TOWARDS A THEORY OF RECEPTION
FOR WRITTEN LITERATURE
WITH REFERENCE TO
PRINTED WORKS OF
ANNE HÉBERT AND
OTHER AUTHORS

by

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ABSTRACT

Literary theoreticians conceptualize literature through modern notions of "text" according to which a text is something either emanating from or closely connected with a literary work’s linguistic structure. The holders of these notions often ignore a literary work’s linguistic medium because they assume, as do linguists, that linguistic structure transcends linguistic media. This attitude has impeded our understanding of literary reception.

Although writing and speech convey language through different means, many literary theories purporting to account for silent reading disregard the specificity of written texts and the written-visual mode of reception. Wolfgang Iser’s account of the act of reading is no exception. I argue that we should think of the response-inviting structure he calls the "implied reader" as containing two structures: an "implied receiver" of a linguistic origin and an "implied viewer" of a bibliographic or material origin.

Next, I examine printed texts that exist in more than one version. I identify three types of "polymorphic bookworks" and analyse their origins. Publishers change the attributes of printed texts because they want to stimulate different mental images in those who read or view them. These images may have a significance relating to either a text’s narrative content or to some external entity such as the author, publisher or reader. Texts with polymorphic bookworks are the keys to furthering our understanding of writing and the written-visual mode of reception.

The thesis has appendices containing: a bibliographic description of the versions of Anne Hébert’s novels published between 1958 and 1994; a set of histograms showing when these versions were published; and a checklist for the study of nineteenth- and twentieth-century bookworks.
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The birth of a new concept is invariably foreshadowed by a more or less strained or extended use of old linguistic material; the concept does not attain to individual and independent life until it has found a distinctive linguistic embodiment. Edward SAPIR

1. Texts, Writing and the Reception of Literature

1.1. The Evolving Notion of 'Text'

Examining the definitions for the word « texte » in standard French dictionaries, we find that from the Middle Ages until the mid-twentieth century, French speakers used this noun only to refer to language that was written. In other words, they considered a « texte » a special form of linguistic expression. English dictionaries inform us that

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English speakers also used the word ‘text’ in the same way for a similar length of time. We can therefore say that French and English have effectively shared what I shall call the "conventional" notion of text.

Although most French and English speakers still associate the words « texte » or ‘text’ with this conventional notion, we can no longer say the same about scholars working in many academic disciplines. Since the middle of the twentieth century, a great deal of intellectual activity has revolved around the notion of ‘text’. Here many notions of ‘text’ currently circulate, however it is not yet clear if the general population will choose to replace their conventional notion with one of these newer ones.

This intellectual concern with ‘text’ has taken two distinct paths. In disciplines directly concerned with the analysis of natural language, most notably linguistics and literary studies, the tendency has been to de-emphasize written form and extend the notion of ‘text’ so as to include in it both written and spoken forms of language. We shall examine this development in more detail.

In disciplines less concerned with natural language (anthropology, fine arts, film studies, sociology, etc.),

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4 It may be a significant development that the most recent edition of the Dictionnaire Robert has redefined « texte » as « la suite d'éléments du langage, de signes, qui constitue un écrit ou une œuvre (oraal ou écrite). » ("Texte" in Le Grand Robert de la langue française : dictionnaire alphabétique et analogique de la langue françaises de Paul Robert [2ème édition, Paris/Montréal, Dictionnaires Robert, 1986], vol. IX, p. 272).
the use of this notion has often been motivated by what John Mowitt calls "antidisciplinary" considerations. Here the notion of 'text' has come to include many other forms of artistic expression, some of which (ballet, mime, painting, rituals, sculpture, etc.) do not necessarily even have explicit linguistic content. We will not investigate this development here.

We should not be surprised that the words « texte » and 'text' have found their way into linguistic terminology. According to the conventional definition, texts contain some form of language, and linguistics is after all the study of language. It was probably just a matter of time before linguists would use these words for metalinguistic purposes. However, one might not have expected them to acquire in this process a meaning that differs significantly from their original conventional meaning. A few definitions taken from standard linguistic dictionaries will illustrate this point:


7 See the discussion in Michel ARRIVÉ, « Le Texte » in Grand Larousse de la langue française en sept volumes, vol. 7, pp. 6042-6.
1) A stretch of spoken or written language with a definable communicative function.8

2) A sequence of words forming an actual utterance in a language. Texts may either be transcriptions or recorded material or the result of writing down a work of literature or a piece of information (message). [...] the text is considered to be [...] a sample of a particular variety of language, and serves as the basis for linguistic analysis and description. [...]9

3) On appelle texte l'ensemble des énoncés linguistiques soumis à l'analyse : le texte est donc un échantillon de comportement linguistique qui peut être écrit ou parlé. (Syn. : corpus.)10

4) Ce terme peut désigner non seulement un document écrit, mais tout corpus utilisé par le linguiste.11

These definitions refer to very similar concepts. As one would expect, they agree that a text consists of natural language, and most attempt to clarify what this means. They suggest that a text is not a unique object of analysis, but something that typifies a certain kind of communicative behaviour; definition 1 states this explicitly, definitions 2 and 3 imply the same in the phrases "actual utterance", "(message)" and « comportement linguistique ». The assumption here is that the human behaviour that leads to the formation of a text is highly regular or systematic; note the words "sample" and « échantillon » in definitions 2


and 3. The words 'sample' and 'échantillon' imply that we can find a certain regularity in language.

Definitions 3 and 4 equate 'text' with the term 'corpus'. Here, the presumption of regularity is perhaps less clear. In definition 3, which considers the terms 'corpus' and 'échantillon' to be synonymous, the question of regularity is not in doubt. In definition 4, it is not so obvious how the author intends us to interpret the term 'corpus'. It is only because a text's language exhibits a certain regularity, that linguists can isolate and describe its general linguistic structures.

For nonlinguists the most striking thing about these definitions is probably that they depart from the conventional notion that a text is necessarily a written phenomenon. All definitions state that a text may be either written or spoken. Although this idea may seem odd to anyone who is not a linguist, it will not to anyone who has even a casual knowledge of modern linguistics. This apparent indifference towards the medium of a text is consistent with the assumptions of general linguistic theory.

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12 Michel Arrivé also makes this point: «[...] l'usage quotidien fait allusion à un support graphique du texte : le groupement texte oral apparaît surtout dans l'usage technique des linguistes et des sémioticiens. Il aurait, dans l'usage quotidien, un aspect paradoxal qui serait immédiatement senti comme tel.» (M. ARRIVÉ, «Le Texte», p. 6042).
In this discipline, it is accepted that linguists should primarily study speech and the system governing its production. Linguists have also referred to this system by terms such as "langue" or "competence". The corollary to this assumption is that speech has a primary status compared to writing. Linguists sometimes refer to this notion as the "primacy of speech" or "phonocentrism".

Linguists assume that writing only represents speech in a symbolic or secondary way:

Langue et écriture sont deux systèmes de signes distincts ; l'unique raison du second est de représenter le premier ; l'objet

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13 "[... ] il faut se placer de prime abord sur le terrain de la langue et la prendre pour norme de toutes les autres manifestations du langage. » (Ferdinand de SAUSSURE, Cours de linguistique générale : publié par Charles Bally et Albert Sechehaye avec la collaboration de Albert Riedlinger : édition critique, éd. Tullio de MAURO [Paris, Payot, « Payothèque », 1980], p. 25 [Course in General Linguistics: Edited by Charles Bally and Albert Sechehaye with the Collaboration of Albert Riedlinger: Translated and Annotated by Roy Harris [[London], Gerald Duckworth & Co. Ltd., [1983]], p. 9]. "Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols. These symbols are, in the first instance, auditory and they are produced by the so-called 'organs of speech'. [...] Our study of language is not to be one of the genesis and operation of a concrete mechanism: it is, rather, to be an inquiry into the function and form of the arbitrary systems of symbolism that we term languages." (E. SAPIR, Language, pp. 8, 11 [Le Langage, pp. 12, 15]).

linguistique n'est pas défini par la combinaison du mot écrit et du mot parlé ; ce dernier constitue à lui seul cet objet.\textsuperscript{15}

Writing is not language, but merely a way of recording language by means of visible marks.\textsuperscript{16}

Written language is thus a point-to-point equivalence, to borrow a mathematical phrase, to its spoken counterpart. The written forms are secondary symbols of the spoken ones—symbols of symbols—yet so close is the correspondence that they may, not only in theory but in the actual practice of certain eye-readers and, possibly, in certain types of thinking, be entirely substituted for the spoken ones.\textsuperscript{17}

These quotations imply that writing only developed out of practical necessity, as a means to overcome the inherent limitations of speech. As the Latin aphorism says: "\textit{verba volant, scripta manent}"\textsuperscript{18}. In other words, writing has an archival status because it enables us to preserve what somebody said, or wanted to say\textsuperscript{19}, but it does not have a

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{17} E. SAPIR, \textit{Language}, p. 20 [\textit{Le Langage}, p. 23].
\item \textsuperscript{19} « [...] l'image graphique des mots nous frappe comme un objet permanent et solide, plus propre que le son à constituer l'unité de la langue à travers le temps. » (F. de SAUSSURE, \textit{Cours de linguistique générale}, p. 46 [\textit{Course in General Linguistics}, p. 26]). The art of symbolizing particular forms of speech by means of particular visible marks adds a great deal to the effective uses of language. A speaker can be heard only a short ways and only for an instant
\end{itemize}
\end{footnotesize}
special linguistic status. A corollary to this assumption is that speech and writing share the same linguistic system. Let us call this notion "system parity".

These assumptions have determined the way modern linguists have dealt with written language. Since it was more important for them to analyse speech, they were supposed to pay very little attention to writing. They could study it, when native speakers were not available, but they would only encounter this problem, for example, when analysing an ancient language, a language spoken in a remote location, or an earlier state of a modern language. In such cases, writing could help linguists to understand how a language had been spoken.

We can therefore understand why linguists would conceptualize a text differently from the general

22 "If either of these two substances, the stream of air or the stream of ink, were an integral part of the language itself, it would not be possible to go from one to the other without changing the language." (H. J. ULDALL, "Speech and Writing", p. 11).

21 "le langage échappant le plus souvent à l'observation, le linguiste devra tenir compte des textes écrits, puisque seuls ils lui font connaître les idiomes passés ou distants [...]" (F. de SAUSSURE, Cours de linguistique générale, p. 20 [Course in General Linguistics, p. 6]).

"The speech stimuli of distant people, and especially of persons in the past, are available to us through writing. This makes possible an accumulation of knowledge." (L. BLOOMFIELD, Language, p. 40).

22 I have presented the view of writing that most general linguistic theories share. It would be inaccurate to claim that contemporary linguists have always limited their activities to those prescribed by this "orthodox" view. For an account of some research going beyond these limits see Josef VACHEK, "Thoughts on Some Fifty Years of Research in Written Language" in Philip A. LUELSDORFF ed., Written Language Revisited: Selected, Edited and Introduced by Philip A. Lueksdorff (Amsterdam/ Philadelphia, John Benjamins Publishing Company, 1989), pp. 197-214.
population. From their perspective, a text does not have to be written, because according to the idea of system parity, a linguistic structure is independent of its medium of communication. If a linguist were to analyse a written and spoken version of the same sentence, the results should be identical.

If we are not linguists, we might find the implications of system parity unsettling, for we may have intuitively sensed that the medium of communication is somehow important. We can find further evidence in the general vocabularies of French and English that others might feel this way too. Both languages have a pair of words for distinguishing written and spoken language: « texte » and « discours » or 'text' and 'discourse'. The fact that these pairs of words exist shows that many French and English speakers have also intuitively felt the need to emphasize the distinction between writing and speech. Through the notion of system parity, however, linguistic theory seriously challenges the logic of this distinction.

Literary scholars must have had a similar reaction when they encountered the notion of system parity for the first time earlier in this century. For during this period linguistic theory began to exert an influence on literary

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21 These words are clearly losing their traditional meanings in linguistic and literary circles, as linguists use expressions such as "spoken" and "written discourse", or "spoken" and "written text". See D. CRYSTAL, "Discourse and Text" in D. CRYSTAL, The Cambridge Encyclopedia of Language, pp. 116-9, p. 116.
studies as scholars in the latter discipline began to de-emphasize the analysis of the historical settings of literary works, and emphasize the analysis of their language. This shift took various forms. In France, we first find evidence of this trend in the rise of the « explication de texte ». In the English-speaking world, we can trace it back to the methods of "close reading" espoused first by the advocates of "Practical Criticism", and later by the proponents of "New Criticism". Those who did not familiarize themselves with linguistic theory, would eventually encounter it indirectly through the new methods of formal literary analysis that movements such as "Russian Formalism", "Structuralism" or "Semiotics".


introduced into their discipline.

At the beginning of this century, literary scholars apparently assumed that literature was a written phenomenon\textsuperscript{10}, but we know this assumption dates back to an earlier era. Etymology links the English word 'literature', and the French word 'littérature', to the Latin 'litteratura'. This word was derived from the noun 'littera', signifying a letter of the alphabet. In the plural form, 'littera', it came to refer to any written language—correspondence, documents, records, creative writing, scholarly writing, etc.—or to some activities associated with written language—an instance of writing, the elements of education, instruction, or scholarship.

Latin morphology generated several related words, all of which were associated with writing. When the adjective 'litteratus' described an object, the object was inscribed with letters; when it described a person, he or she was acquainted with writing. The noun 'litterator' referred to an expert in "letters"—a grammarian, a philologist, or a critic. The stem of these words, 'litterat-', combined with the suffix 'ura', to form 'litteratura', meaning written language, the Greek alphabet, grammar, philology, or


\textsuperscript{30} « La langue littéraire accroît encore l'importance imméritée de l'écriture. » (F. de SAUSSURE, \textit{Cours de linguistique générale}, p. 47 [Course in General Linguistics, p. 26].
erudition. We can see that some literal senses of this more technical term were synonymous with figurative senses of 'littera'\textsuperscript{31}.

When the scholastic movement introduced the word 'litteratura' into French and English during the medieval period, it retained essentially the same meaning as in Latin. It was not until the eighteenth century that this word came to refer in a special sense to written language having an aesthetic purpose\textsuperscript{32}. French and English speakers do not appear to have associated it with forms of spoken language until the twentieth century, since the expression "oral literature" [« littérature orale »] meaning folklore, oral poetry, etc., has only recently made its way into dictionaries\textsuperscript{33}.


We can assume that, since literary scholars generally viewed literature as a "written" form of self-expression, they used the word 'text' just as the general population does today to refer to written language. The notion of 'text' as a written phenomenon provided a convenient means for circumscribing the object of literary study. The many external activities that seem oriented towards the use and production of texts--activities such as writing, publishing and reading--were inherently "literary".

Once modern linguistic theory pointed out that writing and speech shared the same linguistic system, the implication for literary studies was clear. If literature were primarily a linguistic phenomenon, then it would be illogical for literary scholars to restrict their discipline to the study of written works.

Although we may occasionally find someone using the term 'text' in a restrictive way, literary scholars now generally accept that a literary text can have either a written or a spoken form as the following definitions show:


L’œuvre littéraire consiste [...] en un texte, c’est-à-dire (définition très minimale) en une suite plus ou moins longue d’énoncés verbaux plus ou moins pourvus de signification.16

Text/from Latin for "fabric, structure, text") the specific words of a literary work. See EXPLICATION and TEXTUAL CRITICISM.37

Textual—an adjective applying to the text (actual wording) of anything written or spoken. [...]19

La notion de texte ne se situe pas sur le même plan que celle de phrase (ou de proposition, syntagme, etc.); [...] le texte doit être distingué du paragraphe, unité typographique de plusieurs phrases. Le texte peut coïncider avec une phrase comme avec un livre entier ; il ne se définit par son autonomie et par sa clôture [...] ; il constitue un système qu’il ne faut pas identifier avec le système linguistique mais mettre en relation avec lui [...]39

Le texte n’est pas un phénomène linguistique, autrement dit il n’est pas la significature structurée qui se présente dans un corpus linguistique [...]. Il est son engendrement : un engendrement inscrit dans ce "phénomène" linguistique, ce phénotexte qu’est le texte imprimé, mais qui n’est lisible que lorsqu’on remonte verticalement à travers la genèse de : 1) ses catégories linguistiques, et 2) de la topologie de l’acte signifiant. [...] Nous appellerons cette opération un géno-texte en dédoublant ainsi la notion de texte en phéno-texte et géno-texte (surface et fond, structure signifiée et productivité signifiante).40

Definition 7 states that a text may be "written or spoken". Definitions 5 and 6 do not mention any medium of

communication, which implies that it is not important. Definition 8 dissociates the notion of 'text' from writing by pointing out that the former is distinct from the notion of paragraph (« le texte doit être distingué du paragraphe »).

Definition 9 could be suggesting that the written medium confers textual status on language, since it talks about « le texte imprimé » being « lisible ». But if we read the essay in which this definition appears, it becomes apparent that its author is only using an example of a written text to illustrate her theory and she, too, would concede that texts may have either a spoken or a written form".

What these definitions also show is that, although literary theoreticians generally agree that a text has some close connection with language, they have not reached any consensus on what this might be. Some definitions do not differentiate a text from language and consequently they think of texts as strictly linguistic objects. Definition 5 equates a 'text' with « énoncés verbaux »; definitions 6 and 7 equate it with "words" or "wording". Definitions 8 and 9 distinguish the textual object from the linguistic object.

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"Julia Kristeva's definition of « la formule », a term she considers synonymous with « phéno-texte », clarifies this matter. She states: « [...] nous employons le terme 'formule' pour désigner l'aspect sous lequel le texte se présente » (J. KRISTEVA, « L'Engendrement de la formule », p. 286 [coll. « Points », p. 225]). In other words, the term « formule » or « phéno-texte » designates the form through which a text manifests itself. From this we may infer that texts may be either spoken or written. See also the interpretation of this concept in M. ARRIVÉ, « Le Texte », p. 6046.
According to them, a text is a special kind of structure that is dependent on, but different from, linguistic structure.

Definition 8 considers a text to be a syntagmatic structure that exists above the level of the sentence. It organizes the semantic content of the lower level linguistic units into higher level textual units that communicate additional information such as a narrative. In this type of model, a shared code also governs the meaning of these larger textual units.

This notion contrasts sharply with that of definition 9, which emphasizes the role of the paradigmatic dimension of language. According to this definition, a text has two components: 1) a "phéno-texte", in other words, a syntactic structure that links the linguistic units of a piece of language; and 2) a "géno-texte", a paradigmatic network underlying the linguistic units and the purpose of which is to generate potential meanings for the "phéno-texte". In this model, meaning becomes more "subjective" or dependent on the individual's ability to recognize the

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potential semantic richness that the paradigmatic dimension creates.\(^1\)

Although it is important for us to be aware that a debate is still revolving around the notion of 'text' in literary studies, we do not intend to delve deeply into it here. A discussion about which notion of 'text' is best would divert us needlessly from the specific project of this thesis, which is to analyse the relatively unexplored relation between writing and literature. Consequently, whenever we use the word 'text', it will not refer to any particular notion, but to a certain minimal notion according to which a text is an object either coexisting with or emanating from the verbal structures of a literary work.

1.2. Is Writing an Extraneous Feature of Literature?

We have seen that most literary theoreticians no longer refer to writing when defining the notion of 'text'. Those of us who study literature should seriously question this development. Is it theoretically acceptable for us to think of a piece of literature simply as a 'text' in this new sense, and thus reduce our literary experience to a purely linguistic one? Are the media through which we record, transmit and receive literary works irrelevant features of literature?

It would be appropriate for literary theoreticians to avoid referring to writing in their definitions of 'text', if they had a logical reason for doing so or had observed that writing was an extraneous feature of literature. Unlike their counterparts in linguistics, however, literary theoreticians do not seem to have taken the time to explain why it is theoretically acceptable for literary scholars to disregard writing.

Literary theoreticians appear to have accepted prima facie many theoretical arguments that linguists have used to discount the importance of writing, without questioning the relevance of these arguments to literary studies. One may well feel that literary theoreticians should not have accepted these arguments so uncritically. Although linguistics and literary studies may seem closely related because they are both concerned with the phenomenon of
language, it does not necessarily follow that because one discipline ignores some aspect of a phenomenon, a related discipline should automatically do likewise.

The main reason that linguists have disregarded writing is that they feel it articulates the same linguistic system as speech. We have called this notion "system parity". It seems reasonable to think that when we speak, we use the same set of linguistic rules as when we write. We may notice certain stylistic differences between written and spoken language. For example, in French, the « passé simple » [simple past tense] is more common in literature than in speech, where it is hardly used at all. Linguists have also observed that spoken language often exhibits a simpler syntactic structure than written language. These differences do not show us that two different linguistic systems [langue] are present in written and spoken language; they merely show that people may use the same system in different ways in various settings.

However, we can see that the notion of 'system parity' is not pertinent for literary studies because this discipline does not limit itself to the analysis of the linguistic structure of the sentences of literary works. The

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goals and methodologies of literary scholars are very different from those of linguists.

Another idea that linguists have expressed about writing is that it is less important than speech. This notion is known as "the primacy of speech". Looking, as linguists do, at language use as a whole, we find much empirical evidence to support this notion. We learn to use spoken language before we learn to use written language. Some speakers may never become literate. Though we may live in a so-called "written" culture, we still communicate more often by speech than by writing. Historically, people seem to have developed speech before they developed writing, and many aboriginal societies never devised writing systems for the languages they spoke. By most standards of comparison, speech appears more important than writing.

When we only consider contemporary literary activity, however, the hierarchical relation that apparently exists between speech and writing reverses itself. Here, the written medium assumes a more important role than the spoken one. Although modern authors could compose and transmit

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their works orally, as their predecessors once did in preliterate societies, they seldom do. Oral composition has become a rarity and public readings, perhaps the only contemporary literary events that approximate the earlier practice of oral transmission, occur infrequently. Furthermore, our popular forms of entertainment that incorporate spoken or sung language--films, comic skits, commercial songs and so on--do not usually enter the so-called literary canon.

Although modern technology enables us to overcome the spatial and temporal limitations of oral communication\(^4^9\), writing still remains the predominant medium for literature. The development of sound-recording, for example, has not affected the way we transmit literary works very much. Though we have been recording the human voice for over a century\(^5^0\), the number of literary works issued as sound-recordings each year is still extremely small compared

\(^{49}\) « Le livre, [...] n’est évidemment qu’un seul des moyens par lesquels nous pouvons conserver une parole. [...] nous disposons aujourd’hui de toutes sortes de techniques pour ‘geler’ ce que nous disons sans même le secours de l’écriture, pour l’enregistrer directement, avec son timbre et ses intonations, que ce soit le disque, la bande magnétique, ou la pellicule de cinéma. » (M. BUTOR, « Le Livre comme objet », p. 104 ["The Book as Object", p. 3]).

