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The material presentation, in particular the publishers' binding, of poetry anthologies exhibits a shift in gender alignment throughout the nineteenth century from earlier, 'feminine', to later, 'masculine' bindings. As the material presentation crosses gender boundaries, the anthologies themselves gain cultural validation as 'masculine' and hence permanent repositories of cultural worth.

The development of the publisher's binding received a significant impulse with the bindings of Literary Annuals from the late 1820s onwards. In 1828, *The Keepsake's* binding in red silk signaled a fragile femininity (Feldman 2006, 15f) and aligned the publication format with the female consumer. The design of poetry anthologies was clearly inspired by the example set by the annuals and usually incorporated various features that merged the concepts of material and cultural value in various collections of 'Gems', 'Bijous' or 'Pearls', all titles with predominantly feminine connotations. A signal realignment of gender associations followed the restrained external appearance of Palgrave's *Golden Treasury* (1861) which, despite its title, replaced material glamour with the spiritual and cultural worth of poetry. It contributed, both in its material presentation and in its content, to a repositioning of poetry anthologies in masculine worlds and a transition from private to public spaces of experience. This development reached a peak with Quiller-Couch's *Oxford Book of English Verse* (1900) and its design – emphatically enforced by Q – in the Oxford dark blue.

This paper proposes to trace the gender alignments of literary, especially poetry collections as expressed in their material presentation throughout the nineteenth century.

Works Cited

Feldman, Paula R. "Introduction." In *The Keepsake for 1829*, edited by Frederic Mansel Reynolds, 7-32. Peterborough: broadview encore editions, 2006.