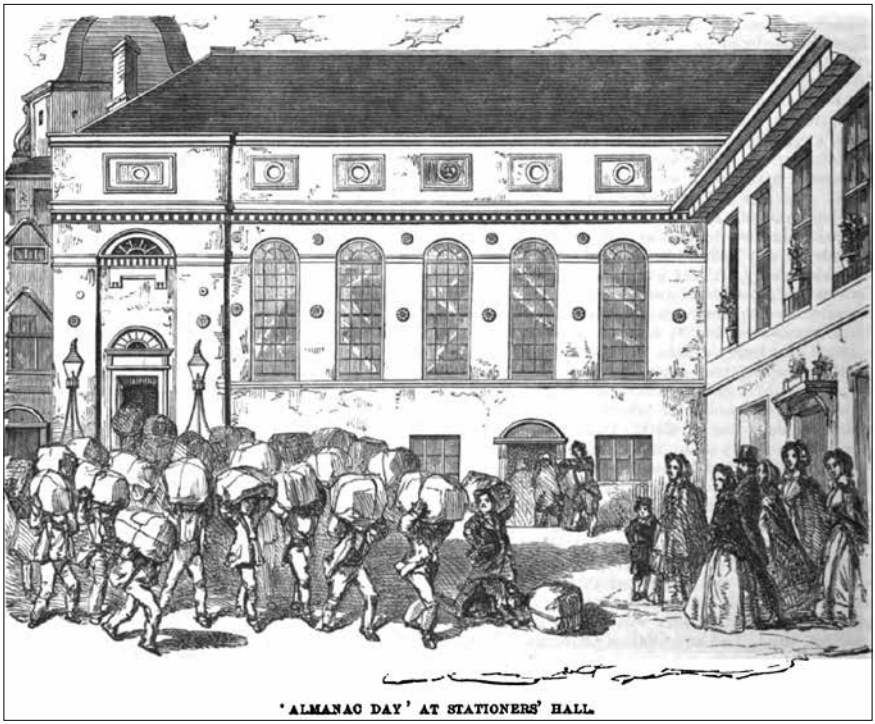


Figure 2.9 "'Almanac Day' at Stationers' Hall" from *Book of Days* (1869), p. 715.

By 1826, almanacs had deviated from their original construction. The 1826 *Janus, or the Edinburgh Literary Almanack* was pilloried for pretending to be the precursor to the literary annual, and it leans more toward Ackermann's original 1823 *Forget Me Not* with its literary contents: "A 'literary almanack' has, in title at least, the semblance of family-commodities for all ages and conditions: poetry and sentiment for the young ladies; astrological predictions of political wonder and national woe, set into marvellous proper verse, for their grandams; and for the travelling, agricultural, and professional animals of our own sex [men], sure prognostics of foul and fair weather, of terms and returns, of full moons and eclipses" (anonymous review, 169).

Unlike the annuals, almanacs were primarily intended for the lower classes because they contained astrology, which was likened to prediction rather than rational thought. In *The Year Book* for 1841, author William Hone reflects on, even satirizes, the prognostications of one famous almanac

author, Henry Andrews of the *Vox Stellarum:* "His prophecies, under the name of 'Francis Moore, Physician,' were as much laughed at by himself, as by the worshipful company of stationers for whom he annually manufactured them, in order to render their almanac saleable among the ignorant, in whose eyes a lucky *hit* covered a multitude of blunders" (117). Hone irreverently gestures toward the inevitability of a confused (and highly ignorant) readership when the *Vox Stellarum* moved to publishing political vignettes rather than Andrews's prophecies in 1821. Mortimer Collins, in an 1876 survey of several decades of almanacs, notes that the owner, the reader of all of these eighteenth- and nineteenth-century almanacs, was not the reader intended for the more sophisticated *Imperial Almanac* printed for 1826:

> The Imperial Almanac for 1826 was quite enough to finish the old collector. It began with a splendid preface, in which the editor "confidently hoped" that it would be equally interesting to the Man of Science, the Man of Taste, and the Man of Business." The collector was neither. He had no business at all; he was so unscientific as to prefer alchemy to chemistry, and astrology to astronomy; and as to taste! well, he liked old pictures without knowing why, and old friends and old port for reasons he was always ready to give, but he was not a man of taste. He was an unclassifiable man; and, when he opened that Imperial Almanac for 1826, and found in it the Astronomer Royal's Catalogue of Stars, all the Eclipses till 1900, a Synchronatic Table of European Monarchs from 1066, his head began to whirl. "Jessy, my dear," he said to his niece, "get me *Poor Robin* and the port wine from the corner cupboard." (424–25)

Collins concludes that the almanac "served for a year's reading and guidance, and ranked next to the Bible in value" (430). Each copy acted as a predictor of more than weather; it held a certain promise of future memories.[12]

In addition to the lower classes, women, although "not specifically criticized as almanac users," were often considered as such, because of the "belief that almanacs were generally the literature of the easily influenced and the undiscriminating, who accepted written authority no matter how suspect. Women, it was felt, could be included in such a category" (Perkins, 44).

Almanacs were maligned as engendering class differentiation and were thought to suppress the proper education of the lower classes. Charles

Knight recognized an opportunity to use almanacs as a form of education and not simply recreation or heretical prediction.[13] He led the attack on early nineteenth-century almanacs as being "vulgar and saw them as being alien to his own culture" (Perkins, 9). He claimed that the Society for the Diffusion of Useful Knowledge was created to combat the "lesser" reading materials being circulated to people who had no access to education: "The reform to almanacs was an attempt to minimize social divisions and to promote social harmony, to encourage the absorption of disparate readers into a unified audience" (Perkins, 9). As the champion for reform, Knight fostered the belief that

> the *British Almanac, Penny Magazine,* and *Penny Cyclopaedia* all encouraged readers to equate knowledge and understanding, suggesting that the result would be to increase the owner's worth and self-respect. . . . However, the radical press interpreted "useful knowledge" as an awareness of corruption in state and church, an awareness that would alter the deference of the working man towards his social "superiors." . . .
>
> "Useful knowledge" was intended to replace a faulty perception of society and the natural world, and one of the areas in which its proponents hoped it would fulfill this function was the popular understanding of the time." (Perkins, 65, 89)[14]

But he praised the *Ladies' Diary,* probably because he approved of the mathematics contributor, Olinthus Gregory.[15]

During the nineteenth century, some publishers moved from the traditional almanac—prognosticator, astronomical, and astrological information—to a calendar "to signal a move away from astronomical and astrological content" in the nineteenth century (Perkins, 23):

> In both England and Australia, even those who tried to repudiate the astrological tradition maintained the format and some of the terminology, and it was often this terminology which angered reformers when the content of the almanac seemed innocent enough. The imitation of the layout may have been simply a market technique, to persuade those used to the older astrological almanac to make the change to the rational versions. In the nineteenth century,

> when lunar phases were dethroned from their position of prominence at the top of each calendar page, the space left was often filled with a morally uplifting or educational verse, so that the page looked very similar. (Perkins, 17)

The 1768, 1821, and 1822 *Ladies' Diary; or, Woman's Almanack* retain the lunar phases printed at the top of each month; however, the 1800 *Vox Stellarum* replaces this section on the first page of each month with verses such as this one for January:

> Behold, good Reader, what I here shall Shew;
> A Month like this, I think, I never knew:
> O strange! Six Aspects and Three Oppositions;
> These will affect Men of no mean Conditions.—
> What'er the Heavens in their secret Doom
> Ordained have, must needs to Issue come.
>
> (2)

The Ladies' Diary, published from 1704 to 1840, eschewed astrology and prediction for mathematical problems, typically including enigmas, queries, and the answers to the previous year's questions.[16] On the final pages of the 1768, 1821, and 1822 *Diary,* the listed prize winners for many of the enigmas were men, though the intended audience for this particular almanac was women.