\(^{50}\) When Thomas A. Edison invented the first sound-recording device in 1877, he envisioned it as a “talking machine”. He first recorded the nursery rhyme “Mary had a little lamb”. The earliest commercial recordings dating from around 1896 also featured spoken texts such as monologues and vaudeville sketches, but musical recordings soon became more common: see “Phonograph and Recorded Music” in Harvard Dictionary of Music, ed. Willi APEL (2nd edition, Cambridge, Mass., The Belknap Press of Harvard University Press, [1972]), pp. 665-8.
with the number issued in print. Language-users clearly prefer to receive literature in a written form.

Writing still persists as the primary medium of literature, but it is no longer the only permanent and reliable means for preserving language. We should therefore also question the scripta manent hypothesis about writing because it does not describe the function of writing in contemporary literature. For if it were true that writing's only function was to record speech, we would expect that, once we could record the actual sound of the human voice, we would have no further need for writing and we would automatically transmit literary works via sound-recordings. Instead, the present situation seems the opposite of what we would predict from the scripta manent hypothesis. Since authors and readers have not overwhelmingly switched to sound-recordings, this indicates

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53 We are assuming here that a sound-recording of the human voice is not only as permanent as writing, but has the advantage that it reproduces the voice more accurately.
that for contemporary literature at least, writing does not have the simple archival function that linguists have ascribed to it.

Given our current ability to record and reproduce the human voice mechanically at will, the *scripta manent* hypothesis appears as a romantic notion⁴ left over from another era. Before we could mechanically record sound, it was true that writing was the only means for permanently recording language. Language-users who wanted to preserve a certain wording chose writing out of practical necessity because it was more reliable than the alternative, oral transmission. With the advent of sound-recording, this situation has clearly changed. Sound-recording has made it possible for language-users to preserve wording in either communicative media.

We can no longer claim that only writing has an archival function. Today, a sound-recording of speech can be just as permanent as a written transcription. Now when we want to preserve wording, the decision of what medium to use assumes more importance. We no longer choose our communicative medium out of practical necessity. Our decision has become more arbitrary, and therefore potentially more significant than in the past before the 

⁴ Although linguists knew that one could make sound-recordings of the human voice--Saussure mentions two research projects that were recording speech (F. de SAUSSURE, *Cours de linguistique générale*, p. 44 [Course in General Linguistics, p. 24]) and Bloomfield writes about the importance of sound-recording (L. BLOOMFIELD, *Language*, p. 41)--they still proclaimed the *scripta manent* hypothesis (see also note 19) and do not appear to have recognized that it was illogical to do so.
possibility of making a sound-recording of speech existed. When authors choose to express themselves in one medium instead of the other, they may be signalling different intentions. The assumptions that language-users make about a message may depend in part on its medium of communication.

Finally, let us look at the notion that writing represents speech. We can take a statement of this sort to mean several things. First, it could mean that writing is a transcription of an authentic utterance, in other words, one that someone has actually spoken. Second, we could interpret it to mean that writing only records a potential utterance, one that we may never say. Third, it could mean that writing is a system for representing the sounds of speech. Fourth, it could mean that writing is a system for representing the ideas that have been or can be expressed by speech. Let us examine each interpretation to see if it describes the situation in contemporary literature.

To what extent is literature, as we know it today, a transcription of a spoken utterance? Historically, we know that people used writing to record orally composed literature\(^5\). Classical authors would dictate their compositions to a copyist, as would medieval authors\(^6\). In


early medieval scriptoria, existing manuscripts were also duplicated by dictating them to a copyist. Today we still find literary works—such as folk tales, oral poetry, plays—that have been composed orally and recorded in a written form, but they are uncommon. Most contemporary literary works do not originate in authentic speech situations, but come into existence through a silent writing process. We therefore cannot think of contemporary literature as transcribed speech.

Is it possible for us to think of literature as an utterance that we can reproduce in a spoken form? On the surface, this notion looks more promising. Specialists in ancient and medieval history have noted that people living in these periods usually experienced literature in a spoken form. Even the most literate members of these earlier societies apparently associated literature with a spoken form of language. In ancient Greece and Rome, for example public theatres played an important role in the transmission of literature and authors had to rely a great deal on the recitatio to establish their reputations. It seemed natural to the Greek and Roman upper classes to have literature read to them not only at their social gatherings


known as *symposia* but also on individual private occasions\(^6\). The nobility of medieval France followed similar practices until the mid-fourteenth century\(^6\).

Some scholars have suggested that in these older civilizations, people generally read all writing aloud because they would have had difficulty reading silently. They have based this argument on selective palaeographic evidence; for example, the use of the *scriptio continua*, writing which lacked word spacing\(^6\), and of the *volumen* or scroll\(^6\). However, there is also philological evidence showing that despite these visual barriers, certain people in these societies practised both oral reading and silent reading. In ancient Greece, silent reading may have appeared as early as the sixth century B.C.\(^6\) Both types of reading practices also appear to have existed in Roman and Medieval societies\(^6\). We must be careful to distinguish the uses to which people put these reading practices. People originally appear to have used silent reading mainly for "reference


\(^6\) P. SAENGER, "Silent Reading", p. 405.


\(^6\) P. SAENGER, "Silent Reading", pp. 370-2, 375.
In ancient and medieval societies, literature was clearly intended to be read aloud. Today we continue this traditional practice only in certain situations. We have already noted that authors still occasionally give public readings of their works. Adults also read stories aloud to children who have not yet learned to read for themselves. Clergy read sacred writings to their congregations. We could even argue that actors verbalize written texts when they perform on stage or in films. Yet these examples seem to stand out as special cases, since most of us now experience literary works through a silent reading process.

The individual practice of the silent reading of literature which now seems so familiar and widespread is a recent phenomenon. The shift in the reception of literature from a predominantly aural mode to a predominantly visual one began slowly during the Middle Ages. With the growth of Scholasticism, silent reading for reference purposes became more common. By the late medieval period, the nobility and middle classes of France, England, and other areas of Europe had begun to read to themselves. Vernacular literature such as the Roman de Renart, Chaucer's The Canterbury Tales and Dante's Divina Commedia began to appear. The manuscripts of

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"P. SAENGER, "Silent Reading", pp. 374-6; J. SVENBRO, Phrasikleia, p. 186."
such works took on a more legible appearance than the Latin manuscripts that scholars used.

The practice of the silent reading of literature continued to grow slowly during the Renaissance and subsequent periods. Its growth obviously coincided with the growth of literacy. The majority of the population did not begin to practise it until much later. As late as the twentieth century we can still find evidence that the oral delivery of literature was considered important. Charles Dickens gave public readings of selections from his novels. Gustave Flaubert’s method of composition shows us that this writer also thought that ideally texts should be spoken.

The members of George Sand’s family and circle of friends often passed their evenings reading to one another. Recitations were a popular form of entertainment. Elocution contests were common and McGuffey’s Readers, a series of books intended to help people improve their declamatory reading skills, sold over 120 million copies.

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68 Flaubert sought to eliminate assonances and repetitions from his texts, and to enhance their rhythm. When revising, he always read them aloud either to himself or a friend. See Herbert LOTTMAN, Flaubert: a Biography (Boston/Toronto/London, Little, Brown and Company, [1989]), pp. 113, 116, 122, 153, 162, 196, 198, 206, 210, 256, 259-60, 287, 291, 315.


Although we theoretically can still verbalize most literature, few of us are skilled at this. Furthermore, many literary genres have evolved in a way that seems to discourage this activity. The continuous oral reading of the novels of a Marcel Proust, for example, with their long sentences, lengthy paragraphs, and sheer volume, would become a difficult and time-consuming task. Some concrete poetry is even written in a form that defies being read aloud. Today the ultimate irony may be that people often only read many plays and poetic works that were originally intended to be verbalized. It is therefore difficult to

71 "Reading aloud [...] is an art which has declined with the growth of literacy and the advent of new modes of mass entertainment. Not many people are really good at it and fewer still are able to make an accurate reproduction of distinctive sounds 'heard' through the written text." (Raymond CHAPMAN, The Treatment of Sounds in Language and Literature ([Oxford/London], Basil Blackwell Publisher Limited/André Deutsch Limited, [1984]), p. 19).

72 "The novel, from the seventeenth century on, is essentially a book to be read, not recited. In the course of time this characteristic became more and more marked. The modern novel is certainly not an oral, but a printed book. It is impossible to conceive the reading aloud of Anthony Adverse or of Gone with the Wind, and it would be quite impossible to understand the modern mystery story or detective tale through the mouth of a reader. Printing, therefore, is directly responsible for recreational reading as we know it today." (Gustave O. ARLT, "Printing and the Democratic Movement in the Western World" in Printing and Progress: Two Lectures by Archer Taylor and Gustave O. Arlt [Berkeley/Los Angeles/London, University of California/Cambridge University Press, 1941], pp. 35-67, p. 65).

73 For a discussion of the complexity of Marcel Proust’s writing style see H. SCHOGT, « Pour lire ou écouter ».

74 This point is made in Anne UBERSFELD, Lire le théâtre (Paris, Éditions sociales, « Classiques du peuple ‘critique’, n° 3 », 1978), p. 7. We also find evidence that people are silently reading dramatic texts in the emergence of a new style for the publishing of plays that first appeared in France in the 1960s. This style made extensive use of expressive typography and illustrations and produced editions of plays that were clearly intended to be looked at, and not read aloud. See [Jean] MASSIN, « De la typographie des œuvres dramatiques » in [Jean] MASSIN, L’ABC du métier ([Paris], Imprimerie Nationale, [1988]), pp. 152-61. The best-known example of this kind of text was the re-edition of Eugène IONESCO, La Can-
claim that contemporary literature is wording that we can or even should reproduce in a spoken form.

The preceding examples show us that a literary text's enunciation is more complex than linguistic theory would have us believe. We must not automatically assume that a so-called "written" text is necessarily an "unspoken" text or that a "spoken" text is necessarily an "unwritten" text. A literary text can clearly modulate between the written and spoken media during its enunciation. Consequently the terms 'written text' and 'spoken text' are potentially misleading. To avoid this problem, we should think of a text as having a vector associated with it. This vector would describe the text's enunciation in terms of two variables. The first variable would identify the medium in which the text had been composed. This would have occurred either through speech or writing. The second variable would identify how the text was received. This could have taken place either through the aural or visual channel.

According to this system we would have four kinds of texts: (written, visual) texts, (written, aural) texts, (spoken, visual) texts, and (spoken, aural) texts\(^7\). Texts

\(^7\) Researchers have been classifying texts according to this system since at least the 1960s. Some who have adopted it are David Crystal/Derek Davy, Roger T. Bell, and Michael Stubbs (see M. STUBBS, Language and Literacy, pp. 112-3). Most recently it appeared in A[ron] Kibédi VARGA, Discours, récit, image (Liège/Bruxelles, Pierre Mardaga, éditeur, coll. « Philosophie et langage », [1989]), p. 14. However, researchers have not
having a "written-visual" enunciation would have been composed through the writing process and read silently. The modern novel is a good example of such a text. Texts with a "written-aural" enunciation would have been composed through the writing process and listened to. Many kinds of poetry, plays and literature for young children fall into this category. Texts having a "spoken-visual" enunciation would have been composed orally, but written down so that they could be silently read. Transcriptions of folk tales would be an example of such a text. Finally, texts having a "spoken-aural" enunciation would have been composed orally and listened to. Truly oral literature would fall into this category of text.  

To what extent can we say that writing represents the sounds of speech in contemporary literature? Much evidence shows that writing and speech are closely connected. It is true, for example, that we can read most novels or poetry aloud and transcribe oral literature. Two phenomena, "subvocal reading"—the moving of lips during silent reading; and "inner speech"—the sounding-out of words by readers in their so-called "inward ear" as opposed to the

usually concerned themselves with the way in which texts modulate from one category to another.


"outward ear" also show that there sometimes is a strong link between writing and speech. Linguists have stressed that the relation between the minimal written and spoken signs of languages like French or English is principally phonemic. According to this view, the letters of the Latin alphabet represent phonemes, or the smallest units of sound that distinguish meaning. This idealized picture masks the true heterogeneous character of these types of writing systems. The exact "point-to-point equivalence" of graphic signs to phonemes that some linguists have postulated has never existed in practice. Moreover, this theory obscures the fact that people routinely express themselves through nonalphabetic graphic representation.

78 "This book contains two different forms of writing: short stories and radio plays. The excuse for both sorts being put together is that all were written on the same creative wavelength. The plays were written for the outward, and the stories for the inward, ear." (Muriel SPARK, "Author's Notes" in Muriel SPARK, Voices at Play [London/New York, Macmillan & Co. Ltd./St Martin's Press, 1961], p. v).

79 These phenomena are different from the one in which a person speaks silently to him- or herself and that some linguists have called "internal speech". See Josef VACHEK, "The 1929 Praguian 'Theses', Internal Speech, and Written Language" in Ursula PIEPER/Gerhard STICKEL eds., Studia linguistica diachronica et synchronica: Werner Winter sexagenario anno MCMLXXXIII gratis animis ab eius collegis, amicis discipulisque obdata (Berlin/New York/Amsterdam, Mouton de Gruyter, [1985]), pp. 841-7; in P. A. LUELSDORFF ed., Written Language Revisited, pp. 83-9.


81 "Writing can never be considered an exact counterpart of the spoken language. Such an ideal state of point-by-point equivalence in which one speech unit is expressed by one sign, and one sign expresses only one speech unit, has never been attained in writing. Even the alphabet, the most developed form of writing, is full of inconsistencies in the relations between sign and sound." (I. J. GELB, A Study of Writing [2nd edition, Chicago/London, University of Chicago Press, 1963], p. 15).
signs. These include "logographic" signs representing complete words (¢, &, f, Ø, 1, 2, 3, etc.); "phraseographic" signs representing phrases (=, ≤, ≥, etc.); "prosodic" signs representing intonational features of language (?, !, ., etc.)\(^2\).

A strictly phonemic view of writing also does not explain why changes in the sound system of a language do not produce corresponding changes in the writing system. Since a language's sound system usually changes more quickly than its orthographic conventions, the pronunciation of some written words eventually appears inconsistent with their orthography\(^3\). Examples of where this has happened are the English words for which we no longer pronounce the initial 'k' such as 'knight', 'know', etc. Such changes in the phonemic system of a language can eventually lead to the creation of so-called "visual morphemes"\(^4\), and apparent orthographic anomalies such as heterographic homonyms (night/knight, no/now, etc.) or homographic heteronyms (shoot the "bow"/take a "bow"). Heterographic homonyms are particularly interesting from the theoretical standpoint, for although these words cannot be disambiguated when spoken out of context, one can easily distinguish them when they

\(^{2}\) Leonard Bloomfield's phonemic assessment of writing was criticized on these grounds. See William F. Edgerton, "Ideograms in English Writing", Language, vol. XVII, no. 2, 1941, pp. 148-50.


are written because they have distinct spellings (*il frappe*/ils frappent, sceau/sot/saut, etc.). Thus they provide us with convincing evidence that we use writing to do more than just represent the sounds of speech.

Readers clearly learn to make correlations between writing and the idealized sounds of speech, but they must learn different strategies for doing this. Some linguists have recognized that even in so-called alphabetic writing systems, the acquisition of orthographic competence involves the memorization of irregularities as much as it does the learning of rules for phonemic translation.

Our so-called phonemic writing systems are clearly not very suitable for making precise transcriptions of speech. Since these systems are only designed to represent speech at a very general level, they are crude notational devices compared to the writing systems that linguists use to transcribe speech. Speech is phonetically complex. It has numerous variable characteristics such as loudness, pitch, tempo, rhythm, duration, quality of voice and impediments which cannot be recorded with a conventional phonemic writing system. Normally, readers of French or English do not require this type of detailed information to

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86 See J. VACHEK, "Some Remarks on Writing and Phonetic Transcription".
understand a written message. If they did, our writing systems no doubt would have come to resemble systems used for musical notation.

In phonemic-based writing systems like French or English, conventional orthography therefore gives the impression that all speakers of the language sound the same. As a result, not only do the particular sound qualities we hear in dialects disappear when written down, but so do the special sounds that we can hear in the speech of various social groups and individuals.

This creates obvious problems for authors of literary genres such as novels or plays that usually contain dialogue that simulates speech. If writers want to communicate certain phonetic information to their reader, they must either use a limited number of conventional devices, or devise special ones. When composing dialogue, they will often use metalinguistic expressions to describe the attributes of their characters' speech. They may use certain verbs of "saying" (to say, to whisper, to mutter, to shout, etc.) or describe the sound of voices, often in very imaginative ways (« Je crois qu'elle prononce mon nom 'Stevens', si bas que mon nom, à peine sortie de sa bouche,

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7 This topic is discussed at length in R. CHAPMAN, The Treatment of Sounds.
a l'air déjà d'appartenir à la multitude de sons confus qui existe dans la forêt. »

Writers will also use graphic devices to achieve this end. Prosodic features of speech are usually expressed through conventional punctuation marks, but occasionally writers make innovations; a notable development is Raymond Queneau's indignation mark (;;;;). They also use unconventional orthography to highlight the phonetic characteristics of dialects (« J'ai peut-être ben la face nouère », « T'sais que t'es chanceux, toé, hein ? »), or sociolects (Les deux aut's i préparent qu'que chose, qu'elle finit par se décider à dire). Large areas of blank space or suspension marks often signal silence or a refusal to speak (-----). Typographic devices such as hyphens,

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89 An early attempt to discuss some of these graphic devices in linguistic terms is in Eric P. HAMP, "Graphemics and Paragraphemics", Studies in Linguistics, vol. 14, nos. 1/2, 1959, pp. 1-5.

90 « -- Oh ;; (;; c'est le point d'indignation). » (Raymond QUENEAU, Le Chiendent ([Paris], Éditions Gallimard, [1993]), p. 240).

91 Antonine MAILLET, La Sagouine : pièce pour une femme seule : préface de Jacques Cellard (Paris, Bernard Grasset, [1976]), p. 17; Michel TREMBLAY, Bonjour, là, bonjour ([Montréal], Éditions Leméac, coll. « Théâtre canadien, n° 41 », [1974]), p. 25. The nonstandard orthographies of these two passages are intended to characterize the Acadian and Montréal accents of French respectively.

92 R. QUENEAU, Le Chiendent, p. 115. Here nonstandard orthography signifies working class speech.

93 See A. HÉBERT, Les Fous de Bassan, p. 181. This page contains only one short sentence printed two thirds up from the bottom of the page and a page number printed at the bottom.

italics, bold type, variations in type size, etc., are used to indicate modulations in an individual character's voice (stop, s-t-o-p, STOP, etc.).

On the surface the relation between writing and speech that linguists have postulated, appears well established in novels and plays, and other literary genres that usually contain simulated dialogue. A closer look will reveal that the relation between these media is more complicated and tenuous.

Let us think back to the author who strives to portray the phonetic characteristics of a particular dialect or sociolect. When an author encodes phonetic information into the dialogue of a text, this does not guarantee that the people who eventually read it will imagine the voices precisely as the author intended. Whether they are reading dialogue aloud, or silently to themselves, their ability to recreate speech accurately, or in the intended way, will depend on their familiarity with the dialect or sociolect that the author is portraying. Successive generations of readers may lose this ability.

This raises a question for literary theoreticians: when we silently read literary dialogue, whose speech do we hear?

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96 For some examples and a discussion of the difficulties that dialects and sociolects pose for interlingual translation see Henry G. SCHOGT, Linguistics, Literary Analysis, and Literary Translation (Toronto/Buffalo/London, University of Toronto Press, [1988]), pp. 122-9.
The author's, the characters', or our own? Clearly, all these answers seem possible. Seen in this light, the relation between writing and speech seems more fragile. A text therefore possesses a certain "phonetic autonomy".

When we analyse our so-called "phonographic" writing systems, we find that many of their graphic features do not correspond to any feature of speech. For example, the convention of using upper-case letters to mark the beginning of sentences or proper nouns in written French and English does not portray any feature of the spoken version of these languages. Similarly, the use of italics to indicate book titles, citations, foreign words and phrases, and so on, does not correspond to any identifiable phonetic or phonemic feature of speech. If we were to look further, we no doubt could make a similar case for variations in the size, weight, or style of type, or other means of graphic contrast.

Finally, one important piece of evidence shows that we do not always associate writing with the sounds of speech.

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Psychologists have observed that people who "speed read" extract the meaning from a written text without sounding out the words in their minds. The implication of this is that we do not need our phonological competence to read silently.

One question about the link between writing and speech remains to be examined. To what extent can we say that our writing systems represent the ideas that have been or can be expressed by speech? At first, this may seem a foolish question to ask about writing systems that are predominantly phonographic. We can find better examples of writing systems in which graphic symbols function in a semasiographic way. In such systems, older examples of which are thought to be the forerunners of our phonographic writing systems, simplified pictures are conventionally used to refer to the concepts we associate with linguistic signs, not to their acoustic images.

We normally do not stop to consider whether the graphic signs with which we write French or English might also operate in this way, but we commonly encounter semasiographic signs in certain situations. The simple pictures used on international traffic signs to indicate driving conditions, or on garment labels to show how to care

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99 See D. CRYSTAL, "The Process of Reading and Writing", p. 211.


101 I. J. GELB, A Study of Writing, p. 15.
for an item of clothing are examples of modern semasiographic signs. Increasingly, computer screens display this type of sign. Here semasiographic signs or "icons" are usually only intended to assist computer-users to operate general-purpose software, but some special programs have even used them to help speech-impaired individuals communicate linguistically through an electronically synthesized voice.

Because semasiographic signs communicate a set of concepts, not a series of phonemes, they do not necessarily express a single utterance. Instead, they express a set of utterances that share the same semantic content, or paraphrase one another. For example, a road sign showing the silhouette of a bicycle potentially expresses several English utterances: 'bicycle lane', 'bicycle route', 'bicycles permitted', 'cycling allowed', 'cycling route', etc. This sign also communicates a set of equivalent utterances in any other language, the speakers of which also recognize the conventional use of this image. Since the use of semasiographic signs is strictly limited to

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certain highly predictable situations, this type of sign obviously could never replace the phonographic sign. Nevertheless, semasiographic signs can be a very effective means of graphic communication.

Let us consider if words written in French or English could function semasiographically. If we recall our discussion of heterographic homonyms, we observed that the graphic form of these words can communicate more than just phonemic information. Their distinct visual appearance appears to communicate semantic information too. While we cannot claim that they function exactly as semasiographic signs—to do so, one would have to perceive a resemblance between the graphic form of these words and their referents—they do seem to occupy a place on a continuum somewhere between phonographic signs and semasiographic signs. The example of heterographic homonyms shows at least that the idea that some written words in French and English could function semasiographically is not completely implausible.

There is evidence that individuals sometimes perceive the shape of certain written words as simple pictures. In a well-documented case, the French author Paul Claudel

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104 "The existence of the so-called 'visual morphemes', that is, forms or spellings which convey the meaning only in writing, shows clearly that writing can sometimes function as a means of communication separately and in addition to speech." (I. J. GELB, A Study of Writing, p. 15).

105 Psychologists believe that fluent readers can read as quickly as they do because they recognize many familiar words by their distinct shape, or in other words as "pictures". See T. H. CARR, "Perceiving Visual Language", pp. 29:12-3.
described the visual associations he had with over sixty written words in French and English. Claudel claimed that in the word « Locomotive » he could see a depiction of a steam engine\textsuperscript{106}. In another case, I have personally known some English-speaking children who associated the word ‘eye’ with a close-up picture of a human face when they were learning to read and write. The two ‘e’s represented eyes and the ‘y’ a nose\textsuperscript{107}. They used this perceived resemblance to help them remember how to distinguish the spelling of this word from the personal pronoun ‘I’. In some circumstances we are even encouraged to make this kind of visual association with printed words. Many of us are probably familiar with the device that graphic artists sometimes use in printed advertisements, in which they integrate a printed word into a picture of something with which they want us to associate it. The word ‘moving’, for instance, might have a picture of a truck cab placed immediately in front of it, and pictures of wheels underneath it, so that the word appears to form part of a trailer.

\textsuperscript{106} “L’est la fumée, o les roues et la chaudière, m les pistons, t le témoin de la vitesse, comme dans une auto à la manière d’un poteau télégraphique, ou encore la bielle, v est le levier, i le siège, e la bouche d’accrochage, et le souligné est le rail !” (Paul CLAUDEL, « Idéogrammes occidentaux » in Paul CLAUDEL, Œuvres en prose : préface par Gaëtan Picon : textes établis et annotés par Jacques Petit et Charles Galpérine, ([Paris], Éditions Gallimard, « Bibliothèque de la Pléiade, no 79 », 1965), pp. 81-91, p. 83. He also expresses this idea in Paul CLAUDEL, « L’Harmonie imitative » in ibid, pp. 95-110, p. 102. Also related to this topic is Paul CLAUDEL, « Les Mots ont une âme » in ibid, pp. 91-5.

\textsuperscript{107} Paul Claudel made the same observation. See P. CLAUDEL, « Idéogrammes occidentaux », p. 82.
Our examples do not prove that any word written in French or English necessarily has a universally agreed-upon semasiographic meaning. Nor do they prove that all speakers of French and English associate simple pictures with any of the written words in their language. However, these examples do show that even in a phonographic writing system, the graphic images of words can sometimes function in different ways from what one would expect. In some circumstances, some speakers obviously do perceive written words as quasi-pictures of the things to which the words refer. When a speaker perceives a picture in a written word, that word ceases to be only a representation of certain sounds of speech; it also becomes a representation of the meaning that he or she attaches to those sounds. In other words, it acquires a semasiographic function.

We initially asked if literary theoreticians could use the same theoretical arguments to exclude the study of writing from literary studies, as linguists did to exclude the study of writing from their discipline, and after careful analysis, the answer clearly seems to be no. Rather than having a minor role in comparison to speech, writing is the predominant medium of communication for contemporary literature. People compose, transmit, and receive literature mostly in a written form, although they have less practical need to do so. Writing has clearly become more than just a device for recording and representing speech. Although contemporary authors still exploit the phonographic function
of writing, they have also become increasingly aware of its logographic, phraseographic and semasiographic functions. The uses of writing in modern literature are more complicated than linguistic theory would have us believe.
1.3. Visual and Aural Reception Contrasted

Contemporary notions of 'text' enable us to conceptualize the linguistic aspect of literature better because they are based on the premise of system parity. At a certain level of abstraction, we perceive that the written and spoken versions of literary text have the same linguistic identity. However, these kinds of theories might lead some people to think that the communicative medium of a literary work is unimportant.

The empirical evidence seems to indicate that the medium of communication might not be trivial. As we have seen, people seem to prefer literature in a written rather than a spoken form, although there are fewer practical reasons motivating this preference than ever before.

Perhaps the predominance of writing shows that writing and speech have different communicative potentials. Although both can transmit the same utterances, each may have some additional, yet different expressive potential that

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*F. de SAUSSURE, *Cours de linguistique générale*, pp. 46-7 [Course in General Linguistics, p. 26].*
contemporary notions of 'text' are not equipped to deal with. One way to test this hypothesis is to compare the written and aural reception of literary texts.

Although contemporary literary theoreticians have been interested in the reception of literary texts, our general understanding of this process is incomplete. Theoreticians have dealt exclusively with the reception of written literature and ignored spoken literature altogether. This situation may have occurred partially because they seldom encounter spoken literature and therefore have felt reading was more important. In addition, their research has tended to analyse only the higher-level processing of written literary texts. Although reception theorists generally take it as a given that people must extract the language of literary texts from writing and that some artefact displays this writing, they have not considered the possible effects that writing and the artefact containing it exert on the reception process.

One only has to consider the problem of the literary text from the receiving person's point of view to see that it makes sense to analyse how writing and the artefacts that contain it shape the reception process. For when an author writes something, he or she does not merely encode language

\[109\] To my knowledge, no literary theoretician has seriously studied the reception of spoken texts.

by means of graphic signs, but also determines a certain minimal context for the people who must eventually receive this language. This "context" consists of an object with writing on it and a set of procedures for apprehending the language it contains, which we call "reading".

If writing shapes the reception of the language that it is meant to encode, so does speech or any other medium of communication. It should also be apparent that each communicative medium structures the reception of language in a particular way and therefore creates a particular context. The contexts that the various media create may have some common elements, but they are not identical.

Let us refer to these various contexts collectively as "contexts of reception". This term is modelled on some terms coined by Martin Nystrand. In a more general discussion, Nystrand has taken this notion a step further and has distinguished two types of context for utterances, "context of production" and "context of use". He defines context of production as the occasion when a person produces an utterance, and context of use as the occasion when a person actually receives an utterance. He has gone on to suggest that written texts differ from spoken texts because their context of production and context of use do not

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coincide, whereas those of spoken utterances do.\(^{112}\) However, this assertion seems to oversimplify the process of written and spoken communication.

Although written texts may often have different contexts of production and use, we can find exceptions to this generalization. Scoreboards at sporting events are one. The notebooks through which the deaf Ludwig van Beethoven communicated are another. It is even difficult to support Nystrand's generalization about spoken texts, knowing that we can make sound-recordings of the human voice. Whenever we tape messages on telephone-answering machines and people play them back later, the context of production for these utterances necessarily differs from their context of use.

Depending on how one wants to define the term 'production', even some spoken utterances that have never been mechanically recorded may not fit this pattern. For example, when someone recites oral poetry that he or she did not compose, are the contexts of production and use identical? If the term 'production' refers to only the occasion when the person speaks, then the answer is yes. If it refers to the occasion when the poetry was composed, then the answer is no. Nystrand's generalization about contexts of production and contexts of use is clearly too simplistic.

\(^{112}\) Paul Ricoeur has used the same argument to account for the varying degrees of "semantic autonomy" of spoken and written texts. See Paul Ricoeur, "Speaking and Writing" in Paul Ricoeur, Interpretation Theory: Discourse and the Surplus of Meaning (Fort Worth, Texas Christian University Press, [1976]), pp. 25-44.
to explain the intricacies of written and spoken communication. Nevertheless, his distinction is useful for analytical purposes.

In the remainder of this section, I want to show some ways that the context of reception formed by writing differs from the one formed by speech. For heuristic purposes, let us imagine an experiment that will contrast silent reading with listening. I do not wish to trivialize the difficulties that one would encounter if one were to conduct a real experiment for this purpose. Many theoretical and methodological issues would have to be considered before one could design an adequate experiment, but let us assume that we have solved these difficulties.

Our hypothetical experiment consists of two parts: first, a person goes into a room and silently reads a poem; next, the person listens to a recording of someone reciting the same poem. Devices placed in unobtrusive places in the room gather quantitative data for us. Immediately after the experiment, we will interview the person to gather qualitative data.

By substituting the sound-recording for the book, we effectively change the medium of communication from writing to speech. In so doing, we expect to create two distinct contexts for the reception of the poem. Let us use the terms "reading context" to refer to the period when a person receives the poem via writing, and "listening context" to refer to the period when he or she receives it via speech. When we change the medium of communication, we expect that the person will behave differently as he or she receives the poem because its wording will manifest itself in different ways.

Writing conveys wording through visible marks or shapes, while speech conveys it through sound. Because writing is a spatial phenomenon and speech is essentially a form of vibration or kinetic energy, the poem would have a spatial dimension in the reading context but not in the listening context. Since a poem is typically written according to certain aesthetic conventions\(^{11}\), on one or more sheets of paper which eventually form a more complex object such as a book, magazine, manuscript, etc., its spatial dimension would seem magnified. We shall use the term 'bookwork' to designate these objects collectively.

Roman Jakobson has perhaps best described the mechanisms through which writing and speech realize

\(^{11}\) I. J. Gelb recognizes that aesthetic principles can govern the appearance of writing. See I. J. GELB, A Study of Writing, pp. 229-30, 251.
linguistic signs\textsuperscript{115}. In speech, the sounds that we associate with linguistic signs are produced individually and follow one another in time, in a "successive" or what is also sometimes called a "linear" manner\textsuperscript{116}. With writing, the shapes that we associate with linguistic signs appear fixed in space and two or more signs can be transmitted simultaneously\textsuperscript{117}. In this respect, the distinctive features of writing are organized and articulated along the same lines as other forms of visual expression\textsuperscript{118}. Some people may think that rows of written French or English that are read from left to right, have the same "successive" or so-called "linear" characteristic ascribed to speech\textsuperscript{119}.


\textsuperscript{116} The term is Saussure's: « Le signifiant, étant de nature auditive, se déroule dans le temps seul et a les caractères qu'il emprunte au temps : a) il représente une étendue, et b) cette étendue est mesurable dans une seule dimension : c'est une ligne. » (F. de SAUSSURE, Cours de linguistique générale, p. 103 [Course in General Linguistics, pp. 69-70]).

\textsuperscript{117} "A grapheme is perceived as a single configuration, or gestalt, and not as a set of lines and dots [...]" (D. CRystal, "Graphology" in D. CRystal, The Cambridge Encyclopedia of Language, pp. 194-207, p. 194).

\textsuperscript{118} "Visual forms--lines, colors, proportions, etc.--are just as capable of articulation, i.e. of complex combination, as words. But the laws that govern this sort of articulation are altogether different from the laws of syntax that govern language. The most radical difference is that visual forms are not discursive. They do not present their constituents successively, but simultaneously, so the relations determining a visual structure are grasped in one act of vision" (Susanne K. LANGER, Philosopby in a New Key: a Study in the Symbolism of Reason, Rite, and Art [3rd edition, Cambridge, Mass./London, Harvard University Press, [1957]], p. 93).

\textsuperscript{119} Consider these quotations, the first from a linguist who pioneered writing studies, the second from a literary theoretician, and the third from a typography researcher: "The substance of ink has not received the same attention on the part of linguists that they have so lavishly
but this is technically incorrect. Either they are confused by the original "line" metaphor that Saussure first used to help his students visualize a temporal sequence or they believe erroneously that people process written signs one at a time. In psychological terms, the procedure for extracting language from writing resembles the procedure for interpreting pictures more than it does the procedure for comprehending speech\textsuperscript{120}.

The decision to write French and English in straight lines was arbitrary. This form of representation does not replicate the properties of speech. Our predecessors could have agreed to write these languages in another way, from right to left, as in written Arabic or Hebrew, from top to bottom as in Chinese, or even back and forth across the page, as in the boustrophedon once used in ancient Greece\textsuperscript{121}. A better convention for representing speech's


so-called linear quality would have been to write each word in a message syllabically, with each syllable appearing on a separate piece of paper. This system would come closer to simulating the successive aspect of speech, but it still would not replicate it in every respect.

Because conventional writing displays many written characters at once, we can create larger graphic units such as titles, sentences, stanzas or epigraphs, that seem to have no equivalent units in speech. In addition, the positioning of these larger graphic units on the page, also called "layout" or "mise en page", follows conventional practices. For example, titles and epigraphs are placed at the top of a page, and footnotes at the bottom. The first letter of the first word in each line of a stanza is capitalized, and so on.

If our experimental subject were familiar with written literature, he or she would form a certain impression about


123 "Readers develop and require a large number of spatially organized schemes related to the way in which books and other kinds of written texts are organized. Among such schemes are those of specific genres -- newspapers are not set out in the way that magazines, novels, or textbooks are. All of these schemes, or specifications for various kinds of texts, are conventional. The appearance and organization of a book or a newspaper can vary considerably from one community or culture to another, and their schemes have to be known to us if we are to make sense of them. Other conventional rules of written discourse structure include organization into paragraphs, chapters, or sections, with titles and other kinds of heading, which readers as well as writers have to observe and expect." (Frank SMITH, Understanding Reading: a Psycholinguistic Analysis of Reading and Learning to Read [4th edition, Hillsdale, N. J./Hove/London, Lawrence Erlbaum Associates, Publishers, 1988], p. 14).
the piece that he or she was expected to read even before starting\textsuperscript{124}. The individual would see the stanzas on the page and recognize them as belonging to a poem and might even identify the poetic form (haiku, rondel, sonnet, verset, etc.) from the number of stanzas and their visual characteristics\textsuperscript{125}.

These larger graphic units would form the background against which the person would see individual words and phrases. During reading, these larger units can function in a sense like road signs because they guide us in the reception process. We may have even observed preliterate children involving themselves visually with books--flipping through pages to get a general sense of their linguistic content but unable to apprehend the wording. Seen in this light, these larger units have an important "paralinguistic" function\textsuperscript{126}. They make it easier for us to recognize a poem


\textsuperscript{125} "Genre schemes help both readers and writers. Their characteristic forms help readers by giving them a basis for predicting what a text will be like, that a novel will be divided into chapters in a particular way, that a scientific article will follow a certain format, that a letter will observe typical conventions. Readers become so accustomed to the genre schemes of the texts with which they are familiar that they assume they are natural, rational, and universal." (F. SMITH, Understanding Reading, p. 41).


Note that E. P. Hamp has used the term 'paragraphemic' to refer to a related, but more specialized notion. E. P. HAMP, "Graphemics and Paragraphemics", pp. 1-2.
when it is written than when it is spoken\textsuperscript{127}; but can also frustrate or disappoint us when they suggest one kind of linguistic content but contain another\textsuperscript{128}. More recently, specialists in various areas have begun to study how readers use these larger graphic structures\textsuperscript{129}.

Some genres of contemporary literature clearly play with the conventions of written language\textsuperscript{130}. In concrete poetry, poets create recognizable shapes or unusual kinetic effects by rearranging the lines of their writing. Some

\textsuperscript{127} "The first and most important point is that in written literature poetry is normally typographically defined. There are other factors in play too, but--trivial though this may sound--it has to be accepted that in our culture, the handiest rule of thumb for deciding on whether something is poetry or prose is to look at how it is written out: whether 'as verse' or not. On the surface, this rule of thumb makes it easy for even a schoolchild to differentiate quickly between 'prose' and 'poetry'." R. FINNEGAN, Oral Poetry, p. 25.


poets simulate line drawings of objects by curving their sentences, and thus reject the conventional line-by-line appearance of writing entirely\(^{11}\). Experimental novelists also create unconventional effects in their writing\(^{12}\). Some even transform their writing into rebuses by incorporating graphic symbols and pictures into it\(^{13}\).

As the communicative medium changed, our experimental subject would have to behave differently in order to receive the language of the poem. Because the poem's language would have a spatial existence in the reading context, the person would apprehend it primarily through a "visual procedure". This procedure would necessarily originate in the bookwork containing the poem; thus the bookwork would be an integral part of the reading context.

To apprehend the wording of the poem, the person would have to engage the bookwork through various senses. Sight would clearly play the dominant role, but we might find that other senses such as touch, smell, or hearing, would also


\[^{12}\] Certain works of Michel Butor fall into this category. For example Michel BUTOR, Mobile : étude pour une représentation des États-Unis ([Paris], Éditions Gallimard, [1962]).

become involved\textsuperscript{134}. If we imagine for a moment that the poem appears in a large leather-bound book, we can appreciate the extent to which other senses would contribute to the person's reading experience.

The leather from which the binding was made would have a particular texture and emit a particular odour, as would the paper. The book would have a certain weight and make a certain sound as the person leafed through its pages. These various sensations would form the background against which the person would apprehend the wording of the poem. The bookwork would therefore serve as an interface between the fictional world of the poem and the real world of the person receiving it.

In the listening context, however, the person would apprehend the poem primarily through an "aural procedure". Since the language of the poem would manifest itself through sound, the person would associate it with fewer sensations. One could argue that if the person in the experiment saw the recording device, like the bookwork, it should also be considered an integral part of the listening context.

\textsuperscript{134} Consider this quotation from a fluent reader, author and critic Alberto Manguel: "I read with the whole body. I say aloud the passages I like; I touch the book. The whole of me has to respond to the writing." (quoted in Val ROSS, "'I read with the whole body'", \textit{The Globe and Mail}, no. 44,723, Monday, April 12, 1993, p. C1).

Psychologists recognize that bodily senses (somatic, vestibular, kinaesthetic and tactile, etc.) are part of the reading process and are trying to understand their role. See Mildred C. ROBECK/Randall R. WALLACE, "Integration of Sensory Systems" in Mildred C. ROBECK/Randall R. WALLACE, \textit{The Psychology of Reading: an Interdisciplinary Approach} (2nd edition, Hillsdale, N. J./Rove/London, Lawrence Erlbaum Associates, Publishers, 1990), pp. 243-70.
However, we could show that this was not so by conducting the experiment in such a way that the person could not see it. We could mask any effect it might have by covering it or placing it behind the person. It would be impossible to mask the effects of the bookwork in a similar way.

To apprehend the wording of the poem in the reading context, the person would have to perform certain tasks. First, he or she would have to look at the bookwork. However, looking, in itself, would not be sufficient to apprehend the wording. If it were, everybody with some vision could read. Several other "intrapersonal" conditions would have to be satisfied before the person could go from seeing the bookwork as an "object-with-writing-on-it" to perceiving the "writing-on-the-object".

The person would have to manipulate the bookwork to expose the area where the written language appeared. The person would also have to recognize that the marks in this area were writing. To accomplish this task, the person would have to have learned through previous contact with bookworks to associate writing with certain visual features. He or

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she would also have to be able to look at this area in a selective way to "perceive" the writing in it.  

A final condition for going from perceiving the "writing-on-the-object" to apprehending the "language-in-the-writing" would be a knowledge of the language itself. To convince ourselves of this, we only need to think of our encounters with documents written in an unfamiliar language. We knew that they were intended to transmit language and might have even deduced from their graphic features what they were about, but we could not attribute precise linguistic meaning to them.  

Thus we would discover in the reading portion of our experiment that the person used a special set of low-level procedures to begin to apprehend the language of the poem. However, once the person had apprehended some wording in a segment of writing, he or she could use linguistic knowledge to anticipate the language contained in an adjacent segment. A low-level hermeneutic process, in which graphic signs were used to interpret linguistic meaning and vice versa, would enable the person to sustain the higher levels of the reception process:

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137 See F. SMITH, Understanding Reading, pp. 67-8.  
140 "Readers need to make sense of the visual information in a text in order to be able to read that text, but reading is much more than the
We would also observe that the person had a limited capacity for processing writing. The average number of words written on a page would be greater than the number that he or she could process at a given moment. Although the person could vaguely see all the words on a page, he or she could not apprehend the language that they contained in a single gaze. The person could only extract language effectively from the writing focused on the area of the eye known as the "fovea", and limited parts of the "parafovea". He or she would have to process each page of writing in small amounts.

As with speech, it would take time to apprehend the language that writing contained. Thus Roman Jakobson's contention that during the perception of visual signs, "the spatial dimension takes priority [over the temporal one]" seems misleading because it understates the role

identification of visual information. In a sense, reading is what you do with visual information; the visual information is just the beginning." (F. SMITH, Understanding Reading, p. 61).


of the temporal dimension in reading.

During reading, we would observe that the person unconsciously causes his or her eyes to make a series of jumps known as "saccades" and stops known as "fixations". By running the experiment with several subjects, we would find that each person made saccades and fixations at different points on the same page. Unskilled readers would make more saccades and fixations and become more involved with the writing at the graphemic level. Reading character by character, they would also tend to vocalize or subvocalize the language as they went. Unskilled silent reading would more closely resemble oral reading.

Those who read fluently, however, would not have to process writing graphemically. They would recognize more complex patterns in the writing, and therefore process it at other levels too, such as that of the morpheme, word, or phrase. These readers would make fewer saccades and fixations per page of writing and take less time to...
apprehend the language it contained. Fluent readers would also refrain from sounding out individual words and concentrate more on comprehending the sense of groups of words. Thus fluent silent reading would appear very different from oral reading.

If we also ran a similar reading experiment in which we varied the genre of the text between literary and nonliterary texts, we would observe that different reading techniques were used. We could ask the individual what he or she thought the purpose of each kind of text was. We would find that the person altered his or her technique according to the perceived function of the text.¹⁴⁷

¹⁴⁷ "[...] comprehension of text is a matter of having relevant questions to ask (that the text can answer) and of being able to find answers to at least some of those questions. To use a term I introduced earlier--reading depends on the relevance of the reader's specification of the text." (F. SMITH, Understanding Reading, p. 61). See also T. H. CARR, "Perceiving Visual Language", p. 29:33; E. J. GIBSON/H. LEVIN, The Psychology of Reading, pp. 5, 454-65.
1.4. Some Theoretical Implications for Wolfgang Iser's Theory of Reception

Writing and speech obviously transmit the language of literary texts in substantially different ways and consequently the procedure for apprehending written language is very different from the procedure for apprehending spoken language. What are the theoretical implications of these differences for Wolfgang Iser's theory of reception?

In his book, The Act of Reading¹⁴⁸, Wolfgang Iser gives a general account of the written reception of literary texts which he calls a theory of aesthetic response ["Wirkungstheorie"]. For him, literary reception inevitably revolves around the construction of mental images of a fictional world¹⁴⁹. The essential stimulus for this image-building process is the "network of response-inviting structures" that he claims are implicitly located in the language of the literary text and he calls the "implied reader"¹⁵⁰.

According to Iser, a reader constantly interacts with this network as he or she tries to visualize the narrative content of the text. Since the narrative of a literary text

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¹⁵⁰ W. ISER, The Act of Reading, p. 34.
portrays its fictional world from various perspectives--Iser specifically mentions only four perspectives, those of the narrator, characters, plot, and fictitious reader, but there could be others--visualizing its content is not a simple matter. A reader must often assess and reconcile conflicting information about what is occurring in the fictional world. The literary text acquires a coherent global meaning only to the extent that the reader deals with the narrative information in this way. There is no "correct" way for a reader to accomplish this task. In Iser's words: "[it] can be fulfilled in different ways, according to historical or individual circumstances."\textsuperscript{152}

The important theoretical question that we must ask of Iser's theory here is the following: Does this implied reader reside entirely in the language of a literary text, or does its communicative medium--in our case the one that we will be most concerned with is writing--also contribute something to this structure? It is not immediately clear how Wolfgang Iser would respond to this question. In his book, he neither compares the listening and reading processes nor comments on the qualitative and quantitative aspects of the images that readers are supposed to construct. We can only answer this question ourselves by comparing the image-

\textsuperscript{151} W. ISER, The Act of Reading, p. 35.