In contrast, *Simpson's Gentleman's Almanack and Pocket Journal* for 1816, another Stationers' Company publication, acted as a reference for its business-minded male readers, not a workbook of mathematical problems, as is indicated by its contents page. With its charts, tables, and diary features, this invited annotation (as opposed to *The Ladies Diary,* which afforded no blank space for calendaring or diaries) and also contains 112 ruled pages for memorandums, appointments, and cash accounts. The 1816 duodecimo volume's softcover binding allows for portability and heavy use (because a soft binding will not crack from daily openings).

The 1823 *Forget Me Not,* with its stiff paper-covered boards, delicate binding, and charts, including British consuls abroad, a genealogy of European sovereigns, and a detailed population of England, could not withstand more than ten to fifteen openings—a limited use at best. The ruled pages

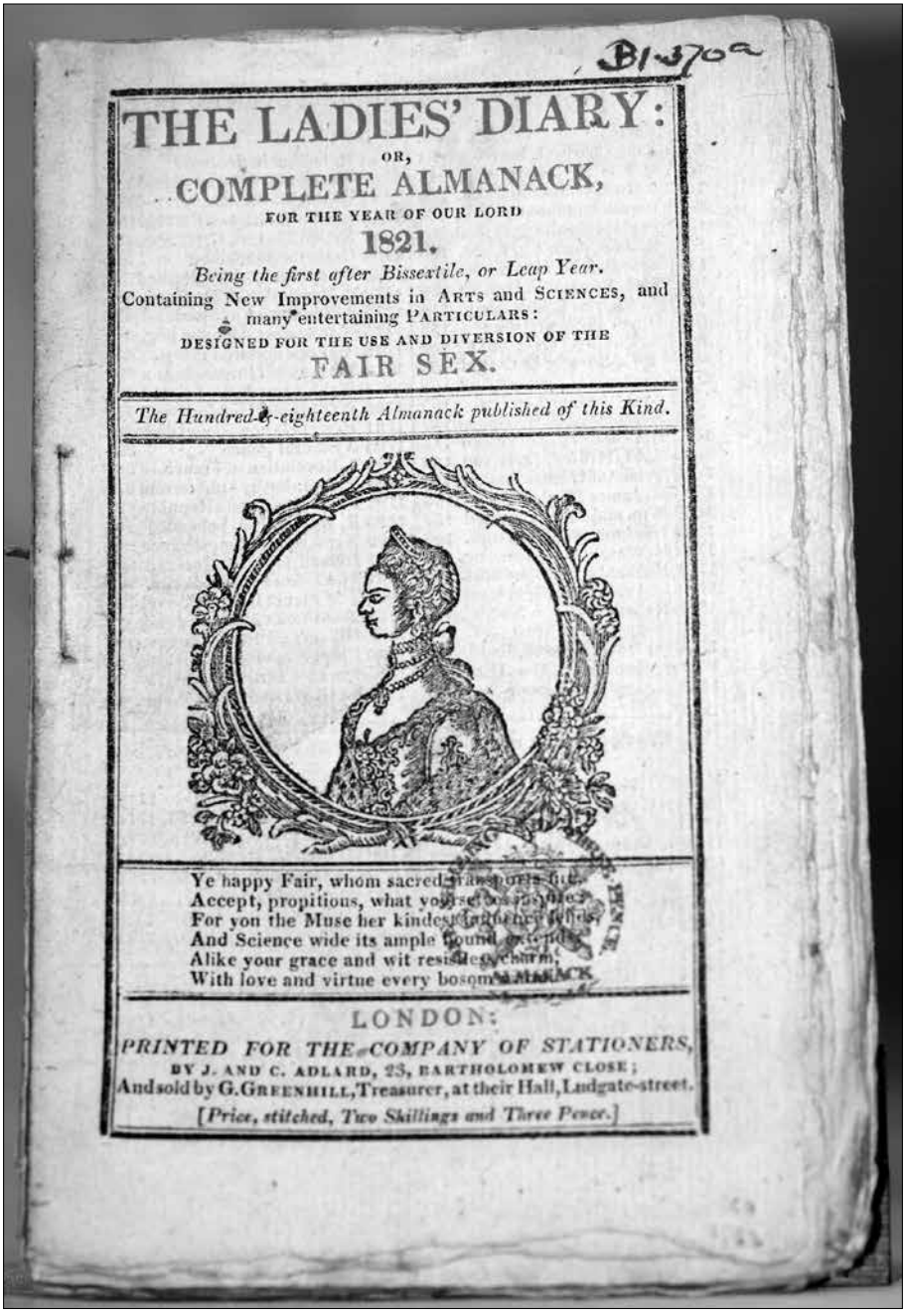
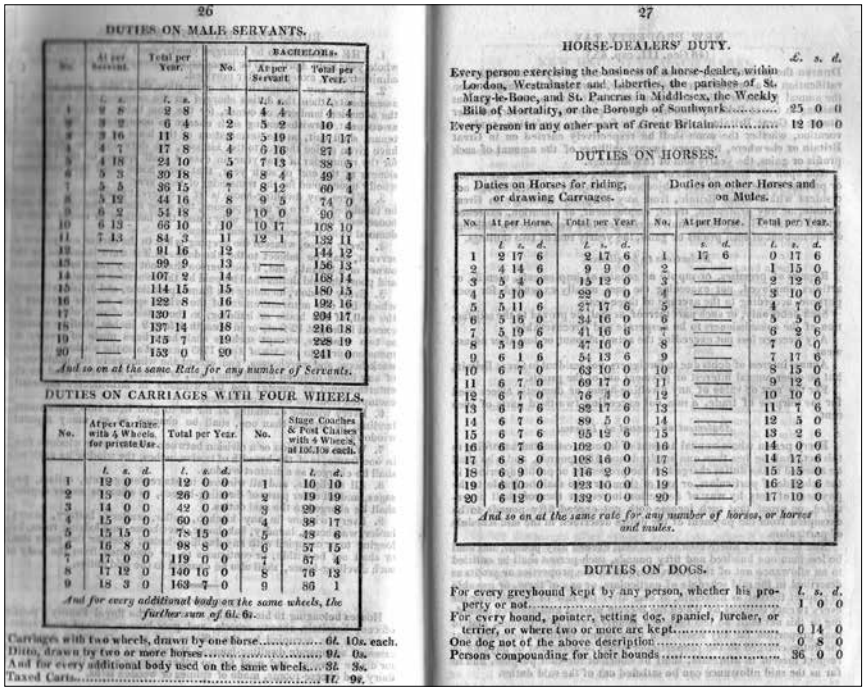


Figure 2.10 Title page, *Ladies' Diary . . . for 1821* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

CONTENTS.

Figure 2.11 (*left*) Table of contents, 1816 *Simpson's Gentleman's Almanac* (from the Katherine D. Harris Collection)

Figure 2.12 (*below*) Information tables, 1816 *Simpson's Gentleman's Almanac* (from the Katherine D. Harris Collection)



26

DUTIES ON MALE SERVANTS.

No.	At per Servant.	Total per Year.	BACHELORS. No.	BACHELORS. At per Servant	BACHELORS. Total per Year.
	l. s.	*l. s.*		*l. s.*	*l. s.*
1	2 8	2 8	1	4 4	4 4
2	3 2	6 4	2	5 2	10 4
3	3 16	11 8	3	5 19	17 17
4	4 7	17 8	4	6 16	27 4
5	4 18	24 10	5	7 13	38 5
6	5 3	30 18	6	8 4	49 4
7	5 5	36 15	7	8 12	60 4
8	5 12	44 16	8	9 5	74 0
9	6 2	54 18	9	10 0	90 0
10	6 13	66 10	10	10 17	108 10
11	7 13	84 3	11	12 1	132 11
12	——	91 16	12	——	144 12
13	——	99 9	13	——	156 13
14	——	107 2	14	——	168 14
15	——	114 15	15	——	180 15
16	——	122 8	16	——	192 16
17	——	130 1	17	——	204 17
18	——	137 14	18	——	216 18
19	——	145 7	19	——	228 19
20	——	153 0	20	——	241 0

And so on at the same Rate for any number of Servants.