\textsuperscript{152} W. ISER, The Act of Reading, p. 37.
building that potentially takes place in written and aural reception.

If we find that a medium of communication cannot affect the reception of a literary text, then the implied reader resides entirely in a text's language and we can generalize this concept to both visually and aurally received texts. If we determine, on the other hand, that writing potentially has some special effect on the reception of a literary text, then it would become necessary for us to modify the concept of implied reader to recognize the potential effect that a particular medium has during the reception process.

I would like to formulate an answer to our question. First I will look briefly at the topic of mental images. My aim here is not to advance the theoretical understanding of mental imagery, but to summarize some things that psychologists have learned about it so we may work through this problem in a more informed way. Secondly, I will compare the image-building that potentially occurs during visual and aural reception.

Mental imagery is not only a phenomenon that we all know something about through introspection, but also one that many disciplines have studied. Philosophers have been consistently preoccupied with it since the classical period. In the twentieth century, the interest of psychologists in this subject appears to have varied in inverse proportion to
their interest in behaviourism. Mental imagery has also been a key concept in literary studies, where a theoretician has suggested that it "has been second only to the problem of language in the evolution of modern criticism."

We will take the expression "mental image" to mean "any thought representation that has a sensory quality" and the expression "mental imagery" to refer to these kinds of thoughts collectively. These types of images differ from the "percepts" or immediate "sensory impressions" that we form from external objects or stimuli and are involved in the processes of "seeing", "hearing", "smelling", etc. Percepts are "direct images" to the extent that they inform us about the immediate conditions in our environment, whereas mental images are "indirect images" because they are stimulated from our internal thought process and do not necessarily relate to our immediate environment. Let us also refer


to the mental images that the wording of a literary text seems to generate as "narrative imagery".

We might begin by asking why the wording of a literary text can cause language-users to experience narrative imagery? Although he does not directly answer this question, psychologist Rudolf Arnheim explained the connection between mental images and language in his book, Visual Thinking.157 Two factors seem to make it possible for us to experience a narrative: first, mental imagery plays a role in the perception process itself; and second, language correlates words with certain percepts.

To elaborate on the first factor, psychologists now understand that our perception of external objects or stimuli is not confined to what goes on in a particular sensory organ.158 We use a form of mental imagery to transform pure sensations into a percept, or a mental representation of something meaningful or recognizable.159 We form these percepts by mentally comparing current sensory

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158 "[...] perception cannot be confined to what the eyes record of the outer world" (R. ARNHEIM, Visual Thinking, p. 80).

stimuli with similar stimuli that we have previously
experienced\textsuperscript{160} and stored in our memory as a generic
image\textsuperscript{161}. The understanding here is that generic images are
not stable and we continually adjust them as we encounter
particular manifestations of a phenomenon. Thus, for
example, when we encounter an unfamiliar species of tree, we
update our generic image of a tree to accommodate the new
species.

As for the second factor that makes the experience of
narrative imagery possible, Arnheim explains that a
connection exists between language and perceptual memory.
Although much of our thinking about the world around us is
intuitive or perceptual and does not involve language, we
use words to stabilize certain perceptual memories\textsuperscript{162}.
Consequently our language has an albeit limited perceptual
value.

Another psychologist, Allan Paivio, has developed this
notion further in his theory of "dual coding". According to
this, words are coded for both verbal meaning and a
nonverbal imagery code\textsuperscript{163} and we can use both codes

\begin{itemize}
\item \textsuperscript{160} "A perceptual act is never isolated; it is only the most recent
phase of a stream of innumerable similar acts, performed in the past and
\item \textsuperscript{161} For a discussion of how sensory impressions or percepts are
stored as memories in the brain see Mortimer MISHKIN/Tim APPENZELLER, "The
\item \textsuperscript{162} R. ARNHEIM, \textit{Visual Thinking}, pp. 232-3.
\item \textsuperscript{163} For details see: Allan PAIVIO, "Imagery and Language" in Allan
PAIVIO, \textit{Imagery and Verbal Processes} (Hillsdale, N. J., Lawrence Erlbaum

interchangeably to comprehend utterances. Concrete utterances (e.g. "The rich physician carried a black umbrella.") tend to be understood through the nonverbal code, whereas abstract utterances (e.g. "The national election indicated a secure future.") tend to be understood through the linguistic code.

The implication of Arnheim's and Paivio's theories for reception theoreticians is that we can experience narrative imagery through language because words are often linked to the percepts that we have stored as memory images. We not only use these stored percepts to perceive the things around us, but we must also use them to construct or infer mental images from language itself. Once we construct narrative images through this mechanism from the language of a text, it becomes possible to inspect and manipulate them using our internal thought processes.

Another question that we need to ask is, what sort of mental images comprise narrative images? Do all the mental images that a person forms while reading a literary text

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necessarily constitute narrative imagery? Psychologists recognize that many kinds of mental images exist and they usually describe specific images according to their most obvious phenomenological characteristics. These may include the sensory mode in which the image seems to manifest itself (auditory, visual, gustatory, olfactory, tactile, somatic, kinaesthetic), the vividness of the image (conscious thought image, hallucinatory, unconscious image, etc.), the context in which the image appears (occurring while falling asleep [hypnagogic], occurring while waking [hypnopompic], during a flashback, etc.), the effect it has on perception (illusory, distortional, synaesthetic, etc.), or finally, the content of the image (memory image, imaginary image, autoscopic image, eidetic image, etc.)\(^{166}\).

This classification system provides us with a means for describing and analysing the mental images that seem to accompany reading. We can say that the content of narrative imagery that seems to originate from the language of a literary text consists of conscious imaginary thoughts. As to the sensory modes in which narrative imagery seems to manifest itself, there may be several. Let us assume for the moment that we are only interested in the narrative images that occur during silent reading. Since a reader must imagine characters, space, actions, we can say that the narrative imagery consists primarily of visual and auditory

images of concrete entities. Characters and space must consist of visual images. Dialogue and the sounds that accompany the characters' actions consist of auditory images.\textsuperscript{167} Since image formation can occur through other sense modalities, we can also assume that narrative imagery is not necessarily restricted to visual and auditory images. Depending on the subject matter of the text being read, one may also imagine tastes, odours, body movements, and body sensations.

It should also be apparent that during silent reading, the imaginary content of narrative imagery may in turn evoke secondary memory images with imaginary content from previous encounters with texts. Thus a character depicted in the text we are reading may remind us of a character in another story; or similarly, its space may trigger the memory of another fictional space. Narrative imagery may also evoke memory images the content of which is real. A character’s mannerisms could remind us of those of an acquaintance, or a fictional space may cause us to recall a similar place that we have visited, or seen in photographs. We may refer to

\textsuperscript{167} "From an introspective viewpoint, the internal monologue that often appears to accompany reading does not seem to depend on direct subvocalization and does appear to go on even during suppression. This putative phenomenon, which we shall term the "inner ear," does not seem to depend on articulation and may represent some form of auditory imagery. It seems obvious that some form of auditory imagery does exist, since we can imagine the sound of a creaking door or a symphony orchestra or the call of a sea gull--all sounds that we are not capable of articulating at all accurately." (Alan BADDELEY/Vivien LEWIS, "Inner Active Processes in Reading: the Inner Voice, the Inner Ear, and the Inner Eye" in A.M. LESGOLD/C. A. PERFETTI eds., Interactive Processes in Reading, pp. 107-29, p. 120).
these kinds of mental images respectively as "intertextual" and "extratextual" memory images. In addition, the percepts that we form through sensory contact with a bookwork and the writing it contains, may also evoke mental images, such as memories of other bookworks.\(^{168}\)

We can therefore see that the mental images that a silent reader potentially experiences are not strictly limited to narrative imagery. He or she experiences the text as a composite of several types of mental images. While the person reading appears to focus principally on the narrative imagery that the language of the text stimulates, he or she will be aware of other kinds of mental images hovering about on the periphery. These peripheral images will form a certain context for the narrative imagery.

With perhaps only one exception, what we have said about the potential formation of narrative imagery during the visual reception of a literary text would also seem to apply to aural reception. The exception is a form of auditory image known as "inner speech". During silent reading, it not only enables us to imagine the monologues and dialogues of fictional characters, but it also apparently helps us to read more effectively. Experiments have shown that if people deliberately suppress inner speech during silent reading, their comprehension is adversely

\(^{168}\) "[Mental images] enrich the presently given experience by a context of related imagery." (R. ARNHEIM, "The Reading of Images and the Images of Reading", p. 83).
affected. Our personal experience also tells us that people’s comprehension of a text can suffer when, for whatever reason, they cannot form this type of image. The novels of Michel Tremblay may be impenetrable to those who are unacquainted with the dialect depicted in them. Some of us may have found a translated version of a novel by Tolstoy or Dostoyevsky difficult to read because we were unfamiliar with its source language and therefore unable to form adequate auditory images of its character and place names.

Inner speech would not, however, seem to figure in the narrative imagery of a listener, because it would not be necessary if someone were already reciting the wording of a literary text. A listener may still conjure up suitable ambient sounds for the fictional space and experience onomatopoeia, but we would have to consider inner speech to be a redundant feature of aural reception.

Thus, because inner speech occurs during the visual reception of a literary text, but not during its aural reception, we can say that the narrative imagery that potentially accompanies these two forms of reception is qualitatively different. We can also say that a literary text’s medium of communication not only determines the role of the receiving person but also has some effect on the

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reception process because it alters the quality of the mental images.

Narrative imagery potentially experienced during visual and aural reception may differ in other qualitative and quantitative respects. A fluent silent reader directly controls the rate at which the wording of a text is extracted from a bookwork. Because many written signs can be perceived at once, the reader may do this very quickly if he or she wishes or may deliberately slow the rate of his or her reception. Consequently, the potential range of time axes for the visual reception of a literary text is more variable than for aural reception.

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171 "[...] when we read for experience, we are reluctant to be deprived of even a moment. We do not encourage anyone else to say 'Don't bother to read the last chapter--the butler did it.' Often we slow down as we near the end of a novel, as we might at the end of a good meal, to protract the experience." (F. SMITH, Understanding Reading, p. 49).

172 The concept of 'time axis' is part of Iser's theory; see W. ISER, The Act of Reading, pp. 148-50. For a comparison of an oral reading and silent reading of the same text consider the following data. The various editions of Anne Hébert's novel Kamouraska published by Éditions du Seuil each have 243 pages of running text, of which the equivalent of approximately 56 pages are left blank. If each line contains 46.20 characters or 9.8 words (figures based on averages calculated from the first 10 lines on page 115 of these editions), and there are 34 lines on each page, then an average of 1,571 characters or 333 words are on each page, and approximately 135,720 characters (187 pages x 1,571 characters per page) or 62,271 words (187 pages x 333 words per pages) are in the novel.

The running time of one unabridged sound-recording of this novel (Anne HÉBERT, Kamouraska, interprété par Danielle Nault [Toronto, Canadian National Institute for the Blind/Institut national canadien pour les aveugles, « Le Livre parlant », 1976, 6 cassettes, monophonique, 4 pistes, 1-7/8"/sec.]) is approximately 9 hours, which represents a reading rate of about 15,080 characters per hour (135,720 characters ÷ 9 hours) or 6,919 words per hour (62271 words ÷ 9 hours).

If we compare these rates with the silent reading rates reported from two sources we can see that oral reading is much slower. The most conservative estimate of an adult's silent reading rate is 200 words per minute (E. J. GIBSON/H. LEVIN, The Psychology of Reading, p. 539). This converts to a rate of 12,000 words per hour, which makes silent reading 1.7 times faster than oral reading.
By contrast, a listener can only indirectly control the rate at which he or she apprehends the wording during an oral reading of a literary text. Two factors, the linear quality of speech and the oral delivery of the person speaking, ultimately limit the potential range of time axes for the spoken reception of a text. The listener becomes in a sense a "captive audience" for the person speaking. Although a listener may play a sound-recording faster or slower, or ask a story-teller to speak more quickly or slowly, he or she cannot control the duration of the reception process as effectively as a silent reader, and the results are not always aesthetically pleasing.

By varying reading technique, a person effectively shortens or prolongs the period during which image-building takes place. Depending on the content of the narrative imagery, we can envision situations where building narrative images at a faster or slower pace, may enhance or reduce the impact of these images. For example, it would be preferable

In experiments conducted with francophone "speed readers", the slowest readers were found to process prose passages at an average of 106,000 characters per hour, and the fastest 304,000 characters per hour (F. RICHAUDEAU, La Lisibilité, pp. 226-8). They processed between 15.3 and 44.9 times more characters than the person reading in the sound-recording. Although people probably seldom use a speed-reading technique to read literary texts, this comparison shows that silent reading is not only faster than oral reading, but also creates a greater range of possible time axes for the reception of a literary text.

readers and listeners have different, but overlapping problems: listeners have to understand in real time, but readers can refer backward and forwards in the text [...]" (M. STUBBS, Language and Literacy, p. 13; see also chapter 5).
to read an action-filled detective novel quickly, or a reflective text slowly\textsuperscript{174}.

With reading, it is difficult to assure that a person constructs narrative images in a prescribed sequence. A reader can move backwards or forwards at will through the bookwork. The conventional paralinguistic features of writing make it easier for a reader to preview a literary text or locate a precise point in it simply by flipping through its bookwork\textsuperscript{175}. Although readers are by convention supposed to construct the narrative images in the order prescribed by the bookwork, this does not always happen in practice. Readers can become confused about some detail and have to reread passages. When curious, they may jump ahead in the bookwork to find out how the story ends and then return to the place where they left off reading. When bored, they may choose to skip passages. By comparison, many things prevent listeners from varying the image sequence of literary texts to the same extent as readers, things such as the social constraints placed on recitations and public readings and the crude random-access features of audio equipment.

\textsuperscript{174} Literary theoreticians do not appear to have analysed the significance of the duration of narrative images. However, musicologists have studied an analogous phenomenon in musical performance; see "Agogic" in Harvard Dictionary of Music, p. 24.

\textsuperscript{175} Literary texts that do not respect the paralinguistic conventions of writing--for example, Paul BOUSSAC, Les Demoiselles : roman ([Paris], Les Éditions de Minuit, [1970]) which lacks paragraphs, or Gérard BES-SETTE, L'Incubation : roman (Montréal, Librairie Déom, coll. « Nouvelle prose, n° 2 », [1965]) which has few paragraph indentations and lacks periods--may frustrate our attempts at this.
One final question we must ask is, given the same text: can the use of different media potentially cause a person to imagine substantively different narrative contents? Iser addresses the problem of the substantive content of narrative images in his model through the concepts of "determinacy" and "indeterminacy", and the concepts of "repertoire" and "strategy". In his theory, our response to a text depends to some extent on what it does and does not tell us about its fictional world, in other words on both its determinacy and indeterminacy. We perceive the determinate aspects of a text to the extent that we have a repertoire of conventions at our disposal and accepted strategies for applying them.

When Iser talks about this repertoire, he has in mind the pragmatic conventions that readers invoke to create the illusion of the fictional situation. However, as we have seen, it is possible to distinguish a more basic set of conventions governing the extraction of language from a particular medium. If we consider that language manifests itself differently in writing and speech, we can see that the written and spoken versions of a text contain

176 "[...] the mixture of determinacy and indeterminacy conditions the interaction between text and reader [...]" (W. ISER, The Act of Reading, p. 24).

177 "The conventions necessary for the establishment of a situation might more fittingly be called the repertoire of the text. [...] The repertoire consists of all the familiar territory within the text. [...] references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged [...]" (W. ISER, The Act of Reading, p. 69).
potentially different degrees of determinacy. To illustrate this point, let us look at the following passage:

En vain, je tente de m’écarter de ce centre lumineux. Le bourg tout entier semble plongé dans l’obscurité. Il n’y a que ma maison de la rue Augusta, au coin de la rue Philippe, qui émerge éclatante, comme un éclat de verre. Je voudrais m’éloigner. Retrouver la rue Georges et ma maison natale. Échapper à l’emprise de cette redoute demeure de la rue Augusta.\textsuperscript{178}

As we silently read it, the details of what is happening seem straightforward. The narrator, whom we would know to be a woman only if we had read the preceding pages, is outside her house. She wants to leave it and return to where she lived as a girl.

However, if we were listening to this passage, would we imagine the same events? How would we interpret the initial words of the last two sentences, « retrouver » and « échapper » if we could not see how they were spelled. Would we take them to be infinitives that were elliptically linked to the verb « voudrais » in the previous sentence (« Je voudrais m’éloigner. »)? Or would we construe them as imperatives (retrouvez, échappez) issued by the seemingly desperate protagonist or someone else? We might even take them to be past participles (retrouvée, échappée), which would suggest that the narrator had quickly succeeded in escaping to her childhood home, or was imagining that she had achieved her goal.

One may be tempted to answer these questions by saying that it would depend on the intonation or diction of the person reciting the passage. However, this also proves the point that speech and writing convey the language of the literary text through different systems and, consequently, the linguistic information from which we are supposed to construct narrative images may differ slightly. A reader must rely on orthography and punctuation to disambiguate the language of a text, whereas a listener must rely on prosodic and paralinguistic features of speech—loudness, tempo, pitch, rhythm, duration, pauses, voice quality and gestures—to do the same. Thus the narrative imagery that a person may build from the written and spoken versions of a literary text may not be identical or have the same degree of determinacy.

Conventional writing usually enables us to disambiguate syntax and lexical items more easily than speech does, however, it is not always the most effective or appropriate medium of communication for a literary text. Some stylistic devices may be more effectively conveyed through speech. For example, a listener can easily recognize an ironic passage in a story when the skilled story-teller modulates his or her voice in a certain way, or winks at the audience. The silent reader has a more difficult task inferring irony from the printed page. Sometimes writing is too efficient or precise. It can specify syntax and lexical items so well that a stylistic device that works well in speech may pass
unnoticed in writing. This is the case with puns which exploit the ambiguities of spoken language.

Thus the indeterminacy of a literary text varies as a function of its communicative medium. Iser attributes a great deal of importance to the indeterminate elements of the literary text; they constitute an essential feature of the implicit reader\(^7\). He identifies two types of indeterminacy in texts; he calls one type "spots of indeterminacy" ["Unbestimmtheitsstellen"]\(^8\) and the other "blanks" ["Leerstellen"]\(^9\).

The concept of 'spots of indeterminacy' comes from Roman Ingarden who used it to designate the kind of vagueness that inevitably exists in the content of the narrative imagery. He explains this concept with an example of a story about an old man whose hair colour is left unspecified\(^10\). According to Ingarden, the reader of this story would complete this missing detail in his or her mind's eye. Based on personal experience and a sense of what had taken place in the text, the reader would probably assume that the man's hair was grey, rather than black or

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\(^7\) W. ISER, The Act of Reading, p. 170-9 [Der Akt des Lesens, pp. 267-80].

\(^8\) W. ISER, The Act of Reading, pp. 182-203 [Der Akt des Lesens, pp. 284-315].

brown. This process is also referred to as the "completion of the intentional object"\textsuperscript{183}.

Although Iser plays down Ingarden's spots of indeterminacy by saying that readers do not necessarily fill them in\textsuperscript{184}, they are free to do so if they wish. It is reasonable to assume that at some point a person will supplement the image of a character or an action with intertextual or extratextual memory images. In fact, visual artists must do this when they illustrate texts. When illustrations accompany a literary text, the reader is confronted with a more complete image of the fictional world, and it does not always correspond to the one he or she is constructing.

Let us also consider the concept of "blanks" which, according to Iser, play key roles in the image-building process because they stimulate this activity\textsuperscript{185}. Blanks are a more difficult concept to define than "spots of indeterminacy". Iser has described them in various ways as "a paradigmatic structure [...] initiating structured operations in the reader"\textsuperscript{186} and as a "structure that regulates but does not formulate the connection or even the

\textsuperscript{183} W. ISER, The Act of Reading, p. 177.

\textsuperscript{184} W. ISER, The Act of Reading, pp. 176-8.

\textsuperscript{185} "Communication in literature, then, is a process set in motion and regulated not by a given code but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment." (W. ISER, The Act of Reading, pp. 168-9).

\textsuperscript{186} W. ISER, The Act of Reading, p. 203.
meaning [of narrative segments].\textsuperscript{187} Simply put, blanks occur at any moment during reception when a reader tries to reconstitute or grasp the narrative whole of text by establishing connections between its various narrative elements.\textsuperscript{188}

The difficulty resides in the fact that blanks are "not a given, ontological fact."\textsuperscript{189} Readers sometimes encounter them at specific points in a text but more commonly they will insert them at various points throughout the reading process; these, however, will not necessarily be located in the same part of the text on subsequent readings. In Iser's words, blanks "shift" and their location in a text varies according to the reader, and the particular reading. Still, Iser's theory implicitly expresses the idea that the medium of communication does have some bearing on the way that a person experiences these blanks. In the following quotation he describes how blanks can be found between the chapters of written texts:

The threads of the plot are suddenly broken off, or continued in unexpected directions. [...] These sudden changes are often denoted by new chapters and so are clearly distinguished; the object of this distinction, however, is not separation so much as a tacit invitation to find the missing link.\textsuperscript{190}

\textsuperscript{187} W. ISER, The Act of Reading, p. 196.
\textsuperscript{188} W. ISER, The Act of Reading, pp. 108-9.
\textsuperscript{189} W. ISER, The Act of Reading, p. 167.
\textsuperscript{190} W. ISER, The Act of Reading, p. 196.
By using chapters and paragraphs to segment their texts, authors delay reading and create potential blanks that are fixed. Elsewhere, Iser discusses how serial novels exploit the blanks created by chapter endings to heighten the suspense of the text. We can think of other typographic devices that create similar effects. Chapter headings and running titles, because they reiterate themes, are also a means of suggesting to readers where it is appropriate to make connections between the various narrative segments of a text. By convention, bullets (●), asterisks (*), periods (en 194., à Oran) or suspension marks (... la montagne de B...) indicate that some aspect or portion of the narrative has been deliberately omitted and needs to be filled in by the reader's imagination.

Compared with writing, speech has more limited means for marking blanks. Silence is perhaps the only


192 Charles DUCLOS, Les Confessions du Compte de *** suivi de Considérations sur les mœurs de ce siècle : introduction par Olivier de Manvy ([Lausanne], Éditions Rencontre, « Bibliothèque Rencontre des lettres anciennes et modernes », [1970]). Stendhal also made extensive use of this device in novels such as Le Rouge et le noir and La Chartreuse de Parme.


nonlinguistic means by which a person reciting a text can indicate to a listener where a blank, in Iser's sense, should be experienced\textsuperscript{195}. A person may of course mark such points linguistically by addressing his or her listeners with a question (\textit{Qu'est qui s'est passé par la suite ?}) or an injunction (\textit{Réfléchissez-y !}). Or similarly, he or she may avoid specifying narrative information by using using generic lexical items or expressions (quelque chose, un machin, Monsieur Un Tel, il était une fois, etc).