DUTIES ON CARRIAGES WITH FOUR WHEELS.

No.	At per Carriage with 4 Wheels, for private Use.	Total per Year.	No.	Stage Coaches & Post Chaises with 4 Wheels, at 10*l.* 10*s.* each.
	l. s. d.	*l. s. d.*		*l. s.*
1	12 0 0	12 0 0	1	10 10
2	15 0 0	26 0 0	2	19 19
3	14 0 0	42 0 0	3	29 8
4	15 0 0	60 0 0	4	38 17
5	15 15 0	78 15 0	5	48 6
6	16 8 0	98 8 0	6	57 15
7	17 0 0	119 0 0	7	67 4
8	17 12 0	140 16 0	8	76 13
9	18 3 0	163 7 0	9	86 1

And for every additional body on the same wheels, the further sum of 6l. 6s.

Carriages with two wheels, drawn by one horse ..... 6*l.* 10*s.* each.
Ditto, drawn by two or more horses ..... 9*l.* 0*s.*
And for every additional body used on the same wheels ..... 3*l.* 3*s.*
Taxed Carts ..... 1*l.* 9*s.*

27

HORSE-DEALERS' DUTY.

	£. s. d.
Every person exercising the business of a horse-dealer, within London, Westminster and Liberties, the parishes of St. Mary-le-Bone, and St. Pancras in Middlesex, the Weekly Bills of Mortality, or the Borough of Southwark	25 0 0
Every person in any other part of Great Britain	12 10 0

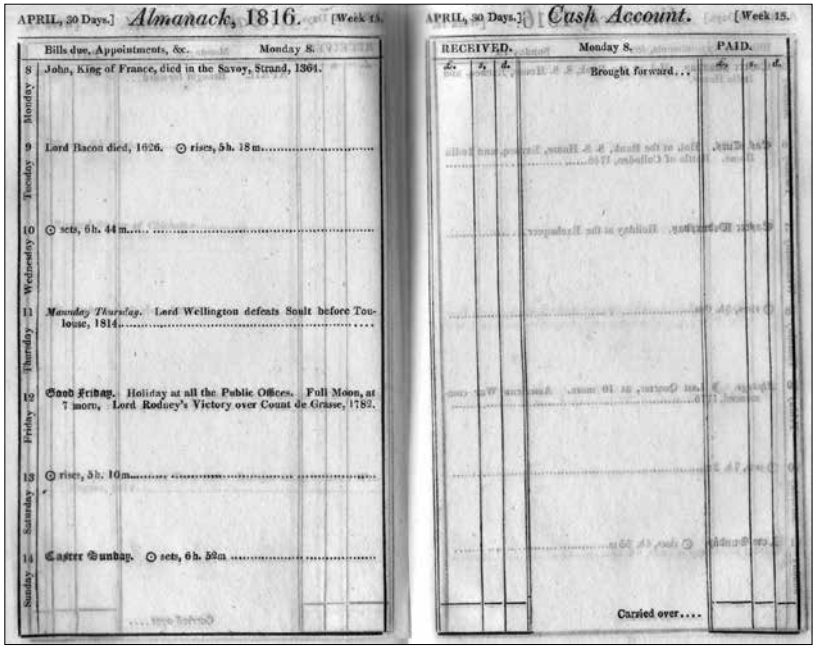
DUTIES ON HORSES.

No.	Duties on Horses for riding, or drawing Carriages. At per Horse.	Total per Year.	No.	Duties on other Horses and on Mules. At per Horse.	Total per Year.
	l. s. d.	*l. s. d.*		*s. d.*	*l. s. d.*
1	2 17 6	2 17 6	1	12 6	0 17 6
2	4 14 6	9 9 0	2	——	1 15 0
3	5 4 0	14 12 0	3	——	2 12 6
4	5 10 0	23 0 0	4	——	3 10 0
5	5 11 6	27 17 6	5	——	4 7 6
6	5 16 0	34 16 0	6	——	5 5 0
7	5 19 6	41 16 6	7	——	6 2 6
8	5 19 6	47 16 0	8	——	7 0 0
9	6 1 6	54 13 6	9	——	7 17 6
10	6 7 0	63 10 0	10	——	8 15 0
11	6 7 0	69 17 0	11	——	9 12 6
12	6 7 0	76 4 0	12	——	10 10 0
13	6 7 6	82 17 6	13	——	11 7 6
14	6 7 6	89 5 0	14	——	12 5 0
15	6 7 6	95 12 6	15	——	13 2 6
16	6 7 6	102 0 0	16	——	14 0 0
17	6 8 0	108 16 0	17	——	14 17 6
18	6 9 0	116 2 0	18	——	15 15 0
19	6 10 0	123 10 0	19	——	16 12 6
20	6 12 0	132 0 0	20	——	17 10 0

And so on at the same rate for any number of horses, or horses and mules.

DUTIES ON DOGS.

	l. s. d.
For every greyhound kept by any person, whether his property or not	1 0 0
For every hound, pointer, setting dog, spaniel, lurcher, or terrier, or where two or more are kept	0 14 0
One dog not of the above description	0 8 0
Persons compounding for their hounds	36 0 0

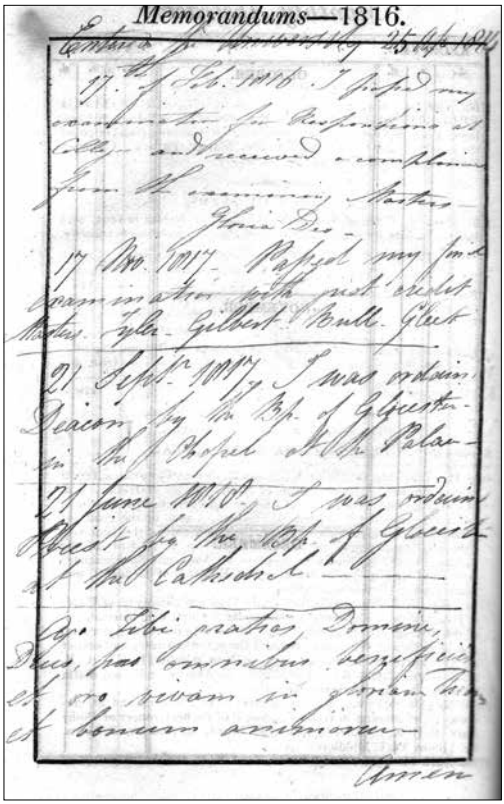


APRIL, 30 Days.] *Almanack*, 1816. [Week 15.

		Bills due, Appointments, &c.	Monday 8.
8	Monday	John, King of France, died in the Savoy, Strand, 1361.	
9	Tuesday	Lord Bacon died, 1626. ⊙ rises, 5h. 18m.	
10	Wednesday	⊙ sets, 6h. 44m.	
11	Thursday	*Maunday Thursday.* Lord Wellington defeats Soult before Toulouse, 1814.	
12	Friday	**Good Friday.** Holiday at all the Public Offices. Full Moon, at 7 morn. Lord Rodney's Victory over Count de Grasse, 1782.	
13	Saturday	⊙ rises, 5h. 10m.	
14	Sunday	**Easter Sunday.** ⊙ sets, 6h. 52m.	

APRIL, 30 Days.] *Cash Account.* [Week 15.

RECEIVED. Monday 8.	£.	s.	d.	PAID.	£.	s.	d.
Brought forward...							
Carried over....							