We initially asked to what extent Wolfgang Iser's implied reader was a structure residing entirely in the language of a literary text. Based on the picture of reading that we have pieced together, the language of a literary text still appears to be the most important factor stimulating the narrative image-building in the mind of a reader. An undeniable cause-and-effect relation exists between language and narrative images. This relation is not only confirmed by our introspective knowledge of the reading process, but also by what psychologists like Rudolf Arnheim and Allan Paivio tell us about language and mental images. Wolfgang Iser was correct to frame his concept of implied reader initially in linguistic terms.

However, we wanted to test Iser's concept more rigorously. We asked if writing could also be implicated in some way in the image-building activity that occurs during reading. We saw that it transmits the wording of a literary text very differently than speech. Most notably, writing conveys an explicit paralinguistic message about the genre to which the literary text belongs. A person has access to this message even before he or she begins to apprehend the language of the text. Speech does not function in this way. Unless a person is explicitly told the genre of a spoken text, he or she must deduce it while listening to the text.

A reader may potentially build narrative images from writing that are qualitatively and quantitatively different from those he or she would build from speech. When the text is written, it becomes potentially easier for a person to build narrative images in a sequence that deviates from the one suggested by the language of the text. It also becomes possible to vary the pace of image-building and the duration of the individual images. The content of narrative images may even vary substantively because writing sometimes specifies syntactic and lexical information in ways that speech does not, or because the illustrations that may accompany the written text may suggest a different content.

Finally, we determined that the wording of a literary text was not the only phenomenon capable of stimulating the thoughts and imagination of a reader. The writing and the bookwork used to transmit this wording have a particular
appearance that may also stimulate mental images in the reader-viewer. The reader therefore responds not only to the language that he or she extracts from writing, but also potentially to the appearance of the writing and the bookwork that serve to transmit it.

Based on these observations, we can conclude that the network of response-inviting structures Iser calls the implied reader does not entirely reside in the language of the literary text. In addition to the network implied in the language of the text is the network implied in the communicative medium itself. In the case of writing, this second network is very much concerned with suggesting ways for the reader to interact with the language of the literary text it is intended to transmit.

It is therefore possible to distinguish two different, yet interrelated, structures in Iser's implied reader--one in the language of the literary text and another in the medium of communication. Consequently, it would be appropriate for us to think of Iser's implied reader as having two components: one that is linguistic in nature and that we may call an "implied receiver" and another that is graphic or material in nature and that we may call an "implied viewer". By analogy, if we were to apply this model to the problem of aural reception, we would have to speak of an "implied receiver" and an "implied listener". The written and spoken versions of the same literary text would
theoretically contain the same implied receiver but their implied viewer and implied listener would differ.

In a way, Iser recognized that a reader responds to writing and all its material aspects when he discussed blanks at the end of chapters in a novel. He was suggesting that the layout of the writing and the structure of the bookwork indicate to a reader that this is an appropriate place to perform the mental operations that he associates with blanks. However, he did not explicitly acknowledge that a reader would have to interact with two distinct structures.
2. The Polymorphic Bookwork

2.1. Receiving a Literary Text
Through a Different-Looking Bookwork

In the previous chapter, we observed that writing and speech transmit language differently and concluded that these communicative media must affect our reception of literary texts at least to some extent. We coined the term "implied viewer" to refer to the particular way that writing and bookworks structure our reception of texts. In this section, we will analyse this structure from another angle by asking what happens when we transmit literary texts through different-looking writing or bookworks.

Early in 1988, while working at York University's Scott Library, I was fortunate to discover two early editions of Anne Hébert's short story, "La Robe corail". Two popular Quebec magazines had published these editions within three months of each other in 1940. The captions on their initial pages informed me that this story had won first prize in a literary contest that had taken place as part of the Festival-concours de musique du Québec, a large musical competition held in Montreal in 1940.

I previously had thought that "La Robe corail" had appeared only in Le Torrent, Anne Hébert's well-known

collection of short stories\textsuperscript{197}. None of her biographers had indicated that she had participated in this contest\textsuperscript{198}, nor had her bibliographers ever mentioned that this story had been published separately\textsuperscript{199}.

Since I had found both editions within a short time of each other, I could place them side by side and compare them. Although both editions were illustrated, the illustrations bore no resemblance to each other, as we can see from the following figures:

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure1.png}
\caption{Comparison of illustrations.}
\end{figure}


Figure 2 A facsimile of the first page of "La Robe corail" in the magazine Paysana.
LA ROBE CORAIL

PAR ANNE HÉBERT

Cette Une de la télévision, la télévision est une chance. Elle est la télévision et exalte dans le teint la réalité et le caractère. Elle est la télévision et dévoile une scène. Cette scène est la télévision et présente certains personnages.

En ce qui concerne le rôle de la télévision dans la vie sociale et culturelle, il est remarquable que, bien que la télévision soit née dans un pays comme le France, elle ait su s'adapter aussi bien dans d'autres pays. Elle a su soigner les besoins des peuples et les aider à comprendre le monde. Elle a su rendre la vie plus belle. Elle a su s'adapter et s'adapter encore. Elle a su se faire connaître et se faire aimer. Elle a su se faire comprendre et se faire accepter.

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Figure 3 A facsimile of the first page of « La Robe corail » in La Revue populaire.
One is an idyllic sketch showing a young woman reclining on a grassy slope beneath a tree. Her eyes seem dreamily closed as she holds a bouquet of flowers above her head. A large straw hat lays on the ground nearby.

The other illustration consists of a halftone reproduction of a black-and-white photograph under which a caption appears. In the bottom right-hand corner of the photograph, a young woman stands erect, gazing into the centre of the picture apparently at a large and elaborately decorated cross. On top of the cross, a sculpture of a rooster is perched. On the ground below, stands a dog with its back close to the cross, eyes peering into the distance, as if watching for something on the horizon. In the edition illustrated by the sketch, the title, set in a heavy sans serif type and enclosed in a wavy border suggestive of pieces of yarn, cuts diagonally through the centre of the first page. The typography of the running text, judging from the line length, spacing and typeface, resembles that of a book. The layout of the other edition's initial page looks like one we typically see in a news magazine. It places the running text in four narrow columns. The photograph is situated at the bottom of the page beneath the

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200 I later identified it as Radiant Heavy.

201 I later determined that this edition was set in a version of Garamond, a typeface most often used in book production.
two inner columns. The typeface used for the title of this edition is in a heavy "brush stroke" style\textsuperscript{202}.

Although I knew that « La Robe corail » tells of a young woman who is quickly rejected by the man with whom she experiences her first love affair, each edition seemed to present the story to me in a different light. The edition illustrated by the sketch stressed its fictional nature. The symbolism of the flowers in the sketch suggested that she had innocently participated in the affair\textsuperscript{203}. Because the first page had many features that I associate with books and not magazines, its typographic treatment suggested to me that the short story had a certain literary merit. The other edition gave me a completely different impression. The journalistic appearance of its first page and the photograph showing a real person acting in the role of the protagonist, seemed to convey the idea that the story was realistic. And the obvious Christian symbolism in the photograph--a cross, representing salvation, and a rooster, alluding to Peter's denial of Christ on the night before the Crucifixion--suggested that this female character felt more repentant than innocent for her actions.

The appearance of these editions had led me to form two very different impressions of this literary work. I

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{202} I later identified it as Cartoon Bold.
\item \textsuperscript{203} An editor, probably Françoise Gaudet-Smet, had also deleted the most compromising part of the passage describing how the couple had spent their evening together.
\end{enumerate}
\end{footnotesize}

\pagebreak
concluded that the editors of the magazines in question were not only transmitting the text of this story, but also were attempting to influence its interpretation by deliberately manipulating the graphic elements of their publications. As I became more familiar with Anne Hébert’s other works, I realized that what I had experienced with these early editions of « La Robe corail » was not unusual. The more I examined various editions of her poems, short stories and novels, the more I realized that both my perception of a text’s content and my perception of the significance of this content depended to some extent on the physical characteristics of the printed object that was transmitting the text.

What can we learn about the implied viewer from this example? First, the implied viewer is not a permanent and immutable feature of a written literary text. It can change whenever the physical characteristics of the bookwork transmitting the text change. Secondly, the implied viewer potentially suggests certain things about the text that it transmits. It appears to inscribe another perspective on the fictional world of the literary text, namely the perspective of the publisher. Although this perspective is not one that Wolfgang Iser mentions, if we are correct, his so-called
role of the reader must also comprise this perspective\textsuperscript{204}.

We have assumed that the publisher deliberately selects the graphic elements of the bookwork and intends them to communicate something. Some people may challenge these assumptions. They may also ask to what extent the appearance of a bookwork has to change before we can perceive that the implied viewer has changed. We will try to answer such questions and objections in the pages that follow.

\textsuperscript{204} "The fictitious reader is, in fact, just one of several perspectives, all of which interlink and interact. The role of the reader emerges from this interplay of perspectives, for he finds himself called upon to mediate between them [...]" (W. Iser, \textit{The Act of Reading}, p. 33).
2.2. Printing, Publishing and Republishing

Although publishers normally use the writing process known as "printing" to duplicate literary texts, only rarely have authors used it to create literary works\textsuperscript{205}. They have traditionally handwritten or typed their texts and consequently the "original format" of most literary texts has been either the manuscript or the typescript. Some authors have heavily revised their works once they existed in the form of printer's proof sheets\textsuperscript{206} or private editions\textsuperscript{207}, but publishers have discouraged this practice because it increases their costs\textsuperscript{208}. Recently, authors have begun to use personal computers equipped with word-


\textsuperscript{206} Honoré de Balzac typically used several sets of printer's proof sheets to create a work. For an anecdotal account see Stefan ZWEIG, \textit{Balzac : le roman de sa vie}, trad. par Fernand Delmas (Paris, Éditions Albin Michel, [1950]), pp. 168-71 [Balzac, trans. by William Rose/Dorothy Rose [New York, Viking Press, 1946], pp. 141-4; Note facsimiles of a manuscript page and a printer's proof sheet, \textit{ibid}, pp. [xii-xiii]].

\textsuperscript{207} Before publishing a new play by George Bernard Shaw, the playwright's publisher typically had about fifty copies of a late draft printed for the people involved in its production. Any changes to the text made in rehearsal or during the play's run were recorded on these copies. The final published version of the play incorporated these revisions. See James \textit{SHAND}, "Author and Printer: G[eorge] B[ernard] S[haw] and R. & R. C[lark]: 1898-1948", \textit{Alphabet and Image}, no. 8, 1948, pp. 3-38, pp. 22-4; in Paul A. BENNETT ed., \textit{Books and Printing: a Treasury for Typophiles} (Cleveland/New York, World Publishing Company, "Forum Books", 1963)), pp. 381-401, p. 393.

\textsuperscript{208} Publishing contracts routinely contain clauses that financially penalize an author if he or she revises more than 10% of the original text at the proof stage. Robert LAFFONT, \textit{Éditeur} (Paris, Laffont S. A., [1974]), p. 135.
processing software which enables them to create copies of their texts in an "electromagnetic" format.

Normally, we do not read literary texts in their original format unless we are literary scholars. Original literary manuscripts are considered precious artefacts and therefore are kept in special departments in libraries where public access is strictly controlled. Occasionally facsimile manuscripts and typescripts are produced, but these are also intended for researchers, not the reading public.

We may make the same argument about texts in an electromagnetic format. Some universities have established archives for both literary and nonliterary electromagnetic texts, but they too are primarily intended for scholarly research. Some people have enthusiastically predicted that literary texts will eventually be issued mostly in an electromagnetic format. Although commercial publishers are now successfully issuing dictionaries, encyclopedias and telephone directories in an electromagnetic format, this

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format is more suitable for randomly consulted texts than it is for texts like literary works that are read more or less continuously.

By convention, literary texts must still be printed before the public reads them\textsuperscript{212}. Why must they be printed? What is the significance of the printing process? We can cite many practical advantages that printing has over manual writing processes. Printing makes the reproduction of written texts easier and faster. When all the copies of a text are printed from one setting of type, they appear more uniform. Printing can also make written wording more legible\textsuperscript{213} and compact. Printed wording typically occupies less space than handwritten or typewritten wording. More words can appear on a page, and pages can be made smaller. This ultimately lowers the cost of a written text.

However, before concluding that printing is superior to manual writing processes, we should also consider the extent to which printing changes the original appearance of a

\textsuperscript{212} The phenomenon of \textit{samizdat} or "self-published" texts which appeared in the Soviet Union represents an attempt to subvert this convention. It involved the clandestine circulation of copies of manuscripts and typescripts amongst members of the public. These written texts lacked the printed format that people associated with the officially controlled literature that the state publishing houses issued. Their unusual format therefore conferred a special social significance on these texts. See J[osephine] W[OLL]/J[ohn] G[LAD], "Samisdat" in Handbook of Russian Literature, pp. 383-4.

literary text. Type cannot reproduce an author's unique handwriting. Printing removes the physical traces that an author leaves in the traditional original formats. It also eliminates other types of marks that may inform us of how an author composed a work. The telltale signs of revision, irregular spellings, marginalia, "doodles", and so on, disappear when a text in an original format is printed. Printing also removes any evidence that the author was engaged in other kinds of activities while writing. We may notice that an author's burning cigarette or cup of coffee has left a mark on a manuscript or a typescript and deduce something from this. Because printing modifies the original appearance of a written literary text, it may suppress nonlinguistic information that may be useful to future readers, information that may enable them to construct an image of the context in which it was produced.

Printing changes the status of a written text from that of a private document to that of a potentially public document. We must emphasize the word 'potentially' because, although printing is by convention necessary for the publication of a literary text, it is by no means a sufficient condition. In most cities of any size, there are printers and typesetters who make it their business to

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transform written texts from an original format into a printed format. Any author with the financial resources can hire them to perform this task. However, one could not say that this author has published his or her text unless he or she was also able to distribute the printed copies of it to the public.

We may have heard stories of would-be authors who, perhaps with the help of friends or relatives, began writing careers by hiring someone to print their work. Although some of these success stories are true, most aspiring authors who venture into self-publishing probably fail to attract the public and end up with a large quantity of books that nobody wants either to read or buy. These authors learn an important lesson. While "printing" a text is easy, "publishing" a text, in other words making it public, is more difficult.


217 Ten-year-old Gustave Flaubert may have claimed to have become a "published" writer after a family friend, Amédée Mignot, had lithographic facsimiles made of two of his texts, but technically he did not become one until much later. See H. LOTTMAN, Flaubert: a Biography, pp. 12, 17-8.

Publishing texts involves more than just hiring a printer. It also requires knowledge of the book trade, business skill, a certain expertise in distributing texts to the public, and some luck. While few individuals have this expertise, commercial publishers make it their business to acquire and develop it.

The concerns of commercial publishers differ from those of an individual who tries to publish his or her text. Unlike the individual who usually loses money in a solo publishing venture, commercial publishers cannot afford to have an unprofitable operation. If publishers want to remain in business, they must expect that in the long term, the proceeds from the sales of their books will at least equal what it cost to produce them. And ideally, they would hope to exceed this minimum financial expectation and make a profit.

Therefore publishers must take financial considerations into account when selecting manuscripts for publication. The financial risk that is an inherent part of the publishing business, often makes publishers cautious. Before accepting a manuscript for publication, they must first ask themselves if they would lose money by turning it into a book. Often the answer is that they cannot afford to publish the manuscript that they are examining. This factor no doubt

accounts for the extremely high rejection rate for
unsolicited manuscripts\(^{220}\).

It is not easy for publishers to spot the "right"
manuscript, the one that will be a commercial success,
amongst the large number they see each year. We must not
assume that because one publisher has rejected a manuscript,
it will never become a profitable book. Publishers are not
infallible in their assessment of manuscripts. Although they
weed out many second-rate texts, they also turn down
manuscripts that will achieve commercial success for one of
their competitors\(^{221}\).

Even once a publisher decides to turn an apparently
promising manuscript into a book, there is no guarantee that
the resulting book will break even, let alone turn a profit.
In publishing, perhaps more than in any other business,
financial success can be elusive\(^{222}\). A rule of thumb known

\(^{220}\) According to some estimates, only one unsolicited manuscript out
of a thousand ever becomes a book. P. SCHUWER, « La Recherche de l’anti-
hasard », p. 53.

\(^{221}\) Gaston Gallimard always regretted that his young firm, acting
mostly on the advice of André Gide and Jean Schlumberger, had refused to
publish Marcel Proust’s Du Côté de chez Swann. He also lamented the re-
jection of Céline’s Voyage au bout de la Nuit. See Pierre ASSOULINE,
Gaston Gallimard : un demi-siècle d’édition française [(Paris], Éditions
Balland, [1984]], pp. 57-8, 201-4 [Gaston Gallimard: a Half-Century of
[1988]], pp. 38-9, 160-3].

\(^{222}\) We are reminded of Gaston Gallimard’s remark to Robert Laffont
who was a newcomer to French publishing at the time: « Vous ne serez pas
un éditeur tant que vous parlerez de certitude. Après quarante ans de ce
métier, je ne peux vous dire qu’une chose, c’est qu’on ne sait jamais rien
du sort d’un livre [...] » (R. LAFFONT, Éditeur, p. 78; P. ASSOULINE, Gaston
de l’anti-hasard », p. 54).
amongst French publishers as "Diderot's Law" [« la loi de Diderot »] predicts that about seven out of ten books published will lose money\textsuperscript{223}. We must therefore assume that most literary texts making it into print for the first time, will also fail commercially and ultimately disappear from the marketplace. Publishers will republish only a fraction of the new literary texts that they offer to the public each year\textsuperscript{224}.

\textsuperscript{223} « (sur dix titres publiés deux ou trois se vendent assez pour récupérer les frais de fabrication, six ou sept perdent de l'argent, un seul fait du bénéfice et permet à l'éditeur de continuer sa tâche) » (Jean-Marie BOUVAIST/Jean-Guy BOIN, Du Printemps des éditeurs à l'âge de raison : les nouveaux éditeurs en France, 1974-1988 [[Paris], La Documentation française/SOFEDIS, [1989]], p. 21). It is named after the philosophe Diderot who gave it a slightly different formulation in 1767: « [...] de compte fait sur dix entreprises, il y en a une et c'est beaucoup qui réussit, quatre dont on recouvre ses frais à la longue et cinq où l'on reste en perte. » (« Lettre historique et politique addressée à un magistrat sur le commerce de librairie [...] » in D[enis] DIDEROT, Œuvres complètes : édition chronologique : introduction de Roger Lewinter : tome 5 ([Paris], Le Club français du Livre, 1970), pp. 299-381, p. 341).

See also R. ESCARPIT, La Révolution du livre, p. 123 (1st edition, p. 119) [The Book Revolution, p. 115]. For a recent assessment of this rule of thumb see P. SCHUWER, « Le Trauma de la grande diffusion » in P. SCHUWER, Éditeurs aujourd'hui, pp. 79-92, p. 87.

\textsuperscript{224} « Très peu de livres ence la vie longue. Sur cent ouvrages publiés, il en reste à peine dix de vendables au bout d'un an et encore dix fois moins vingt ans plus tard. » (R. ESCARPIT, La Révolution du livre, p. 127 (1st edition, p. 123) [The Book Revolution, p. 119].
2.3. What is a Polymorphic Bookwork?

Our analysis of the two editions of Anne Hébert's « La Robe corail » showed that the appearance of a short story can change when it is republished. If we examine the rest of this author's published works, we will also discover that some texts that she has written in other genres--most notably poems and novels--have undergone similar transformations as they were republished. From this we must conclude that any genre of literary text is apt to change its appearance when it is republished.

Further analysis of these texts with a changing appearance reveals that they sometimes have a bookwork devoted entirely to them--a novel typically appears by itself in a book--and sometimes share a bookwork with one or more texts--a poem typically appears in an anthology or magazine along with other texts. Let us call these two types of publications respectively, a "unitextual bookwork" and a "multitextual bookwork".

Since the changes in the appearance of republished texts do not seem limited to any literary genre or type of bookwork, we must conclude that they result from the publishing process itself. To simplify our discussion of these changes in the appearance of printed texts, let us concentrate on the novel, a genre that normally appears as a unitextual bookwork.
To begin, we shall assume that copies of novels often look different after the novel has been republished. Whoever wants to prove this to him- or herself can examine the copies of a well-known novel in a large library or secondhand bookstore. This person will probably discover that the copies of this novel do not resemble one another in every detail.

What do we mean when we say that the copies of a novel look different? This question is not an easy one to answer since it is possible for the copies of any novel to "look different" in several respects.

Let us illustrate this problem by first looking at the example of a novel that has only been published once. We shall call this novel 'A'. On the one hand, the copies of novel 'A' will have an identity as physical objects because they belong to a large class of objects called "books". All members of this class share a unique form--an idealized configuration of paper, ink and binding material, that differs from the form we perceive in other objects such as cars, clothing, tables, etc. On the other hand, all the copies of this novel look the same to us; they have the same-looking covers, format, title page, etc. Since no other books look identical to the copies of novel 'A', its copies also have a unique physical identity within the class of objects that we call books. The copies of novel 'A' will form a unique subclass of books. We will presume that because the copies of novel 'A' look the same, they also
transmit the same text and therefore have a unique linguistic identity.

If we say that the copies of novel 'A' "look different", we are of course referring only to the physical characteristics of the copies of this novel. However, the word 'different' is potentially ambiguous because it could refer to two kinds of differences that readers can perceive in a copy of novel 'A'. It could refer to the qualities that all copies of novel 'A' share and distinguish them as a subclass of books--we will call this "general difference". It could also refer to the qualities that a reader perceives in only one copy of novel 'A'--we will call this "particular difference".

Readers can perceive general difference as a pattern of bibliographic features that are common only to copies of novel 'A'. To recognize general difference they do not need to see all the copies of novel 'A', but they do need to have some idea about which features of books are repeatable and which are not. An inexperienced reader may have to compare several copies of a novel, but an experienced reader should only need to see one copy. As readers learn to extrapolate the features that identical-looking books share, they also acquire a rudimentary understanding of what causes these

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225 Theoretically, the text of this novel could contain variants resulting from "stop-press" changes. This type of change was common when books were produced with moveable type on slower printing presses, but today it is rare because of the widespread use of printing plates and high-speed presses. In any case, we could not perceive the variants without meticulously collating copies of the novel.
features. They will learn that these result from certain events over which a publisher has some control--typesetting, printing, binding, and so on.

Readers also learn that certain isolated events will change the appearance of individual copies of novels as they are read or circulated. Books may become damaged as they are shipped to stores. Publishers deliberately mark the complimentary copies of books they give to reviewers, or the copies they "remainder", or sell cheaply. In libraries, staff may routinely discard the dust jackets of newly acquired copies or replace the original worn-out bindings of older volumes. Readers may deliberately alter a book's appearance by inscribing it with dedications or marginalia, affixing book plates to it or removing its pages or illustrations. They may accidentally change the way a book looks too, by leaving scratches, dirt, chewing gum, coffee stains, etc., on them. Even harsh atmospheric conditions will physically change a book. Too much light will cause a book's cover to fade or its paper to turn yellow. Improper amounts of humidity cause a cover to warp or to suffer from mildew.

Although the kinds of events that we have described potentially affect every copy of novel 'A', in practice it is unlikely that they would affect every copy in the same way. As the copies of novel 'A' are distributed to different members of the public, they occupy different places at different times. Thus each copy of novel 'A' will be
transformed differently, and, at least in theory, all the identical-looking copies of novel 'A' could eventually appear very different from one another.

Particular difference results from events that transform the appearance of individual copies of novels. Readers learn from experience to recognize particular difference against the background of general difference. The kinds of events that cause particular difference might at first seem trivial, but they are a major concern for people who deal with books. Publishers must try to produce books resistant to the inevitable degradation that these events will cause. Librarians must allow library patrons to use books, but must also preserve them for future generations. The measures that librarians take in anticipation of these kinds of damage-causing events ultimately determine how readers will use books in a library. Booksellers also realize that if the appearance of a book deteriorates too much, an individual may not even want to buy or read it.

We should be interested not only in the general difference that copies of novels exhibit but in their particular difference, too. A study of the particular difference found in "association copies" of books—in other words, books that have belonged to or been used by

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226 Material bibliographers believe that many standard bibliographic features were gradually added to books to guard against this type of deterioration. Thus the title page was not originally intended to identify the content of a text, but to protect the pages of the book. Similarly, the half-title page was added to protect the title page. Today, we have reached the point where, the shrink-wrapping protects the dust jacket, which protects the binding or cover, which protects the end-page, etc.
identifiable readers—may inform us of the circumstances in which historical readers, both individuals and identifiable groups, experienced texts. Particular difference may even provide information about how certain people reacted to texts. Little has been written about how people transform the appearance of books when they use and distribute them. Although the phenomenon of particular difference falls beyond the scope of this thesis, it clearly merits some study.

Having explained the concepts of general and particular difference, let us consider a more complex case of a novel 'B' which has been republished. When we say that the copies of novel 'B' look different, the situation to which we are referring becomes potentially more complicated. The complication does not arise from the phenomenon of particular difference. This type of difference will also affect the copies of novel 'B', in the same way as it did the copies of novel 'A'.

The complication originates in the way that general difference appears in the copies of novel 'B'. With novel 'A', all the copies necessarily had the same bibliographic features because this novel had only been published once. In other words, only one form of general difference appeared in the copies of this novel, and consequently all the copies of

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227 Roger E. STODDARD, *Marks in Books, Illustrated and Explained* (Cambridge, Mass., Houghton Library, Harvard University, 1985) appears the only study of this kind.
novel 'A' belonged to the same subclass of books. This would not necessarily be the case with the copies of the republished novel 'B', the bibliographic features of which would probably exhibit two distinct patterns.

Although the copies of a republished novel could exhibit many different features, let us assume for the moment that those of novel 'B' are identical except for their covers. Half the copies have the same-looking red cover and the other half have the same-looking green cover. Because some of the covers of novel 'B' look different, we would perceive two forms of general difference in the copies of this novel. Instead of having one subclass of books transmitting a text, as with novel 'A', we would have two subclasses of books transmitting the same text.

In truth, it would not matter how many different bibliographic features we could spot in the copies of a type 'B' novel; provided the features were distributed according to two patterns, we would still have two subclasses of books. We could imagine the other extreme, for example, where we found two completely different sets of bibliographic features in the copies of novel 'B'. Although the copies would appear more dissimilar than similar, there still would be only two subclasses of books. The example of novel 'B' shows that we can classify the bookwork used to transmit a novel, or any text for that matter, according to the bibliographic form that we can perceive in it. When a novel is transmitted by two or more forms of book, we can
say that we are dealing with a "polymorphic" bookwork or that the bookwork exhibits "polymorphism". By analogy, when only one form of book seems to transmit a novel, we can say that we are dealing with a "monomorphic" bookwork or that the bookwork exhibits "monomorphism". A republished novel may become polymorphic.
2.4. Some Characteristics of Polymorphic Bookworks

In the previous section we used the expression "a subclass of books" to refer to any books that happen to transmit the same text and share the same bibliographic form. Since this expression is very cumbersome, we need a simpler term for expressing this idea. I propose that we use the term 'version' for this purpose. Thus when we say that a certain novel has two "versions", we will understand that we are referring to its bibliographic form and not its linguistic form.

If we were to examine some novels with polymorphic bookworks, we could begin to categorize them according to the characteristics of their versions. For instance, we could group these novels according to the number of publishers who had produced their versions. Sometimes we would find that only one publisher had produced all the versions. Here we would say that the versions had the "same imprint". Other times we would find that more than one publisher had produced the versions. In this case, we would say that the versions had "different imprints".

We could also date versions of novels by examining their title pages or colophons. The versions of a novel would typically exhibit one of two temporal patterns. When a certain amount of time had elapsed between the publication of each version, a diachronic pattern would appear. In such cases, we could refer to the dissimilarities in the
bibliographic form of each version more properly as "changes".

If we were to take any novel (novel 'X') with a bookwork exhibiting this type of temporal pattern, and plot the periods when its versions were available to the public on a histograph, it would tend to look as follows:

![Histograph diagram]

**Figure 4** A histograph showing the publication pattern of a type 'X' novel.

Here the periods when the versions were available appear as a set of horizontal bars on the graph. We have identified each period with a different letter of the alphabet (A, B, C, ...). As we can see, the bars representing these periods tend to follow one another sequentially and therefore they exhibit a linear pattern. A so-called classic novel, one so liked that it was consistantly republished in a contemporary form, would fit this pattern.

When the versions of a novel had been published during the same period, a synchronic pattern would appear. In such cases, we could refer to the dissimilarities in their
bibliographic form more correctly as "differences". If we were to take a novel (novel 'Y') with a bookwork showing this type of temporal pattern and plot the periods when its versions were available on another histograph, it would resemble the following example:

![Histogram showing the publication pattern of a type 'Y' novel.](image)

**Figure 5** A histogram showing the publication pattern of a type 'Y' novel.

As on the previous graph, the periods when each version of the novel was available appear as a set of horizontal bars. As before, we have identified the periods with letters of the alphabet, but since all the versions were available at approximately the same time, only one letter (A) appears on the graph. We have identified the specific subperiods when each version was available by assigning them subscript numbers (\(, \), \(, \), \(, \)). Since the versions of a type 'Y' novel are available simultaneously, the bars corresponding
to their periods of availability would tend to exhibit a nonlinear or vertical pattern on the graph. An example of a novel following this pattern would be a "best-seller" that was quickly published in several formats (hardback, paperback, book-club edition, limited edition, etc.).

We would discover during our investigation that some novels with polymorphic bookworks exhibited both diachronic and synchronic patterns—such as a popular novel with a long and varied publishing history might do. We could use the same graphing techniques as before to make a chart for a novel (novel 'Z') representing this group. The resulting histograph would look similar to the following example:

![Histograph Example](image)

**Figure 6** A histograph showing the publication pattern of a type 'Z' novel.
The graph for novel 'Z' would look more complex because it would combine the characteristic patterns of a type 'X' and a type 'Y' novel.

By studying many versions of novels, we would eventually discover that the variables of imprint and publication pattern were independent of each other. In other words, any number of publishers could produce the versions of any type of polymorphic bookwork. Initially, we would expect to find that most versions of a novel would have the same imprint because only one publisher would possess the copyright to the work. Under some circumstances, however, this right could be extended by agreement to other publishers. Over time we would expect to find that most novels with polymorphic bookworks would become different-imprint novels as copyrights expired and as new publishers appeared on the scene or established ones went out of business.

So far, we have assumed that when a publisher publishes a version of a novel, all the copies of it are printed at the same time. Theoretically, this practice seems to make sense. For if we believe that book publishing is a form of manufacturing, there would be good reasons for printing the copies only once. Larger production runs enable

\footnote{In the case of Anne Hébert’s novels, this has happened for three reasons: when a book club has acquired the right to publish or distribute it to their subscribers (see Appendix 'A', versions 2.4, 2.6, 5.3, 5.4, 5.5, 5.6, 5.9, 7.2); when a special limited edition was produced (version 2.5); or when an edition with a special use was issued, for example, a large print book (version 1.3).}
manufacturers to take advantage of a principle that economists call the "economy of scale", according to which the average unit cost of producing something decreases as more of it is produced. By printing a version in one large "press run" instead of in several smaller ones, a publisher could reduce the average production cost of a copy of a novel, and potentially make more profit.

In practice, however, we find that publishers do not produce their novels according to this ideal scheme. Publishers who have printed a version of a novel only once, more often than not, have initially ordered a small press run, not a large one. And they would have decided not to have the version reprinted either because the demand was insufficient to warrant a second printing\(^{229}\), or because they had only intended to print the version once as a "limited edition"\(^{230}\).

Only rarely would publishers try to publish a new novel through a single large printing. Publishers would typically print only a small number of copies of it, and wait to see how the public responds. If it became a commercial success, they would still reprint it in small production runs as

\(^{229}\) None of Anne Hébert’s novels falls into this category. Her least commercially successful novel, Héloïse, has appeared only in a trade-edition format but has been printed at least three times since 1980 (see Appendix ‘A’, version 4.1).

\(^{230}\) Several limited editions of Anne Hébert’s novels exist. See Appendix ‘A’, 2.2, 2.4, 2.5, 5.5.
required to meet the demand\textsuperscript{231}. Our initial assumption about the printing practices of publishers is therefore incorrect.

Commercial publishing always involves some uncertainty. Publishers never know in advance exactly how many people will buy the novel that they are publishing\textsuperscript{232}, yet they must still instruct their printers to produce a specific number of copies. That number is usually an estimated figure. Publishers will arrive at it by assessing the financial risk involved in the venture. That risk will depend on the reputation of the novel’s author—the novels of first-time novelists being the most difficult to sell. It will also depend on how much interest they feel that the novel can generate, which is not necessarily in direct proportion to its literary merit\textsuperscript{233}.

On the one hand, publishers must not have too many copies printed, or else they risk tying up their capital for a long time. If the copies sell slowly, the publishers will

\textsuperscript{231} As early as 1904, Henri Baillière recommended: "Ne tirez pas à trop grand nombre : sans doute, c’est bien tentant, quand toutes les grosses dépenses sont faites, quand la presse roule, et que, par son traité avec l’auteur, on a le droit de forcer le chiffre du tirage, il n’y a plus à payer que quelques rames de papier, et quelques heures de machine" (Henri BAILLIÈRE, La Crise du livre [Paris, Ernest Flammarion, Éditeur, [1904]], p. 87).

Robert Escarpit has labelled the practice of printing books in small quantities as "Malthusian" (R. ESCARPIT, The Book Revolution, pp. 126-7).

\textsuperscript{232} Publication by subscription is one method for eliminating this guesswork.

\textsuperscript{233} "Le chiffre du premier tirage est fixé en fonction du genre et du sujet du livre, de la notoriété de l’auteur et de l’espérance de succès que nous imaginons." (R. LAFFONT, Éditeur, p. 137).
not recover their printing costs fast enough to publish other titles or they even risk losing a great deal of money. On the other hand, publishers must expect that every novel they publish will potentially succeed, otherwise they would not assume the responsibility for publishing it. The publishers' solution to this quandary is to be conservative in estimating the demand for their novels. When publishers do not have enough copies to meet the public's demand, it is not as serious a problem as when they have too many. More copies can always be printed.

Our discussion of publishers' printing practices highlights an important point, which is that publishing a version of a novel is different from printing a version of a novel. These two events may or may not coincide. When a version of a novel fails to attract buyers or its publication is intentionally limited to a single printing, publishing and printing take place simultaneously and the terms seem synonymous. But when a novel becomes commercially successful, the publication of a version becomes an ongoing process that may necessitate several printings. This reprinting activity will occur whether a novel has a monomorphic or polymorphic bookwork. The following chart illustrates a combined publishing and printing history for our hypothetical novel 'X'. It is identical to the first

\[\text{\textsuperscript{234} "Il est bien rare que ce chiffre corresponde exactement à la vente réelle : s'il est supérieur, il entraîne la constitution de stocks, terreur de l'éditeur ; s'il est inférieur, il nécessite une réimpression." (R. LAFFONT, Éditeur, p. 137).}\]
chart we saw, except for the series of points under the bars which indicate when the copies of each version might have been printed:

![Diagram showing publication and printing patterns of a type 'X' novel.](image)

**Figure 7** A histogram showing the publication and printing patterns of a type 'X' novel.

Having established that publishers often reprint commercially successful versions of novels, we must try to understand how reprinting might affect the appearance of such versions. In theory, the reprinted copies should look identical to the ones previously produced if nothing in the printer's working environment changes.

However, printers do not usually reprint versions of novels under such ideal conditions. Although they may come close to recreating a previous working environment, they probably will never duplicate it. Over time, type, printing plates and printing presses can get dirty or wear out, changes which eventually reduce the quality of the printed
image. New printing plates may not match the original plates in every detail. The characteristics of paper and ink may vary from one batch to the next. Atmospheric conditions which can also affect the results of the printing process, change from one day to the next.

A change in any variable in the printing process can introduce variants into the appearance of the reprinted copies. The variants may be especially noticeable if the copies have a coloured cover or dust jacket because colour lithography introduces additional steps into the printing process\textsuperscript{235}. Colour printing requires a separate printing plate for each colour of ink being applied to the paper. Three-, four- and five-colour printing processes are common. The plates are produced from a full-coloured original known as a "camera-ready" through a process called "separation". Even under the best conditions, the results of this process are variable. If a long period has elapsed between the printings of a version, the chances of obtaining different results are further increased because the dyes in the camera-ready copy can fade over time.

Printing a coloured image is thus more complicated than printing a black-and-white image. Inks must be matched to colours of the camera-ready copy. If the inks are not

applied evenly to the plates during the printing operation, different results will be obtained even within the same printing run. Therefore, when printers reprint a novel with a coloured cover or dust jacket, it is highly probable that variations will appear from one printing to the next.236

It should be apparent from our discussion that these types of variants originate in random events or events that a publisher or printer cannot completely control or anticipate. We will therefore also refer to these types of variants as "unintentional variants". Because these types of variants do not affect a novel's wording, we can also call them "nontextual variants".

If we examine the printings of many versions of novels, we will also discover that sometimes publishers deliberately introduce nontextual variants into reprints which we shall call "intentional variants". These modifications most often appear on the covers or in their "preliminary" and "end" pages of books. Publishers may decide to take advantage of a reprinting to update the bibliographic form of a text so that it will conform to current publishing standards. For example, in the 1980s the general form of

236 Colour variants are particularly noticeable on the covers of the paperback versions of Anne Hébert's novels. Compare, for example, the front covers of the two printings of Anne HÉBERT, Les Enfants du Sabbat : roman (Paris, Éditions du Seuil, coll. « Points, roman, n° R117 », [1983]). Both printings have the same picture of a procession of nuns in a chapel, but the red colour in the picture on the first printing seems brighter than in the picture on the second printing. Similar colour variants appear in the photograph reproduced on the front cover of the five printings of Anne HÉBERT, Kamouraska : roman (Paris, Éditions du Seuil, coll. « Points, roman, n° R67 », [1982]). The colour of the snowy background in the photograph ranges from a sepia to a gray-blue colour.
French books changed when two special identification marks, the International Standard Book Number (I.S.B.N.)\textsuperscript{237} and the product bar code\textsuperscript{238} became standard features. As publishers reprinted versions of novels that had been issued without an I.S.B.N. or bar code, they had to add these new features.

Publishers may also have special reasons for altering versions of novels. They may want to increase the price printed on their covers, or put different publicity on them\textsuperscript{239}. Versions of novels often contain a list of the author's other works that have appeared in book form. When their authors are still actively writing, publishers must update these lists periodically. Similarly, when versions of novels contain photographs of authors who are still alive,

\begin{footnotes}
\item[237] See « I.S.B.N. (International Standard Book Number) » in J. DREYFUS/F. RICHAUDEAU éds., La Chose imprimée, p. 312. The first version of an Anne Hébert novel to have an I.S.B.N. was Les Chambres de bois : roman : préface de Samuel S. de Sacy (Paris/[Montréal], Éditions du Seuil, [hors collection n° 18], [1979]). The first of Anne Hébert's novels to be printed in France with an I.S.B.N. was Héloïse : roman (Paris, Éditions du Seuil, [1980]). Any version of her novels reprinted in France after 1980 also acquired an I.S.B.N.
\item[239] Compare the quotations praising Kamouraska on the back cover of each of the printings of Anne HÉBERT, Les Enfants du sabbat : roman (Paris, Éditions du Seuil, [1975]). The quotations from Châtelaine and Roger Giron of France-Soir which appear on the first printing are replaced with quotations from Alain Bosquet of Le Monde and Pierre Kyria of Combat on the second and third printings.
\end{footnotes}
Publishers will try to keep them current as well\textsuperscript{240}. Publishers may change the format of a novel so that they can take advantage of a different size of paper or new printing equipment\textsuperscript{241}. If any small errors or omissions have crept into a printing of a novel, publishers might want to take the opportunity, when reprinting it, to have them corrected so that the latest copies will conform to their original specifications\textsuperscript{242}. By the same token, each time a novel is reprinted, new mistakes or omissions can appear\textsuperscript{243}. Although we are most concerned with nontextual variants in this thesis, we should also mention that variations in

\textsuperscript{240} Éditions du Seuil usually reproduces a black-and-white photograph of an author on the back cover of their trade editions of literary texts. The photograph is occasionally modified or updated. Notice the changes in photographs used on the thirteen printings of Anne Hébert's Les Chambres de bois. Printings one through five show a close up of a young author from the chest up. The same photograph appears on printings seven through eleven, but it has been enlarged to show more of the author's face and less of her clothing. Printings twelve and thirteen have a photograph of a more mature-looking woman.

\textsuperscript{241} Around 1986, Éditions du Seuil reduced the format for their collection « Points » from 18.0 cm x 11.4 cm to 18.0 cm x 10.8 cm because their printer's new presses used a different size of paper. (Mme LEFEVRE, typographer employed by Éditions du Seuil, personal interview, Thursday June 7th, 1990). See Appendix 'A', versions 2.7.1. through 2.7.5.

\textsuperscript{242} An example of part of a book that was not made exactly to the publisher's specifications is the dust jacket used on the second printing of Anne HÉBERT, Les Enfants du Sabbat : roman (Paris, Éditions du Seuil, [1975]). On the spine of this jacket the novel's title is printed in a turquoise ink. The colour of the title should have matched the green colour that predominates in the photograph of the forest scene that appears on the front of this jacket. (Janine LESCARONTIER, supervisor of the production studio at Éditions du Seuil, personal interview, Thursday June 7th, 1990). Printers corrected this error on the dust jacket used on the third printing. (I have not determined if the first printing was issued with a dust jacket).

\textsuperscript{243} One example is on the fifth printing of Anne HÉBERT, Poèmes (Paris, Éditions du Seuil, [1960]). Normally on the spine of Éditions du Seuil's trade edition, the title appears in red ink and the author's name in black ink. However, on the fifth printing of this version the colours are reversed. This error was corrected in subsequent printings.
the physical appearance of a version can sometimes alter the wording of the novel itself. This type of variant which is normally called a "textual variant" is probably the type of variant with which we are most familiar because textual critics have studied and theorized about it a great deal. It will therefore not be necessary for us to discuss it at length here.

Textual critics have shown that in the past many factors could cause the wording of written texts to change. Typesetters and printers would make mistakes while preparing texts in original format for publication. Proofreaders, authors and editors looked for these mistakes which the printers and typesetters then corrected. Manual printing methods required printers to reset type more often and they were therefore more likely to produce typographic errors. These older printing methods tended to destabilise the physical representation of language and necessitated a more or less continuous use of the "correction cycle".

However, twentieth-century printing equipment such as mechanical typesetting machines, phototypesetting machines, computers and typesetting software, and offset printing presses, has enabled publishers to stabilize the wording of printed texts. So much so, that once the text of a modern

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novel has been typeset, it is seldom necessary to reset it. Printers have stored their settings of type either on paper tapes or in an electromagnetic format\textsuperscript{245}. Photography and lithography have also made it possible to reproduce printed texts without resetting type and to enlarge or reduce the size of their pages in the process\textsuperscript{246}. As publishers come to exploit computers more, proof-reading software will help reduce the incidence of typographic errors.

Another source of textual variants is the "revision cycle"\textsuperscript{247}. Certain writers continue to revise their texts even after they have been published. Any authorial revisions may eventually appear in a reprinted version. Other people may also participate in the revision of texts. Editors or censors can make unauthorized changes. An author's relatives or friends may even make posthumous changes.


\textsuperscript{246} Anne Hébert's publishers have often issued new versions of her texts without resetting type. For example, although Anne HÉBERT, \textit{Le Torrent: nouvelles} (Paris, Éditions du Seuil, [1965]) has one less story than the revised Canadian edition (Anne HÉBERT, \textit{Le Torrent: suivi de deux nouvelles inédites} [Montréal, Éditions HMH, coll. « L'Arbre, vol. 1 », 1963]), it seems to have been printed from plates that were photographically produced from the Canadian edition. Only the title pages of the stories and the pagination of the French edition have been reset. Most of her novels appearing in the collection \textit{Points: série roman} have been printed with printing plates that are photographic reductions of the original trade editions. Book-club editions of her novels are also usually produced from the same setting of type as the trade editions. See Appendix 'A'.

\textsuperscript{247} One place to begin investigating this topic is Graham FALCONER/ David H. SANDERSON, \textit{« Bibliographie des études génétiques littéraires »}, \textit{Texte} [Toronto], n° 7, 1988, pp. 287-352.
We have found therefore that when copies of a particular version of a novel originate from different printings, they do not always resemble one another in every detail. When this happens, the version seems to consist of a series of subsets of slightly different-looking copies of the novel. Let us refer to these subsets as "variations".

Keeping in mind that a version is a subclass of books that appear to share the same bibliographic form, this leads us to an important question. If variations do not look identical, can we even say that collectively they form one version of that novel? As we can see, the answer to this question will depend partly on what we mean by the term 'bibliographic form'. If we can say that in some circumstances different-looking copies of a novel can share the same bibliographic form, then we can also say that what we have called "variations" can constitute one version of a novel. If it is never possible for us to say that different-looking copies of a novel share the same bibliographic form, then we can never say that variations can constitute one version of a novel.

When we formulated the concept of bibliographic form, what we had in mind was not a set of quantitatively defined characteristics that we can objectively measure with devices such as rulers, scales, or colorimeters. To give an example, if we are talking about a version of a novel that has a red cover, we would not say that in order to belong to that version, a copy of the novel must reflect red light of a
specific frequency on the electromagnetic spectrum. What we were thinking of was the qualitative relation that appears to exist between the various physical elements of a bookwork. In other words, if we can see that certain copies of a novel have similar physical features and these features are similarly arranged, they share the same bibliographic form and have the same meaning. Therefore, according to our definition of bibliographic form, different-looking copies of a novel can, within certain limits, constitute one version. Variations are the only type of different-looking copies that satisfy these conditions. In theory, novels with either monomorphic or polymorphic bookworks may exhibit variations.