Memorandums—1816.

Figure 2.13 (*above*) Ruled pages, 1816 *Simpson's Gentleman's Almanac* (from the Katherine D. Harris Collection)

Figure 2.14 (*left*) Memorandum page, 1816 *Simpson's Gentleman's Almanac* (from the Katherine D. Harris Collection)

of *Simpson's* almanac invite the user not only to reference the information but also to record data, much like the 1824 and 1825 volumes of *Friendship's Offering,* another very successful literary annual. The ruled pages are not an invitation, however, to include creative writings—simply because of lack of space and the interference of astrological data, holidays, and important dates on the page. In this volume, readers are allowed the luxury of only one completely blank leaf (recto and verso) on which to write.[17] This particular almanac, costing one shilling, three pence, was published by Longman, Hurst, a publishing house that would later split into two different entities and publish some of the most significant and popular literary annuals, including *The Literary Souvenir* and *Heath's Book of Beauty.*

Ackermann borrowed various elements of the British almanac described above for his first *Forget Me Not* and declared it to be full of "useful knowledge" and educational literature. In that first 1823 volume, he employed William Combe to write poems for each month and then appended statistics about British population, the genealogy of European sovereigns, British consul agents abroad, and finally a historical chronicle for 1822. Another popular almanac, *Old Poor Robin: An Almanack,* includes a similar "Chronological Account of Remarkable Occurrences" for 1800 and adds a preface and a lengthy motto to its pages, similar to Ackermann's first experiment with annuals.[18] Leigh Hunt sarcastically refers to the original almanac style of literary annuals when mentioning their portability and useful information in his article included in the first *Keepsake* (1828): "[A]nd lastly, the hackney-coach fares, so very useful, that every body resolved to lug them out and convict the coachman on the spot; which he never does, because he knows it will be to no purpose" ("Pocket-Books and Keepsakes," 9). With *Friendship's Offering* incorporating statistics, blanks, and a calendar in its initial years, it is obvious that the annual as a polite remembrancer and tasteful literary genre would not be cemented until 1826, regardless of Ackermann's savvy jettisoning of the almanac style with the publication of the 1824 *Forget Me Not.* By removing the useful information, Ackermann abandoned the almanac and succumbed to the public's pressure for more literary luxury.

Ackermann promised his literary annual each November in time for the gift-giving season. However, he would have been aware of the ritual release on Almanac Day in London and most likely capitalized on this already-established schedule. Publishing literary annuals in November

became a standard for editors, publishers, and booksellers. Some prefaces in annuals attempt to excuse their late publication date, perhaps in January or February. This late release also signaled an oversaturation of the annuals market; in other words, the latecomers suffered slow sales because the other annuals had all been bought and distributed. The most popular annuals (*Forget Me Not, Literary Souvenir, Friendship's Offering,* and *The Keepsake*) generally maintained a consistent November release, at least during the 1820s, the heyday of the annuals' production.

By adopting the British almanac style and distributing the annual on or around Almanac Day, Ackermann demonstrated how thoroughly he understood the readership. His publications using aquatint and an established readership would have doubled by incorporating the already-known almanac style into the literary annual. The annuals excluded astrological or astronomical information even in their early years. With a significantly increased price (see table 2.1) and being marketed as a sign of luxury, the annual was priced out of reach of the working class.

Though these British almanacs represent much of the format of Ackermann's and other publishers' initial forays into the literary annual, Ackermann and his editor, Frederic Shoberl, credited the French for the development of the annual. In the 1823 *Forget Me Not* Preface, "he professes his obligations to the *Almanac de Gotha,* a work of acknowledged accuracy and of high reputation on the Continent . . . [for] useful articles of reference" (v, vii). Ackermann also attributed his literary annual form to an earlier almanac, *Almanach des Muses,* published in France from 1765 through 1833.[19]

TABLE 2.1. THE PRICE OF ALMANACS

Almanac	*Price*	*Date*
Ladies' Diary	9 pence (stitched)	1768
Simpson's	1 shilling, 3 pence	1812
Vox Stellarum	1 shilling, 10 pence	1815
	2 shillings, 3 pence	1816
Ladies' Diary	2 shillings (stitched)	1822
Forget Me Not	12 shillings (paper boards/slipcase, gilt edges)	1823
Imperial Almanac	1 shilling, 3 pence	1823

The 1781 volume of the *Almanach des Muses* opens with a calendar, lunar phases, and important dates, and then begins paginating 300 pages of fugitive verses. The table of contents, housed at the conclusion, is organized by author's name and is followed by sheet music and publisher's adverts, both included in the pagination. The 1767 volume is much more brief, at 170 pages, and titles its preface as "Avertissement," similar to the 1823 *Forget Me Not*'s original preface.

This publication does not rival the *Forget Me Not,* because it does not present its literary and informational data as a beautiful object: the original covers are flimsy paper with no board for support; the 1767 and 1781 volumes contain only one engraving, a frontispiece, with a head engraving on the first page of poetry; the inferior paper and pressed printing allow the type to interrupt text; and no gilt edges or stamped binding provide a sense of delicacy. While *The Ladies' Diary* is but a thin pamphlet of stitched folds and the *Almanach des Muses* lacks illustrated boards, the *Almanac de Gotha* is wrapped in gilt edges and housed in a slipcase.

Figure 2.15 Frontispiece, 1767 *Almanach des Muses*, drawn and engraved by M. Poisson (from the Katherine D. Harris Collection; photo credit, Tom Davis)

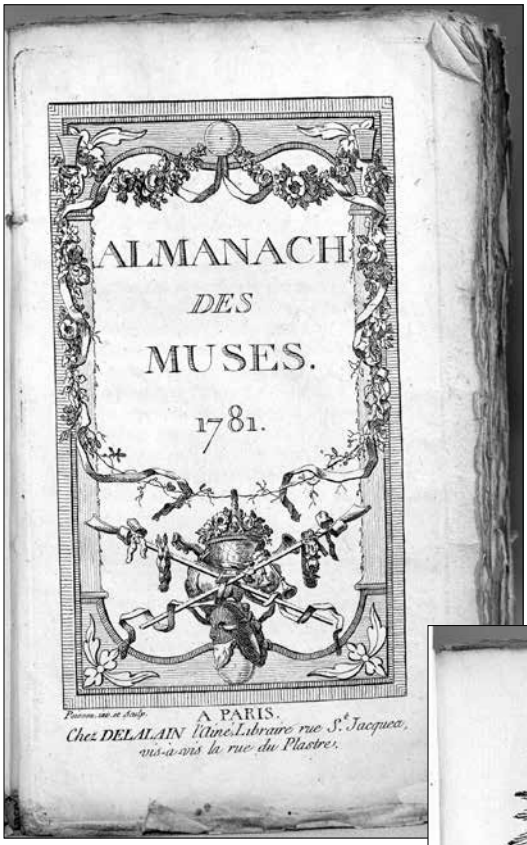


Figure 2.16 Frontispiece, 1781 *Almanach des Muses*, drawn and engraved by M. Poisson (from the Katherine D. Harris Collection; photo credit, Tom Davis)