Let us consider some hypothetical variations to show how this works. Let us suppose that we have two copies of a novel printed at different times. They appear identical in every respect, except that the cover of one copy has been bound with a slightly darker cloth. Though the colours of their covers are not identical, if they fall into the same colour range and the difference does not appear meaningful, we can say that the two copies have the same bibliographic form and belong to the same version. Similarly, if the covers of these two copies bore the same picture, but the colours in it differed somewhat, provided the copies looked identical in every other respect, we would also say that they had the same bibliographic form and belonged to the same version.
When a publisher reprints a version of a novel, and deliberately modifies its appearance slightly, the case is more complex. Let us suppose that we have two copies of a novel that were printed at different times and appear identical in every respect, except that the more recent copy has a more current photograph of the author on its cover than does the earlier copy. To the extent that both photographs identify the same person and therefore have the same meaning, both copies would have the same bibliographic form and belong to the same version. Similarly, if we find that the copies from two printings of a novel are identical except that their jackets quote from different book reviews, provided these quotations are laid out in the same way on their jackets, both copies will share the same bibliographic form and therefore belong to the same version.

Even when a publisher adds a new bibliographic feature to a book, our perception of a novel's bibliographic form can remain substantially unchanged. If we compare, for example, two copies of a novel that look identical except for a bar code or an I.S.B.N. appearing on the most recently printed copy, we do not perceive that these two copies have dissimilar forms. If we are familiar with the general form of books, we will know that newer books tend to have a bar code and an I.S.B.N., while older ones do not. Although we will recognize that the two copies have a different chronological significance, we will regard them as structurally equivalent. In other words, the addition of a
bar code or an I.S.B.N. to otherwise identical copies of a novel, will not cause us to perceive that the novel has two substantially different bibliographic forms or meanings.
2.5. What Causes Polymorphic Bookworks?

Let us assume that it is possible to explain how printed texts acquire a polymorphic bookwork. We have already seen that the publishing business is normally conducted in a rational way. Commercial publishers must plan the publication of texts very carefully; they cannot afford to behave erratically or impulsively. Even the French surrealist writers, who advocated a spontaneous form of composition known as « écriture automatique », became meticulous about the printed form of their works when collaborating with a publisher or printer.

Further evidence that a printed text's appearance does not change haphazardly comes from our general observation of books. On one level, the appearance of books is redundant enough that we can imagine an ideal physical form to which most conform. Books are primarily composed of pages, or rectangular pieces of paper on which letters of the alphabet and punctuation marks appear. These pages are usually placed between a stiffer material of a similar shape and size, and

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bound along one edge. If books lacked a common "morphology", we would not recognize them as a distinct class of objects.

The differences that versions of printed texts exhibit seem minor perhaps because they seem to affect only certain aspects of a bookwork—the size of page, the attributes of covers, styles of type, iconography, etc. These differences will also seem to fall within a relatively small range of possibilities.

We must therefore conclude that random factors do not cause printed texts to change their bibliographic form. If they did, then we would expect to find more diversity in the bibliographic features. We might expect to see, for example, odd-shaped pages (triangular, octagonal, round, etc.), no apparently standard formats, more variety in the materials used for the pages and bindings (glass, plastic, metal, etc.).

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251 A different binding or cover has often been used to create a new version of one of Anne Hébert’s novels. For example, the most noticeable difference between Éditions du Seuil’s limited edition and trade edition of Kamouraska is the cover. The first has a red cloth binding and the second has this publisher’s standard trade-edition cover. See Appendix ‘A’, versions 2.1 and 2.2.

252 A new version of Les Fous de Bassan was created by changing the iconography on the cover of the collection « Points » edition. The cover for the first printing shows a picture of a grass-covered promontory. The cover for the second and third printing shows a collage of photographic images taken from the film adaptation of this novel. See Appendix ‘A’, versions 5.7 and 5.8.
etc.), or in the colour of ink used to print the running text\textsuperscript{253}.

We should not assume, however, that all the things that cause a printed text’s appearance to change have an equally important effect on our perception of bibliographic form or its meaning. Some factors may only cause copies of a printed text to look different enough for it to seem that it has acquired a variation in its bibliographic form. The essential meaning of its bibliographic form will remain unchanged, but the significance of this variant form will seem slightly different. Factors that have a greater effect will cause some copies of a printed text to look so different compared to the rest that the text will seem to have acquired another bibliographic form with a different meaning. These factors will cause versions.

We can also categorize the factors affecting the appearance of a printed text according to whether they are "intrinsic", in other words, related to the content of the text, or "extrinsic", related to some element existing outside the text. The three extrinsic factors that appear

\textsuperscript{253} When the form of a book seems to deviate extremely from the ideal common morphology, we often regard it as a work of art. See James Fergusson, "Books in Bondage", Books and Bookmen, no. 352, 1985, p. 8; Bertrand Galimard (sic) Flavigny, "Les Livres objets : bibliophilie ou biblioclastie?", Livres hebdo, vol. IX, no 24, 1987, pp. 69-71.

most pertinent are economic conditions, technology and the people involved in the production or use of the printed text. It may be more difficult to generalize about what constitutes intrinsic factors because they vary according to the particular content of the text. For a fictional text such as a novel, these factors could relate to its characters, plot or setting.

If we only had to investigate the possibility that extrinsic factors governed the appearance of printed texts, it would not matter what genre of text we analysed. However, if we also want to consider whether intrinsic factors might affect the appearance of a bookwork, then we should deal with a genre normally transmitted through a unitextual bookwork. For if any cause-and-effect relation exists between the content of a text and the appearance of the bookwork transmitting it, it will be more apparent in this type of bookwork.

It would not be as easy to explain how intrinsic factors have influenced the appearance of a multitextual bookwork since its textual content has a special compound aspect. By spatially juxtaposing otherwise self-contained texts, a multitextual bookwork encourages us to make certain connections between their content. Consequently, when we read from a multitextual bookwork, we can experience an
inter textual effect that some literary theoreticians have called "contexture"\textsuperscript{254}.

If we were to attempt to explain how intrinsic factors might influence the appearance of a multitextual bookwork, it would become a methodologically complicated exercise. To deal with contexture, we would have to introduce an additional level of analysis. It would become very difficult, if not impossible, to distinguish between the effect of the contexture and the effect of the individual text.

To avoid these complications, let us limit our discussion to the novel because it normally does not share a bookwork with other texts. If a novel has not been substantially revised from one version to the next\textsuperscript{255}, it becomes an ideal genre in which to observe any effect that intrinsic factors exert on a bookwork's appearance.

Although we cannot say initially which factor or factors determine whether a novel's bookwork becomes polymorphic, we can narrow down the possibilities. Let us

\textsuperscript{254} Intertextuality is a generic concept that can refer to many kinds of relations that seem to exist between texts. For a discussion see Donald BRUCE, "Bibliographie annotée : écrits sur l'intertextualité", Texte [Toronto], n° 2, 1983, pp. 217-58.


\textsuperscript{255} Anne Hébert does not appear to have revised her novels after they were published.
begin by considering only our so-called type 'X' novels. Knowing that the bibliographic form of type 'X' novels changes over time and new types of printing equipment are also developed over time, we could speculate that some connection might exist between these two series of events. If the versions of type 'X' novels result from the technological progress that has occurred in the printing industry, then this implies that printing technology determines bibliographic form.

For this hypothesis to be plausible, we must make certain assumptions. First, we must assume that publishers will take advantage of any technological improvements that come along. Second, we must assume that the equipment used in various printing processes imparts distinct "graphological qualities" on bookworks. In other words, a page of text printed on a letter press will look different from a page printed on an offset printing press or a page of text set with a phototypesetter or a page set by hand and so on. Third, we must assume that the graphological qualities that new printing devices will produce will also be different enough to make us perceive that the printed text has acquired another bibliographic form.

In support of this hypothesis, we can cite some

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historical evidence. The state of technology in the printing industry has changed often since the beginning of the nineteenth century. For instance, the stage in the printing process known as "composition", the one in which type is set, has been subject to much innovation. In the last two centuries, composition evolved from a painstakingly slow manual task into a task involving the use of various types of sophisticated machines. Historically, composition technology progressed from mechanical typesetting machines\textsuperscript{257}, to phototypesetting devices\textsuperscript{258}, and then to digital typesetting on computers. During this two-century period, innovations have similarly affected the other aspects of printing. Hand-operated presses tended to be replaced by newer devices such as steam presses, rotary presses, and offset lithography presses. New styles of type were also created\textsuperscript{259}. Printing specialists have sometimes even noted that technological innovation can affect the appearance of books\textsuperscript{260}.

\textsuperscript{257} Some trade names of these machines were Linotype, Monotype and Intertype.

\textsuperscript{258} Some trade names of these machines were Linofilm, Linotron, Fotosetter, Monophoto and Lumitype.

\textsuperscript{259} We can learn about the development of printing technology from reference books such as Colin CLAIR, \textit{A Chronology of Printing} (London, Cassell & Company Ltd., [1969]); Lawrence W. WALLIS, \textit{A Concise Chronology of Typesetting Developments, 1886-1986} (London, Lund Humphries Publishers Ltd., [1988]).

From this brief account of the technological changes that have occurred in the printing industry, we can see how new technology might affect the bibliographic form of a particular novel. When a novel was reprinted and composition method 'b' had replaced method 'a', or printing press 'd' had superseded printing press 'c' or typestyle 'f' had replaced typestyle 'e', etc., this new device would impart different graphological qualities on the novel's bookwork. Over time, as a result of continuous technological change, it is conceivable that a particular novel would appear to have changed its bibliographic form several times.

We could test this hypothesis by analysing the versions of some type 'X' novels. By examining a copy of each version of them, it would be possible to identify the types of equipment with which they were produced. Sometimes, we could identify the types of equipment from information printed on title pages or colophons. Sometimes we would have to use more elaborate methods of analysis such as comparing copies for which the production equipment was unknown with previously analysed copies, or consulting printing trade periodicals and archives of publishers or manufacturers of printing equipment. Once we knew what type of equipment had been used to produce each version, we could determine if our hypothesis about the effect of printing technology on the bibliographic form of printed texts seemed valid.

If we were going to find a correlation between the versions of type 'X' novels and technological change, it
would most likely show up in the novels with versions that were produced many years apart. We would conceivably find that the publishers of these novels had always had them printed with contemporary equipment. From this information we would tentatively conclude that technological change was the factor most responsible for the polymorphism in bookworks.

However, not every novel with a polymorphic bookwork belongs to our so-called 'X' type. We have identified another major type that we have labelled the type 'Y' novel. Any hypothesis about the cause of polymorphism in bookworks must account equally well for both types of novels.

When forced to consider the bookwork of this other type of novel, we realize that we have made some contradictory assumptions. First, we assumed that publishers always have their novels produced with the most up-to-date printing equipment. Second, we assumed that a new type of equipment will automatically generate a new version of a novel. If novels are always produced with contemporary equipment, and if equipment alone is responsible for giving novels their bibliographic form, then type 'Y' novels should probably not exist. It should be theoretically impossible to produce more than one version of a novel with such equipment. Either one, or perhaps both assumptions are incorrect.

If we were to analyze specific versions of some type 'Y' novels, we would find that printers did not always use contemporary equipment. Although some would have had the
latest equipment, others would have had old or even antiquated equipment. Technology dating from any conceivable period could be used in any step of the printing process. Looking at Anne Hébert’s novels most of which have type ‘Y’ polymorphic bookworks\(^{261}\), we find that versions set in type designed in another period\(^{262}\), versions composed with equipment dating from another period\(^{263}\), and versions printed on presses manufactured in another period\(^{264}\).

Type ‘Y’ novels therefore show us that publishers and printers do not immediately modernize their equipment as new devices become available. Inevitably some versions of novels are produced with "noncontemporary" printing equipment. If this is true for type ‘Y’ novels, it is also true for type

\(^{261}\) See histograms in Appendix 'B'.


\(^{263}\) Versions of Kamouraska have been composed on different types of equipment. The first version appears to have been composed on a Monotype type-setting machine which was invented at the end of the nineteenth century and became widely used during the first half of the twentieth century (see « Monotype (Composing Machine, Type-setting Machine) » in J. DREYFUS/F. RICHAUDEAU éds., La Chose imprimée, pp. 466-70). Art Global’s version was manually composed. The printing plates for the pocketbook versions were photographically produced from the original setting of type. See Appendix A, versions 2.1, 2.5, 2.2, 2.7.

\(^{264}\) The versions of Kamouraska mentioned in the previous note would have been produced on the following types of printing presses: version 2.1 on a high speed mechanical letterpress which would date from the first half of the twentieth century, version 2.5 on a handpress which would probably date from the nineteenth century, and versions 2.2 and 2.7 on a modern offset lithography press. See James CRAIG, "Printing" in J. CRAIG, Production for the Graphic Designer, pp. 68-96; Gérard MARTIN, « Opérations en aval du bon à tirer » in G. MARTIN L’Imprimerie, pp. 69-108.
'X' novels. We cannot therefore assume that versions of type 'X' novels are always produced with contemporary printing equipment. If we looked long enough, we would find that some versions of this type of novel were produced through "anachronistic" means, too. An earlier version of a type 'X' novel might be produced with a high-speed press with photographically set type, while a later copy might be produced with an antiquated hand-operated letterpress and hand-set type.

Realizing that printing equipment is not automatically modernized, we may want to modify our initial hypothesis. Instead of placing the stress on "technological change", we may want to place it on "technological difference" and say that polymorphic bookworks result from the use of several types of printing equipment.

Here again we would have to test our revised hypothesis against some type 'Y' novels. If we found that all versions of type 'Y' novels had been produced with different types of equipment, this would support our hypothesis. However, if we found that some versions had been produced with the same type of equipment, this would disprove it.

Undoubtedly there are cases where all the versions of a type 'Y' novel have been produced with different types of equipment. However, in the case of Anne Hébert's novels, the

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same type of equipment has sometimes produced two or more versions of a type 'Y' novel. A version of one of her novels was even printed with more than one type of equipment. This evidence shows that the versions of type 'Y' novels appear independent of the type of printing equipment with which they are produced. From this we have to conclude that the type of printing equipment does not determine the bibliographic form of printed texts.

The type of printing equipment still affects the graphological characteristics of printed texts. However, when copies of a particular version of a text have been created with various types of equipment, the graphological characteristics that each type of printing equipment imparts on them are not different enough to cause us to perceive them as constituting new versions. Instead, we perceive them to be "variations". Reproducing a text with two or more types of equipment is neither necessary nor sufficient to cause a new version of it to appear. We therefore conclude that technology is not the factor primarily influencing the bibliographic form of printed texts.

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266 The versions of two of Anne Hébert's novels, Les Fous de Bassan and Le Premier Jardin, appear to have been produced in the same way; that is composed in Times Roman typeface on a photographic typesetting machine and printed with an offset lithography press.

267 The trade-edition version of Anne Hébert's Les Chambres de bois was produced using different equipment. It was originally printed from mechanically set type on a letterpress. From at least the fifth printing on, it was printed with photographically produced printing plates on an offset lithography press; see Appendix 'A', version 1.1. Commercial systems for converting from one printing method to another have been devised. See J. CRAIG, "Printing", p. 80.
Another extrinsic factor that we might want to consider as a possible cause of polymorphism in bookworks is the economy. Publishing has, after all, an important economic component to it. Publishers produce a commodity—namely printed texts—from materials such as paper, ink, cloth, etc. The public consumes this commodity in much the same way as it does furniture or clothing. A changing economy inevitably has some impact on the publishing business. The materials that publishers need to produce books rise and fall in price. Inflation reduces the income of the book buying public and makes the production of books more costly. Publishers must constantly respond to these sorts of economic changes. It is possible that polymorphic bookworks directly reflect economic change.

If we carefully consider the lessons of microeconomics, the idea that the economy could somehow cause polymorphism in bookworks does not seem far-fetched. Economists have learned to predict the economic behaviour of those who participate in specific sectors of the economy. They have observed that a relation holds between the demand for a commodity, the price of that commodity, and the supply of that commodity. We refer to this relation as the "law of supply and demand".

The polymorphism that we perceive in bookworks is possibly linked to the economic behaviour that the laws of supply and demand predict. Since the materials from which publishers produce novels are commodities, they will also be
subject to the laws of supply and demand. Perhaps a printed text acquires a different bibliographic form whenever a change in economic conditions forces publishers to use these materials differently. We can imagine, for instance, that if a material became less available, and its price increased, a publisher might put less of it into a bookwork. We can also imagine that if this material suddenly became more plentiful and thus cheaper, a publisher might put more of it into a printed text. Either way, the printed text’s appearance would be changing because the economy was changing. It is possible that the effect on the appearance of the bookwork would be great enough to make us perceive that the text had acquired a new bibliographic form.

Some historical evidence supports this hypothesis. We know, for example, that during World War II and the postwar period, paper became scarce in France because it was rationed. At least one person working in the publishing business at the time reported that the books from this period reflected these difficult economic conditions. To


269 «C’est que la France, qui a toujours intelligemment assimilé les influences étrangères, avait été bien empêchée de le faire durant les années de guerre; de sorte que nous vivions sur des recettes du passé. Les éditeurs anglo-saxons, pourtant victimes -- dans une moindre mesure -- de restrictions de papier ou de prix, avaient réussi à imposer au public des couvertures en noir et blanc, réalisées à l’aide de photographies ou de photomontages dont la mode s’était répandue largement dans la presse au long des années trente.» ([J.] MASSIN, L’ABC du métier, p. 86).
what extent would a paper shortage affect the bibliographic form of novels that were being reprinted?

Let us imagine how French publishers would have reacted in these circumstances. According to the law of supply, we know that the increased demand for paper caused by rationing would increase the price of this commodity. Since novels are mostly composed of paper, we would expect that as paper began to cost more, French publishers would want to use less of this material.

The two most obvious ways to use less paper would be to reduce the format of these novels or use the same format but put fewer pages in them. Novels with a smaller format could retain their original pagination, but would look smaller. Novels with fewer pages would not only appear thinner, but also look different in other ways. To fit the same amount of text on fewer pages, publishers would have to alter the composition and layout of their novels. Publishers may have printed running text of their novels with smaller type, reduced the size of margins, dropped running titles, put more lines of text on a page, or even eliminated illustrations or vignettes. Thus, in either case, we can see how the paper shortage that occurred in France during and after World War II could have conceivably led to the creation of new versions of novels.

Although our hypothesis about the economic origin of polymorphism in bookworks seems logical, it is not always borne out in practice. Some reprinted novels do not seem to
change their appearance with economic circumstances. If we think about the novels that have appeared with the standard trade-edition covers that many French publishers use, we can see that many French novels have retained a stable bibliographic form for long periods in spite of the changing French economy. The prestigious literary publisher, Éditions Gallimard, for example, has used its so-called white cover [« couverture blanche »] since 1911 and only made minor changes to it. Similarly, Éditions du Seuil have used their distinctive red and white cover since 1958.

Amongst the other publishers of modern French literature that have followed a similar practice we find: Éditions

270 Over the years, Éditions Gallimard have only slightly changed the typography and layout of their cover; see the photographs of the variants and Massin's account of his "restoring" the cover: MASSIN, L'ABC du métier, pp. 108-11, 114. To cut costs, they have occasionally printed the cover of some texts by lesser-known writers on a yellowish glossy paper instead of on the traditional unfinished ivory-coloured paper.

271 Pierre Faucheux designed it for Jean Bardet who requested one « ressemblant à la collection blanche de Gallimard tout en ne lui ressemblant pas » (Pierre FAUCHEUX, Écrire l'espace : préface de Jean-François Revel [[Paris], Robert Laffont, [1978]], p. 340). The front cover has a thick red border extending along its edges and a large stark white area in the centre that resembles a blank sheet of paper. Originally, the cover was printed on unfinished paper, but now it tends to be printed on a finished stock or covered with a protective plastic film.

In the 1980s, the company experimented with placing pictures on this cover. The front cover of the first printing of Jacques GODBOUT, Les Têtes à Papineau : roman (Paris, Éditions du Seuil, [1981]) issued in November 1981 featured a small colour reproduction (5.6 cm x 8 cm) of a painting by Paul Klee, but it disappeared from the second printing issued in December 1981. On at least one occasion a picture almost filled the entire front cover (14 cm x 20.5 cm) but it also contained a small rendition (6 cm x 8.6 cm) of the regular cover design (Jacques GODBOUT, Une Histoire américaine : roman [Paris, Éditions du Seuil, [1986])]. According to the director of the company's in-house design studio, they have discontinued this practice (Janine LESCARPiTiER, supervisor of the production studio at Éditions du Seuil, personal interview, Thursday June 7th, 1990). More recently, they have put a small caricature of their head office at 27, rue Jacob in Paris on their cover. See Anne HÉBERT, L'Enfant chargé de songes ([Paris], Éditions du Seuil, [1992]).

While some novels appear to change their bibliographic form in response to changing economic conditions, why does the bibliographic form of these trade editions of novels seem resistant to such changes? What have we forgotten?

What we have not considered is the effect of the high start-up costs associated with the publishing of each version of a novel. Commercial publishers must spend more time and money the first time they have a version of a novel printed. Initially, the cost of typesetting, producing camera-ready copy and printing plates, etc., is high. It costs less to reprint a version since most of this initial work does not have to be redone272. This situation makes it possible for commercial publishers to absorb increases in the cost of materials and ultimately stabilizes the bibliographic form of some novels273.

We also incorrectly assumed that publishers react deterministically to every economic change. Publishers obviously have some flexibility in their choices. Our


273 "The novel has been constructed with an eye for economy and utility with less thought of eccentricity, elegance or embellishment than any other genre of published work; so that in a structural sense it occupies a sort of central position on the scale of book-building and probably represents at any one period the norm of practical and cheap design." (Michael SADLEIR, The Evolution of Publishers Binding Styles 1770-1900 [London/New York, Constable & Co. Ltd./Richard R. Smith Inc., "Bibliography: Studies in Book History and Book Structure, no. I", [1930]], p. 4).
explanation of how a paper shortage would affect the bibliographic form of French novels is therefore too simplistic because it does not deal with the large number of options that French publishers had in responding to this economic situation. When the price of paper increased, some publishers who were reprinting novels may have decided to change the appearance of their novels in the manner that we first suggested, but they had other possible courses of action, too. Other publishers may not have altered the appearance of their novels at all. They may have chosen to reduce their costs by another means, such as reprinting fewer copies of novels or using less expensive paper.

By the same token, publishers make similar choices in stable economies, too. Several publishers working in the same economy could conceivably produce very differently looking versions of the same novel simply by allocating their financial resources differently\(^{274}\). They would only have to decide, for example, to spend different amounts on the novel's cover, and proportionately less on paper or typesetting, and several versions of this novel would result.

We must conclude that while the economy places definite constraints on publishers, we would be overstating its role.