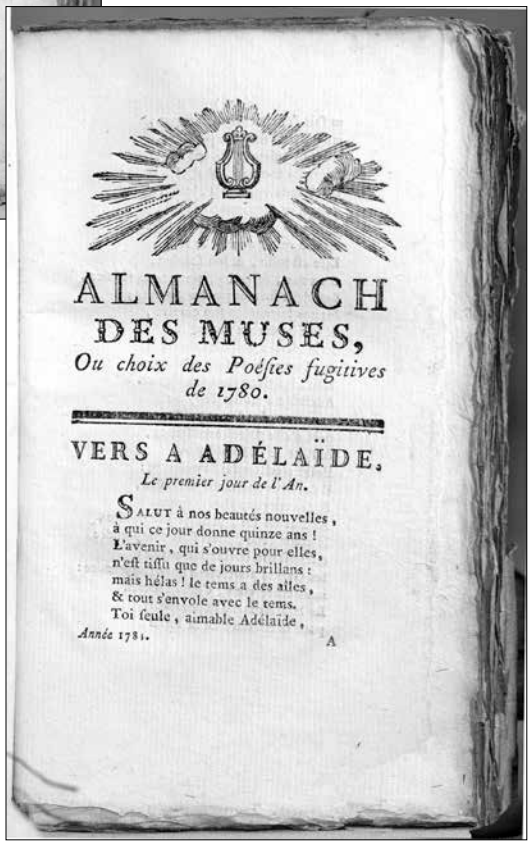


Figure 2.17 Head engraving, 1781 *Almanach des Muses* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

At 48mo, the 1812 *Almanac de Gotha* contains tightly printed and difficult-to-read text, accompanied by a calendar and interspersed with eleven portraits and landscape scenes throughout the calendar. A pullout page provides a genealogical chart of the House of Saxon, which leads into paginated reference materials, including a table of contents at the conclusion. This French almanac adds the engraving as a point of visual entertainment to complement the useful information, but it lacks any literary materials. The recto-printed engravings are set off by their blank verso pages, indicating that the engravings could be excised from the volume and mounted by the owner. The *Almanac de Gotha,* though, is not a luxury item despite the slipcase signaling a sense of preservation; it is a step closer to the beauty of an annual, but the contents are still geared toward information rather than entertainment.

Frederick W. Faxon, Andrew Boyle, Ralph Thompson, and other bibliographers of literary annual contents suggest that only these German and French titles could have influenced Ackermann's original decisions. However, the closest older sibling to Ackermann's literary annual format is Charles Malo's *Hommage aux Dames,* published from 1813 through 1830 by Chez Janet in Paris—this is a traditional almanac as defined by Perkins.

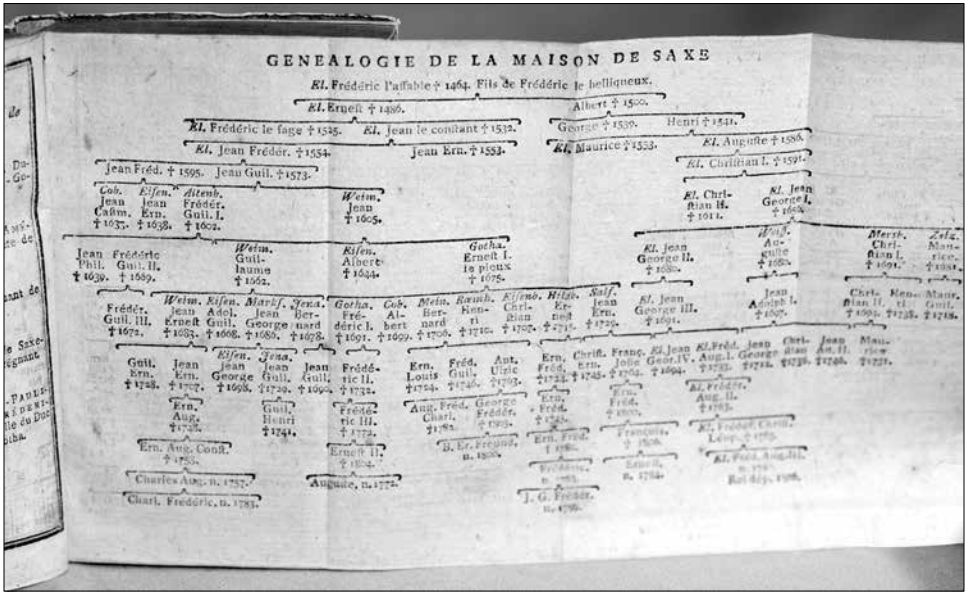


Figure 2.18 Pullout genealogical chart of the House of Saxe 1812 *Almanac de Gotha* (from the Katherine D. Harris Collection; photo credit, Tom Davis)

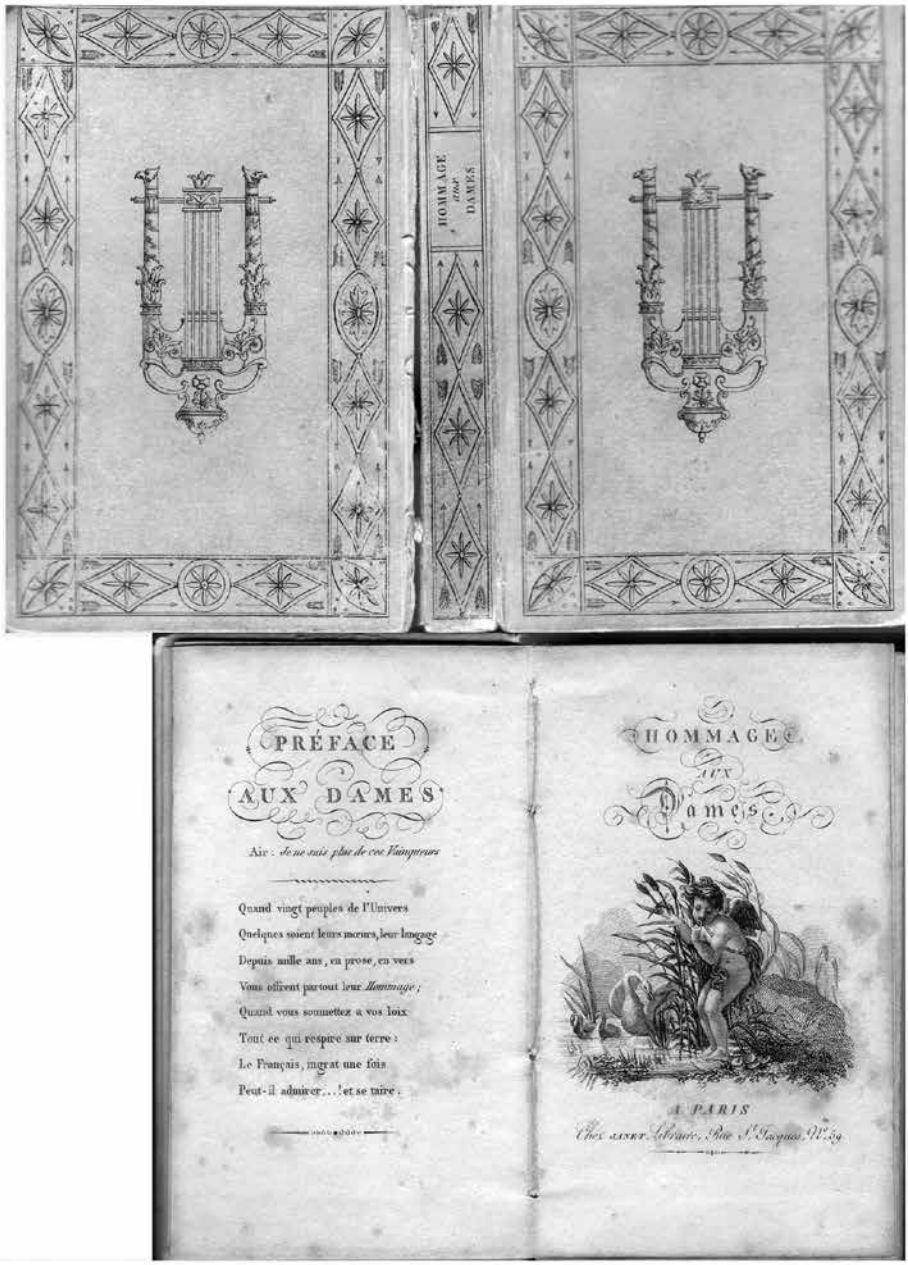


Figure 2.19 Boards, title page, and preface for the French almanac *Hommage aux Dames,* c. 1815 (from the Katherine D. Harris Collection)

The French 1815 *Hommage aux Dames* is filled with the traditional factual information expected of an almanac, including monthly astrological data in the first pages after the title page and blank pages for monthly entries in its last few pages.

This French volume, though, extends beyond the traditional almanac style to include 148 pages of poetry, prose, and a dramatic scene, as well as 44 unpaginated pages to open the volume, which pages include all six engravings of the volume and their accompanying pieces. Here, the useful information of an almanac has been paired with the aesthetic tastes of its women consumers, as is demonstrated in the preface to the 1815 volume, reproduced here with English translation.

Préface aux Dames	*Preface to Women*
Air: Je ne suis plus de ces Vainqueurs	Melody: I am no longer of these Victors
Quand vingt peuples de l'Univers	When twenty nations of the universe,
Quelques soient leurs mœurs, leur langage	Whatever their customs, their language,
Depuis mille ans, en prose, en vers	For one thousand years in prose, in verse,
Vous offrent partout leur *Hommage*;	Pay their tribute to you;
Quand vous soumettez a vos loix	When everything that breathes on earth
Tout ce qui respire sur terre:	Submits to your laws:
Le Français, ingrat une fois	Can the French, ungrateful,
Peut-il admirer . . . ! Et se taire.	Admire, for once! . . . and remain silent.

Though this poem concludes with a reprimand of the French, its complete message refers to the tradition of worshiping women and their femininity. *Hommage aux Dames* encourages the tradition: its literature is dedicated to women; its diminutive size (3.5 × 4.75 in.) and delicate presence are contrasted against the universal laws of femininity; and its engravings and glazed paper boards reflect a leisure class who will appreciate the rich attire of the volume's presentation, similar to Ackermann's impending British production.

While there are similarities between this almanac form and Ackermann's literary annual form, their differences distinguish the annual genre as a unique phenomenon. Internally, the arrangement and pagination differ from Ackermann's final product: In the *Hommage aux Dames,* the six

engravings with their accompanying prose and poetry pieces are included in the unpaginated first forty pages of the volume; the pagination begins with a poem entitled "Hommage aux Dames"; and the table of contents, alphabetically arranged by author, appears after the last piece of writing and is followed by blank monthly pages. Many of these features do not seem to follow a logical progression of information. The table of contents privileges the authors rather than the content, and the unpaginated engravings, poems, and prose could be excised in the rebinding of the volume. And, obviously, the engravings are not privileged in this volume as they are in the literary annuals; instead, the writing, both by the contributors and by the owners/audience, holds the attention of the readers.

The blank pages are preceded by a "Souvenir" title page, which allows readers to incorporate their memories into the volume. Because the almanac was meant to be kept throughout the year, as is intimated by the monthly astrological data and the monthly diary pages, the *Hommage aux Dames* served as a souvenir of a particular moment, "a remembrance, a memory" (*OED*). By incorporating herself into the volume, the reader becomes part of the work, ownership to be read alongside the printed material.

In a tradition adopted by editors of British literary annuals, on a prefatory page, Charles Malo invites contributors to submit prose and poetry for publication in his *Hommage aux Dames.* In essence, Malo creates fuzzy boundaries between author and audience—a marketing tactic that encourages the purchase of volumes not just for their aesthetic beauty but also for authorial vanity. This practice of including the reader in the creation of a volume both as author and as diarist encourages continued consumption through memory, reading, poetic/prose contributions, diary entries, and factual/referential information. Accordingly, this almanac, *Hommage aux Dames,* is not a complete product; it waits for its readers to complete it.

The 1819, 1823, and 1829 *Hommage* volumes were sold with half and three-quarter slipcases that were completely covered with the same paper boards as the volume itself, as opposed to Ackermann's practice of covering only the front and back of his slipcases. The boards for these volumes of the *Hommage,* however, are consistently the same throughout the years: blue-green paper boards with a lyre on both front and back boards. With the *Forget Me Not,* Ackermann varied the designs on his paper boards from year to year and never produced a volume with the same image on both the front and back boards. However, Ackermann's green paper boards are

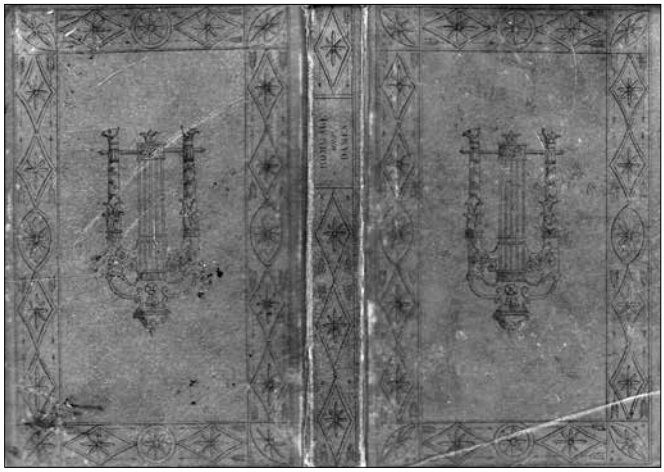


Figure 2.20 Boards for 1819 *Hommage aux Dames* (*top*), 1830 *Forget Me Not* (*middle*), and 1828 *Hommage aux Dames* (*bottom*) (from the Katherine D. Harris Collection)

similar in tone and hue—perhaps an indication that Ackermann borrowed more than the style from the French *Hommage*. In Ackermann's defense, though, a lyre did not appear on his boards until the 1830 volume.[20]

True to its almanac style, the *Hommage* calendar introduces each volume. But the publisher improved upon the format in subsequent years by limiting the number of engravings to three to five interspersed throughout each volume and paginating the prose and poetry. The author's name is still privileged in the table of contents, which remains at the conclusion of each volume. The 1823 volume encourages "pensees" (thought) as well as souvenirs to be inscribed onto the final blank pages, but the 1828 volume discourages this inscription by excising the blank pages altogether, perhaps in a move to mimic the British literary annuals' successful style.

These two titles, *Forget Me Not* and *Hommage aux Dames,* seem to have been in communication, jumping geographical boundaries with mimicked format and more. For example, in a move that unites the nationality of each country under the literary annual style, the 1828 *Hommage* volume opens with the engraving "La Contemplation," a painting by Richard Westall rendered into engraving by Lecomte. This engraving was published two years after Ackermann had already introduced Westall's painting as the frontispiece to his 1826 *Forget Me Not,* engraved by Edward Finden. As was common practice, the *Forget Me Not*'s steel plate of "The Contemplation" could have been sold to and reproduced by these Parisian publishers. However, minor details around the setting sun in each engraving demonstrate that the plates were interpreted by two separate engravers. Though Westall was popular during the 1820s, this replication of his work—with both images situated at the beginning of each volume—implies a conversation, a community, between textual objects that was not predicated on representations of national community.

Hoping to capitalize on Ackermann's stylized almanac and in a dedication to the earlier *Hommage aux Dames,* John Setts Jr. published an 1825 British *Hommage aux Dames.* Completely independent of the Parisian publication (Faxon, 98), Setts paid his own homage to the French volume by mimicking its layout: the British *Hommage aux Dames* contains several blank pages for notes and some music—similar to the almanac style. However, this title suffered the fate of many other titles and failed to appear the following year.

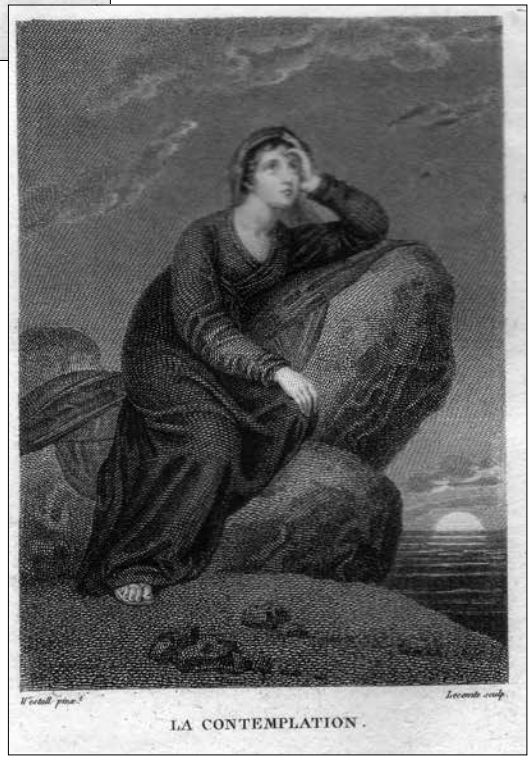


Figure 2.21 "The Contemplation," engravings from the 1826 *Forget Me Not* (*above*) and 1828 *Hommage aux Dames* (*below*) (from the Katherine D. Harris Collection)

ESCHEWING THE ANTHOLOGY

With flowers referenced in British literary annual titles (such as *Iris, Blossoms at Christmas, First Flowers,* and *Amaranth*), poetry that meditates on flowers, and engravings that reproduce bouquets of flowers, the literary annual represents a metaphorical bouquet of poetry and prose—an "anthology" of sorts, which is traditionally defined as "a collection of the flowers of verse,

Figure 2.22 "Forget Me Not" bouquet engraving, 1825 *Forget Me Not* (from the Katherine D. Harris Collection)

i.e., small choice poems, especially epigrams, by various authors; originally applied to the Greek collections so called" and, alternatively, "with some reference to the original meaning (in Greek) of a flower-gathering" (*OED*). While the literary annuals are collections of metaphorical flowers, the genre differs from a traditional anthology because of its intended audience, engravings, annual publication, and purpose.

Ina Ferris, in discussing Isaac D'Israeli's antiquarian miscellany, *Curiosities of Literature,* qualifies miscellanies and anthologies as secondary genres to original literature:

> Such genres and their authors have generally fared poorly in critical discourse, both then and now, typically seen as parasitical, secondary, dim of mind and vision, as in the proverbial book-worm scorned by William Hazlitt in one of his more platonic moments as someone who sees "on the glimmering shadows of things reflected from the minds of others." . . . Genres of collection, compilation, and republication, they were typically gathered under the suspect sign of "book-making," regarded less as literary forms than as adjuncts of the book trade. Frequently initiated by booksellers rather than authors, they were understood as contingent and ramshackle collections rather than compositions, modes of lazy and opportunistic publication that exploited the technological power of the press to transfer and reproduce text rather than the mental powers proper to authorship and literary genres. (523–24)

In *Dreaming in Books,* Andrew Piper discusses the miscellany—a catchall term he uses for almanacs, taschenbuchs, and gift books—in terms of anthologies and other printed literary texts. In essence, he suggests that the miscellany "served a crucial ordering function in an age of too much writing. . . . Where the collected edition [that is, a single-author poetry volume] aimed to canonize its author and in the process create a literary canon, the miscellany was far more a document of the carnivalesque impulse to undo such rules, standards, or means. With the absence of any obvious organizing principle and the simultaneous presence of high, low, and outright weird texts, the romantic miscellany authorized the reader to create linkages between such cultural strata" (121–22). Though Piper continues into a discussion of literary annuals and readership, this comment elides the heavy-handed editorial control displayed by many literary annual

editors—a control typically reinforced in the preface. Piper focuses on the production of meaning through the bibliographic interaction between reader and miscellany but ignores the cultural history of literary annuals.

Poetic anthologies aimed at middle-class women, also known as beauties, were didactic in nature and therefore useful, claims Ferris. Miscellanies such as the *Mirror of Literature,* though, were republications. However, the excerpts provided in that periodical afforded less-affluent readers access to literary publications such as the annuals.[21]

Leah Price, in *The Anthology and the Rise of the Novel,* suggests that the anthology produced a contrast "between two paces of reading—a leisured appreciation of beauties and an impatient, or efficient, rush through the plot" (5). With the annuals already incorporating the useful knowledge of the almanacs and the meditative contemplation of the emblem, this start-stop reading pace encouraged by anthologies belies an annual's value. For example, Ackermann and Shoberl at first included some abridged material but elide the anthology qualification by offering only Clauren's translated and expurgated *Mimili* (discussed in the previous chapter). After this brief foray into offering an abridged novel, Ackermann, Shoberl, and other annual editors abandoned republication and excerpting novels and instead opted for publishing original materials using the short story as their primary prose selections. Though the editors of literary annuals took great care in arranging and organizing the materials into a fluid theme intended to be read in a linear fashion to obtain the most relevant use of the volume similar to an emblem, the annual's array of contents encourages fragmented and fractured looking by its readers—paging between the various engravings, skipping over poems or longer stories in favor of a particular author's contribution as could be deciphered from the table of contents, or interrupting the reading experience to gaze upon an engraving inserted midway through a short story. As several critics have noted, the annuals' place in the drawing room meant that contemplation of any particular contribution was not solitary but was instead intended to be shared and experienced with another or several others simultaneously. In this way, annuals emulate the anthology and move away from the solitary didacticism of the emblem.

Ralph Thompson claims that the literary annual phenomenon took its cue from *The Poetical Register and Repository of Fugitive Poetry* (published 1801–11) and *Angelica's Ladies Library, or Parents and Guardians Present* (published in 1794):

> There cannot be a doubt that a book like this, purposely adapted for the use of the female sex, by writers, whose characters are established without controversy, abounding with entertainment, and inculcating the purest principles of morality and religion, will not fail to contribute to the improvement of the rising generation, by infusing virtuous and liberal ideas into the minds of a class of readers, which must add inestimable happiness to thousands of worthy families, by forming and training the most beautiful part of the creation in the paths of virtue and true felicity; in filling up the various stations of this transitory life in that rank of society, which Providence in his infinite wisdom allots them, with credit to themselves, and satisfaction to those, who are interested in their present and future welfare. (Advertisement in *Angelica's Ladies Library*, iii)

By comparison, in the *Forget Me Not* prefaces, Ackermann and Shoberl appear to espouse the same idea about didactic contents and a conduct manual of sorts for young ladies. But as discussed above, those two did not necessarily follow through. While Thompson may claim that *Angelica's* is a precursor in form, it certainly is not in its 470 pages of content, especially in the first piece, "Dr. Gregory's Legacy to His Daughters," which pronounces social expectations of femininity.

Similar to the annuals, *The Poetical Register and Repository of Fugitive Poetry* professed a particular time period for publication: the 1805 volume appeared on time in June; in the 1803 volume, the decided moment for publication was March; and the 1802 publication professed that February was the target.[22] None of these moments marks the gift-giving season or Almanac Day that Ackermann originally relied on to distribute and publicize his annuals. In *The Poetical Register's* five hundred pages, original poetry is separated from fugitive poetry. And the editor's preface indicates that he will collect every fugitive verse that is worthy of publication to happily display it for his readers. This volume focuses on using print to preserve poetry instead of self-consciously placating the reading audience. However, the editor does profess and provide a critique of the *Almanach des Muses,* cites it as an influence for this title, and then claims improvement over its German and French predecessors:

> Since the first publication of works something similar in plan to the present, nearly half a century has now elapsed. Whatever merit may

be due to the first idea of such a repository, undoubtedly belongs to France. It was not, however, till the year 1765, that a volume of the kind appeared, worthy of preservation. In that year, the *Almanach des Muses* was first established; and it has been continued, sometimes with more, sometimes with less merit, down to the present period. For many years it was adorned by the names of Voltaire, Cresset, Dorat, Bernard, Colardeau, Leonard, De Lille, and other authors scarcely less distinguished, whose productions, though often morally reprehensible, always bore the stamp of genius. When the epoch of the Revolution arrived, it was prostituted to the purposes of those who had a leading share in that Revolution, and became a collection of miserable verses in praise of the most abandoned principles, and their abandoned propagators. To what a state of degradation it was fallen, may be easily guessed, from the circumstance of its containing several inscriptions and poems in honour of Marat! For the last two or three years, it has been gradually recovering its antient [*sic*] credit.

The plan was next adopted in Germany, but in what year is unknown to the editor of the Poetical Register. Two volumes are still annually published in that country: they are edited by Schiller and Voss. That which is under the care of Schiller is devoted principally, if not entirely, to the compositions of young authors, which receive the corrections of the editor.

It has long been a subject of surprize to the editor, that no collection similar to that of our Gallic neighbours was formed in England. Two volumes have, indeed, been published within the last three years, professedly in imitation of the French work, but, in reality, differing from it very considerably. The volume, which is now submitted to the public, is an enlargement, and, it is hoped, an improvement of the plan on which the *Alamanach des Muses* is conducted. That work includes only poetry and criticism; the first nearly, if not all, original, and the latter to a very limited extent. (iii–iv)

Andrew Boyle claims that Robert Southey's *Annual Anthology,* printed in 1799 and 1800, is a precursor to the literary annuals (preface to *Index,* iii). Interestingly, Southey understood the draw of emblematic literature, since he owned and studied a copy of Jacob Cats's book of emblems, *Proteus,* during the 1790s.[23] Southey put together the *Annual Anthology* at the

urging of William Taylor, who sang the praises of the *Almanach des Muses* later in the 1830s.[24] Taylor actually stated that someone should produce an almanac very similar to the German and French form and urged Southey to do it:[25]

> I wonder some one of our poets does not undertake what the French and Germans so long supported in great popularity—an Almanack of the Muses—an annual Anthology of minor poems—too unimportant to subsist apart, and too neat to be sacrificed with the ephemeral victims of oblivion. Schiller is the editor of one, and Voss of another such poetical calendar in Germany; their names operate as a pledge that no sheer trash shall be admitted. What say you to the following eclogue of Voss's? it is not a bucolic, but a diabolic idyll. (letter to Southey, September 26, 1798, *Memoir,* 228)[26]

On December 30, 1798, Taylor proposes to fill just such an almanac with his own works:

> What you said respecting the foreign Almanacks of the Muses has served me as a hint, and I think of speedily editing such a volume. For this I have more motives than one. Among others, that there are some half a hundred pieces of my own, too good to perish with the newspapers in which they are printed. I have also among my more intimate friends some who will willingly contribute, and if I should find all my stores deficient by a sheet or two for the due size of a volume, why it is but turning to and filling it myself. Can you assist me with a title? Pratt has damned the word Gleanings, which I thought of: and will you assist me with anything else? I have some tolerable balladlings, and some tolerable stories for more. (239)[27]

Laura Mandell, in "Putting Contents on the Table: The Disciplinary Anthology and the Field of Literary Criticism," argues that Southey's anthology began to "separate works of historical interest, antiquarian 'curiosities,' from canonical works of earlier periods by confining each to their own kind of book" (2). Mandell continues on to differentiate miscellanies from anthologies based on the inclusion of original writings or historical literature. Anthologies create canonicity by validating authorship; miscellanies reprint. And beauties, those poetic compilations meant to educate, fall somewhere in between.

While Southey's volumes, deemed miscellanies by Mandell ("Putting Contents," 17), contain original poetry from authors of the British Romantic period, the volumes do not rival the beauty of the annuals, nor do they include any engravings. In addition, anthologies collect both previously published and unpublished works for printing. Even in Ackermann's initial forays, the literary annual format was heralded to contain previously unpublished, original works—a claim vociferously defended by its editors but apparently elided when it came to translations.

In some instances, editors include a note either in the preface or at the conclusion of the story, poem, or song stating that a particular work had recently mistakenly been printed in a periodical and newspaper and was beyond the author's control or knowledge. Alaric A. Watts, editor of the *Literary Souvenir* for its entire run, used this strategy most often in his prefaces and some footnotes about editorial control being inadvertently undermined.[28]

Robert Southey's two-volume *Annual Anthology* presents a collection of poetry by authors who were expected to soon represent canonical English literature. However, Southey's experiment was intended as high literary art, not accessible for the middle class, and certainly not a beautifully bound cultural object.

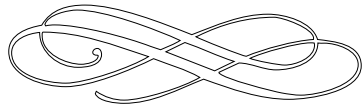
An anthologia, typically a collection of fugitive verses, is very similar to the often uneven collection of writings in literary annuals. Anne Ferry, in studying the history of poetry anthologies, proposes that the anthologist, similar to an editor, works diligently to produce a certain type of literary experience. Promise of a complete anthology is encoded in the larger volume; however, the smaller anthologies require brief poems, with the anthologist convincing readers that "what is most *poetical* is experienced in small proportions" (Ferry, 85). A smaller page also means that the poetry takes less time to read. According to Ferry, the "folio was used for serious subjects because a book of that size . . . could be laid flat for sustained study" (85). The annuals, though starting out as diminutive duodecimos, were soon pumped up to quarto but not to accommodate more or longer poetic selections. Instead, the engravings dictated the size of the page.

In its alternative meaning as a gathering of flowers, an anthology has significance in that many of the literary annual titles were named for flowers. Richard Sha offers that the publication of *A Botanical Dictionary* in 1778 caused a shift in the understandings about perversity, sexuality, and monogamy (*Perverse,* 43). Sha contends that this perversity caused Lord

Byron and his circle to encode their homosexuality in botanical terms, not to hide their sexuality but to signal a perversity or a revolution in sexuality. The publishers and editors of the annuals, though mostly men during the first ten years, unknowingly supported a subversive femininity in the annuals that was domestic yet sexual and undisciplined. Perhaps in naming the annuals after flowers in their poetry, the editors and publishers were also subscribing to this type of perverse and revolutionary Romanticism.

The literary annuals, as a genre, were predominantly filled with sentimental poems. But as the genre grew in popularity, its contents evolved to include some politically driven poetry and prose. Like Alciato's emblems, the literary annual became more than its creators intended—more than a symbol of British propriety and education. It came to represent a conflation of past, present, and greatly anticipated Victorian future.

THREE



The First Generation's Success

Forget Me Not, Friendship's Offering, *and* The Literary Souvenir

Though pummeled in the British critical press to the point that a "modern literary lady's maid [would] . . . sneer at the Annuals," the genre nevertheless served the larger purpose of exposing a burgeoning audience of women and girls to "very many of the best lyrical poems of nearly all our most popular contemporary writers which appeared in the first instance in their pages," as is noted in the 1858 *Bookseller* article "The Annuals of Former Days" (494). Even after Rudolph Ackermann's initial foray into the *Forget Me Not,* the genre continued to evolve based on demand and readers' desires. Each year, he and Shoberl offered a better version of the *Forget Me Not* until the genre settled on a definitive tradition. But the first few years for all literary annual titles were tenuous, as if publishers and editors were still experimenting with the contents and the annual's materiality. By the conclusion of 1825, most of the popular and best-selling titles had settled on British nationalism to inspire a loyal set of readers. This chapter focuses on the materiality and bibliographical codes of early British literary annuals as a way to explain the development of a particular voice in this unique medium. Though other publishers had discussed this particular genre, it was Ackermann who moved forward quickly enough to launch an entire movement in the publishing industry.