\(^{274}\) Staff at five university presses undertook such a project. See ASSOCIATION OF AMERICAN UNIVERSITY PRESSES, One Book/Five Ways: the Publishing Procedures of Five University Presses: Foreword by Joyce Kacher-gis; Introduction by Chandler Grannis; Afterword by William Kaufmann (Los Altos, Ca., William Kaufmann, Inc., [1978]).
to suggest that it determines a printed text’s bibliographic form. It should be clear that publishers can mediate the effects of economic and technological change. Making choices is clearly an important part of the publishing process. The human component is therefore the primary factor shaping the bibliographic form of novels; the economy and technology are secondary factors.
We have tacitly assumed that a book has but one interpretation and therefore but one most appropriate design. This, however, is far from the truth.

H. L. KOOPMAN

3. The Written-Visual Text as a Communicative Object

3.1. Why Create More than One Version of a Commercially Printed Text?

Commercially printed texts ultimately acquire their bibliographic form because of a series of conscious decisions made by their publisher or their publisher’s agents (printers, typographers, graphic artists, binders, etc.). To understand why publishers sometimes produce more than one version of a printed text, we need to analyse this decision-making more closely. We specifically need to be able to distinguish the decisions that directly affect a text’s bibliographic form from those that affect it only indirectly.

Let us take another look at the commercial publisher’s situation. We have established that financial decisions are an integral part of the publishing of texts. Since publishers have only a finite amount of capital with which to conduct their business, they must manage it carefully to stay in business. Before publishing a text, prudent

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publishers decide how much they should spend on reproducing it and how they should apportion this amount between the various steps of the reproduction process.

Does this mean that financial decisions determine the bibliographic form of a text? The answer to this question is clearly no. To illustrate why they do not, let us consider the following hypothetical example. Let us assume that a publisher has decided to publish a novel with x amount of money, and intends to spend a certain portion of it, let us call this amount 'y', manufacturing a suitable cover. We can see that amount 'y' will place certain limits on the kind of materials and manufacturing processes that can be used. If amount 'y' is large enough, the publisher could produce one of several types of covers requiring expensive materials and manufacturing processes: a case binding made from leather or cloth and decorated with gold leaf, a sturdy paper cover with a glossy illustrated dust jacket, etc. If amount 'y' is small, then the publisher may only be able to produce a modest-looking cover.

However small amount 'y' is, it does not determine the cover's appearance, it only restricts the general range of appearances that the cover may have. Even if the publisher can only afford to produce the most modest-looking of

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covers, he or she would still have to select a particular material and issue specific manufacturing instructions to the printer and the binder. In all likelihood, the printer could generate many different-looking typographic covers with amount ‘y’. He or she could probably manufacture it from several kinds of different-looking but equally affordable paper or several different-coloured, but similarly priced inks.

Even in the most restrictive of cases imaginable, where only one kind of paper, one colour of ink and one size and style of type were available, a printer could still produce different-looking covers with amount ‘y’ by arranging the information on them in various configurations. For example, the novel’s title could appear above the author’s name or below it, be centred on the cover or set to the left- or right-hand side, and so on.

In our hypothetical case, the publisher would have to select specific materials for the cover and instruct the printer how to manufacture it. We can see, however, that after a certain point, financial considerations would no longer be motivating the publisher’s decisions concerning the production of the cover.

By extension, we can see that a printed text does not acquire a particular bibliographic form because of the financial decisions that its publisher made. Financial considerations may place certain restrictions on the
appearance that a printed text may have, but they do not
determine or define its appearance.

Let us refer to any decision that potentially restricts
the appearance of a novel as a "constraining decision" of
which financial decisions are only one example. Choosing a
kind of material or manufacturing process or selecting a
printing or typesetting firm will also be constraining
decisions. Let us refer to a decision that involves the
selection of a particular material or the issuing of a
particular manufacturing instruction as a "defining
decision". Thus the decision to put a cloth binding on a
book is a constraining decision and the decision to use F
grade red linen is a defining decision.

Many new materials and manufacturing processes have
been introduced into the publishing industry since the
Industrial Revolution, but historically, these have not
tended to replace those already in use. Newer materials and
manufacturing processes have often been used alongside older
ones. For instance, when paper made from wood pulp first
appeared in the nineteenth century, people did not suddenly

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277 "If I write at length on machines and processes in a book devoted
to design it is because they govern the limits and potentials within which
the designer must work. In some ways they have narrowed his horizons, in
others broadened them infinitely." (Adrian WILSON, The Design of Books
[Salt Lake City/Santa Barbara, Peregrine Smith Inc., [1974]; New York/

278 "The critic of books as they were made a generation ago begins
with the assertion of a truth that cannot be too often repeated: 'The
manufacture of a beautiful and durable book costs little if anything more
than that of a clumsy and unsightly one.'" (H. L. KOOPMAN, "A Constructive
Critic of the Book" in H. L. KOOPMAN, The Booklover and his Books, pp. 38-
43, p. 39).
stop making books from rag paper. Similarly, they did not stop binding books with leather, once cloth and paper bindings were devised. The introduction of new materials and manufacturing has therefore tended to expand the range of choices that publishers can make.

Since the new types of machinery that appeared during this period have also been used alongside the older types\textsuperscript{275}, we can make the same generalization about the effect of technological innovation. Technical reports have often stressed that the latest piece of printing equipment has made it possible to reproduce written texts more quickly, but they have seldom described how such equipment will potentially affect the appearance of printed texts\textsuperscript{286}. Newer equipment has also often given publishers greater capability to manipulate and control the various processes involved in the production of books\textsuperscript{288}. Nowhere has this been more noticeable than in the area of typography. Since the nineteenth century, the state-of-the-art process for

\textsuperscript{275} See, for example, the comparison of the merits of hand-set type, machine-set type and phototypesetting in J. CRAIG, \textit{Production for the Graphic Designer}, pp. 65-7.


\textsuperscript{288} "Creation of the modern book is at once necessitated and made possible by the development of photography. [...] Other technological advances have contributed to this situation. Multicolor, rotary, web-fed, high-speed presses enable today's designer to employ color and other graphic devices to an extent inconceivable before." (Marshall LEE, "What is Modern Book Design?" in Marshall LEE ed., \textit{Books for our Time: Edited and Designed by Marshall Lee with Contributions by Herbert Bayer, Merle Armitage, John Begg, S. A. Jacobs, Ernst Reichl and a Preface by George Nelson} [New York, Oxford University Press, 1951], pp. 12-21, p. 17).
typesetting has changed three times: first came mechanical typesetting, then photographic typesetting and finally, digital typesetting. With each development, publishers clearly acquired more capability for modifying the appearance of printed words.

When one had no choice but to print a text with metal type, the means for altering the appearance of printed words were relatively limited; one could alter letterspacing or linespacing, or select different styles or sizes of type. The letters of the alphabet could only appear in a relatively small number of discrete forms and sizes. Later when phototypesetting appeared, it was still possible to manipulate letterspacing and linespacing and select different styles and sizes of type, but new ways of controlling the appearance of printed word also emerged. Individual letters became less discrete because the use of supplementary lenses during the typesetting process enabled one to elongate or compress the height and width of individual letters. It also became possible to rotate or curve whole lines of type.

With digital typography, it has become possible to "scale" or enlarge characters in very tiny increments through a much wider range of sizes and manipulate their base shape electronically. Digital typography even offers publishers the theoretical possibility of creating a

unique type style for every version of a text that they publish\textsuperscript{263}. Other types of machinery have given publishers more control over the other aspects of book production. Offset printing equipment, for example, made it feasible to print text and coloured illustrations on the same page\textsuperscript{284}.

To deal with the growing array of materials, machinery and manufacturing options, publishers have had to rely increasingly on the expertise of specialists familiar with their use. In the nineteenth century, the printer usually decided how a printed text would look. Shortly after the turn of this century, however, a new professional--namely the typographer--had usurped this role\textsuperscript{285}. By the mid-twentieth century, the graphic designer or art director had relieved the typographer of much of this responsibility\textsuperscript{286}.

A text's bibliographic form results from the various defining decisions made by the publisher and his or her


\textsuperscript{286} See P. FAUCHEUX, \textit{Ecrire l'espace}, pp. 164-75; M. LEE, "What is Modern Book Design?", pp. 17-8. At \textit{Éditions du Seuil}, Anne Hébert's principal publisher, the supervisor of the in-house design studio (Mme Janine Lescarmontier) originally worked as a graphic designer for an advertising company. She assumes responsibility for the production of book covers and another staff member (Mme Lefebvre) handles the production of the inside pages.
agents. Let us consider for a moment how the selection of materials and the issuing of manufacturing instructions affects bibliographic form.

We can identify three aspects of printed texts that contribute to bibliographic form. The first is a material aspect, which is dependant on the inherent physical characteristics of the materials from which the printed text has been manufactured. The second aspect relates to the way in which the printed words of the text are displayed—generally referred to as typography. A third aspect manifests itself in the textually extraneous features of a printed text; here we may include figurative elements (illustrations, vignettes, photographs, etc.) or decorative elements (nonfigurative motifs, borders, type rules, areas of flat colour, texture, trademarks, etc.). Let us refer to these three aspects as the material dimension, the typographic dimension and the iconographic dimension.

These three dimensions clearly do not operate in isolation from one another. The typographic dimension, for instance, depends on the material dimension for its existence; it, in turn, may also appear to have a certain decorative value, and contribute to the iconographic dimension. The iconographic dimension also depends on the material dimension for its existence. Any defining decision therefore potentially affects our perception of all three dimensions of a printed object. By choosing a specific material for a binding, the publisher will also be choosing
a colour or a texture that may seem involved in the iconographic dimension.

As publishers and their agents select particular materials and decide how to deploy them, the novel acquires an ideal appearance in their mind's eye. It subsequently becomes the job of their printers and binders to realize this ideal appearance during the manufacturing process. We may also refer to this ideal appearance as a "bibliographic form".

If we agree that the process through which publishers and their agents select an ideal appearance for a novel is in some way deliberate and purposeful, then we may also say that the bibliographic form of a novel has a particular "design". It also becomes necessary for us to explain what motivates these defining decisions.

We know that, as a physical object, a copy of a novel has a certain intended use. However, we may not all agree on what this use may be. One might argue that the only thing that one can say about any copy of a novel is that it is intended to transmit a certain linguistic form. Although all versions of a particular novel share this basic communicative intention, this observation is only a starting point for understanding the significance of a particular version. This simple generalization cannot begin to explain

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why several different-looking books should transmit the text of the same novel. When observing such books, we may sense, as I did with the two editions of Anne Hébert's « La Robe corail », that the different bibliographic forms that we perceive in them are intended to do more than transmit a text.

To go beyond this basic generalization, we must consider how copies of novels pass from publishers to readers, and how readers use novels. Even a rudimentary understanding of events such as these may help us understand what publishers might have in mind when they design particular versions of novels.

Before someone can read a copy of a novel, it must be distributed through some commercial channel such as a bookstore, a book club, a subscription list, etc. Publishers routinely design versions of novels to suit the requirements of a particular channel\(^{288}\). For instance, copies of novels sold through the mail may be made from a light-weight paper to keep postage costs low\(^{289}\). Copies sold in a bookstore will have to attract the attention of browsing customers, and so on.


\(^{289}\) The version of Anne Hébert's L'Enfant chargé de songes issued by the book club France Loisirs has thinner, lighter paper than the trade edition issued by Éditions du Seuil. See Appendix 'A', versions 7.1 and 7.2.
It is also important to consider how publishers might have envisaged a person using a particular copy of a novel. It has now become a commonplace among designers that printed texts must have attributes that are appropriate for the context in which they will be read. Let us refer to this notion as the "doctrine of functionalism". The designers who adhere to this doctrine try to form an idealized picture of how someone will read a particular text by asking questions such as the following. What is the subject of the text? Who would read it? Why would they read it? What special requirements would this reader have? In what kind of environment would it be read? What is the life expectancy of the text? What is the aesthetic sensibility of the anticipated reader?

By answering these questions, we can ascertain some of the generalizations that designers commonly make about novels. For instance, novels usually portray fictitious events and people. The person reading a novel is often an adult seeking entertainment. Novels are read continuously

290 "Books are functional objects: they have a purpose, which is to be read, or consulted, or looked at, page by page. There are many different kinds of books, with varying--often widely varying--functions. Normally the designer’s first task is to design the book so that it performs its intended function in the most appropriate way." (R. McLEAN, The Thames and Hudson Manual of Typography, p. 120).

for extended periods in a sitting position with adequate lighting. Some novels continue to be read by successive generations of readers but most will be read for only a short time...

The typography of most novels reflects the fact that novels are generally read by adults in good lighting. The print in them does not have to be large as in children's books or books for the visually impaired, but it is still large enough to be read comfortably. A minimum amount of "leading" often separates the lines. Since readers can become fatigued by reading large blocks of running text, designers often use running titles, chapter headings, white space, ellipsis and blank pages to break it into manageable lengths. In its purist form, functionalism leads to a restrained typographic appearance—that is, one that does not draw attention to itself.

292 "Novels, for instance[,] are set as continuous blocks of text, not just because that's what the author wrote but because they are likely to be read at leisure and sitting in one place. The design doesn't have to do more than act as a vehicle for transferring the author's thoughts off the page to the reader." (LINOTYPE LTD., The Pleasures of Design, p. 2).

293 « En résumé un volume est d'autant plus agréable et facile à mettre en pages qu'il comporte davantage de chapitres, de ces heureux relais où la tension d'une noble uniformité accorde une récréation à notre goût que la perfection du rectangle imprimé laisse tout de même plus qu'on n'aimerait à se l'avouer. » (Maximilien VOX, [pseud. of Maximilien MONOD], « Départs », Arts et métiers graphiques, no 3, 1928, pp. 173-9, p. 174).

Other parts of a novel such as the title page, cover or dust jacket require a different typographic treatment. By using contrasting sizes and styles of type and different colours of ink, some information can be made to appear more prominent. The materials from which the copies of a novel are constructed will give an idea about the life expectancy of the text. Copies intended for libraries are constructed from rugged material because they must withstand numerous readings. A pocket-book version of a novel designed to be bought on impulse at the checkout counter of a store is made from less durable material.

This design theory is particularly well suited to the cheap mass production of novels. The solutions to the various design problems become codified, and lead to the formation of recognizable formats.

The doctrine of functionalism is, however, not the only one influencing the design of printed texts as we can see from the following quotations:

1) In short, each book needs a costume in accord with its character.  

295 See comments about "library editions" in M. LEE, Bookmaking, pp. 168, 219.


2) [A designer's] layouts must be attractive enough to convince the publisher that the design will enhance the text [...].

3) It is not likely, or even desirable, that every book published should be a great work of art. But every book should offer to the reader a functional attractiveness that makes the content fully accessible and that conveys by its arrangement and appearance the purposes of the author.  

4) The evocation of mood then becomes a primary concern of the designer. It is not enough for the designer to be "unobtrusive." In dealing with a literature aiming at the subconscious almost more than at the conscious mind, the mechanical neutrality of the printer's craft is a positive detriment.  

These authors clearly believe that a bookwork should do more than transmit the wording of a text in the most efficient way. According to them, its bibliographic form should ideally relate to, and hence signal something about, the content of the text itself. Let us refer to this belief as the "doctrine of intrinsic expressiveness". It is perhaps more difficult to generalize about this design theory that, by definition, must be based on the careful analysis of the specific content of texts, but some rules of thumb can be formulated.

Ideally, a person designing an intrinsically expressive version of a novel should not rely on a plot summary of the text, but should give it a careful reading. He or she should choose the materials, type and iconographic elements

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300 M. LEE, "What is Modern Book Design?", p. 15.

301 « Et, soit dit en passant, Faucheur est l'un des rares, dans son art, qui lise chaque livre, et s'en pénètre, avant de concevoir la maquette qui en transposera le sens et l'accent. » (Jean-François REVEL cited in P. FAUCHEUX, Écrire l'espace, p. 11).
for the associations that they will potentially evoke in the reader'. Once selected, a certain amount of experimentation is involved in finding the ideal configuration for them. A great deal of effort should also be spent planning the way in which the text is introduced through the preliminary pages...

Taken to the extreme, the doctrine of intrinsic expressiveness leads to the particularization of every aspect of a text's bibliographic form. In practice, it is probably more applicable to the production of expensive versions of novels known as artists' books ['livres d'artistes'] and special limited editions, or to books with large print runs where the economy of scale would make it more viable, than to versions of novels that must be produced cheaply in small quantities. The solutions to various design problems may be introduced to a limited extent into mass-produced versions of books and thus renew an existing format.

302 "Le dosage des éléments dépendait réellement de la richesse des ressources documentaires et de l'équilibre visuel qui pouvait être crée pour servir l'auteur, le texte, l'œuvre, en un mot servir le lecteur : lui proposer toute une série d'associations iconographiques, symboliques, typographiques, honorant sa lecture et élargissant son information." (P. FAUCHEUX, Écrire l'espace, p. 11).


Upon further reflection, we can see that another possibility for a design theory would be one that espoused a set of ideas that were the opposite of the doctrine of intrinsic expressiveness. We find evidence for the existence of such a theory in the following quotations:

5) Pour choisir les caractères destinés à la composition du texte, je m’efforçais de trouver le caractère le plus proche du sens du texte ou de l’époque à laquelle il avait été écrit.\(^\text{305}\)

6) We are getting free of ‘period’ styles and ‘period’ motifs, and developing a new idiom to new methods of production. We are finally trying to make the physical aspect of our books bear some relation to the culture of our own time.\(^\text{306}\)

7) A vital characteristic of the contemporary book is its orientation to the significant influences of modern art. The applied arts must always follow developments in the major forms of creative expression, such as painting, music, and sculpture, because it is only in those fields that experimentation can flourish unhampered.\(^\text{307}\)

Because the primary goal of this type of design is to create a bibliographic form that reflects or refers to something outside the text, let us call this the "doctrine of extrinsic expressiveness". The authors of these quotations mention two ways that bibliographic form can achieve this end. It may allude to a particular historical period, either past (quotation 5)\(^\text{308}\) or present (quotation 6), or to a

\(^{305}\) P. FAUCHEUX, Écrire l’espace, p. 104 (my underlining).


\(^{307}\) M. LEE, "What is Modern Book Design?", p. 18.

\(^{308}\) See « Rétro (Art) (Typographic Style Influenced by Earlier Periods) » in La Chose imprimée, pp. 592-3.
particular artistic movement (quotation 7). However, these two kinds of allusion would certainly not exhaust the possibilities. A printed text may make a temporal allusion by displaying a certain typeface, style of decoration or layout that we would associate with a period or an artistic movement. For example, in the twentieth century, so-called modern printed texts have typically featured sans serif typefaces, the asymmetric display of titles, an absence of any typographic decoration and a layout based on a grid system. Although designers may express the beliefs belonging to this doctrine less frequently, it can nevertheless motivate the design of a printed text.

These design doctrines are only meant to be seen as theoretical possibilities. In practice, a publisher may not strictly follow any one of them. One doctrine may seem to have guided the production of the cover, and another the running text. There will also be various ways of applying the principles of these doctrines.

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3.2. The Special Communicative Situation of the Commercially Printed Literary Text

We have shown that a written text contains two distinct signifying structures, one linguistic and the other bibliographic. The significant thing about commercially printed texts like novels is that a different person or agent usually produces each structure; normally an author composes the linguistic structure and a publisher produces the bibliographic structure. Thus communication that takes place through a commercially printed text is special. It differs from other forms of written-visual communication such as letter writing in which the author of a text and the producer of its bibliographic form are one and the same person. It also differs substantially from various forms of spoken-aural communication that are structured along the lines of speech.

Although people have often thought of speech as the canonical form of communication, commercially printed texts communicate in a structurally different way. Where speech is a dyadic interaction between a speaker and a listener who play the respective roles of sender and receiver\(^{11}\), a commercially printed literary text is a triadic interaction in which an author, the composer of the text's linguistic form, and a publisher, the producer of its bibliographic

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form, share the role of sender and a reader plays the role of receiver.

The familiar model of communication which is based on a speech situation\(^{112}\) is therefore inadequate for describing the communication that occurs through commercially printed literary texts. Part of the problem with this model is that it does not allow us to distinguish between linguistic form and bibliographic form of commercially printed texts. It also does not admit the possibility that two senders could participate in the same communicative act\(^{113}\). This model forces us to focus only on the author or the sender of the linguistic form and excludes from all consideration the publisher or the sender of the bibliographic form.

Let us compare the author's and publisher's roles in this complex form of communication and the relative status


\(^{113}\) Jean-Gérard Lapacherie has also noted this inadequacy: "[...] our conception of the author--a 'unique' individual, whose presence vouches for the text, the only authority capable of taking responsibility of it--prevents taking typography into account since it assumes there is not one single author but two: the author of the text and that of the book; the novelist and the typographer (or the person in charge of printing, the artistic director, or the designer), who has chosen the characters, [or] has guided the writer's choices." (Jean-Gérard LAPACHERIE, "Typographic Characters: Tension between Text and Drawing", trans. by Anna Lehmann, *Yale French Studies*, no. 84, 1993, pp. 63-77, p. 75).
of the linguistic and bibliographic forms they create. From the perspective of sending, an author and a publisher clearly do not participate in this process on an equal footing. Whereas the linguistic form produced by an author is in a sense original, the bibliographic form produced by the publisher is not. This form does have a recognizable antecedent in the author’s manuscript, and at least in theory, it must graphemically correspond with this earlier form. Since it is the publisher’s job to transform the author’s manuscript into a form more appropriate for public circulation, the resulting bibliographic form is in a sense a translation, and consequently has a lesser status.

From the perspective of receiving, the relation between author and publisher also appears asymmetric. A reader will ascribe more importance to the author’s linguistic form than to the publisher’s bibliographic form. However, this does not mean that the publisher is irrelevant in this form of communication. The bibliographic form that the publisher has produced is the essential stimulus and vehicle; without it the reader cannot perceive the linguistic form that the author has created.

Finally, the communication model is inadequate for commercially printed literary texts because it assumes that sender and receiver are in each other’s presence or are at least able to maintain contact with each other. However, with printed texts senders and receiver are usually separated.
We have noted that theoreticians such as Martin Nystrand and Paul Ricœur considered the separation of author and reader to be a key feature of written communication. This separation can be either of a temporal or a spatial nature. By admitting that the publisher participates in the communicative situation of commercially printed texts, we must also allow that the separation of the publisher from author and reader is just as significant. It is not uncommon to observe that author, publisher and reader do not occupy the same time and space because they have lived in different periods and geographical areas. Seen in this light, the bibliographic form of a printed literary text may bridge three subjects from three time-spaces that might otherwise never have been linked.
3.3. The Communicative Potential of Bibliographic Form

In our brief analysis of the design process we saw that there exist many reasons for producing versions of printed texts. A literary text's bibliographic form not only transmits its wording, but also creates a certain reading situation and communicates additional information either about the fictional world the text depicts or some aspect of the external world. Thus we can say that not only does the wording of a written literary text have meaning and significance, but so too does its bibliographic form. Our goal will be to analyse some types of meaning that a text's bibliographic form can have from the perspective of Wolfgang Iser's theory of aesthetic response.

In this theory, Iser distinguishes between the "meaning" of a text's wording and the "significance" of that meaning. For him, the meaning of any wording is something on which there is considerable intersubjective agreement because our linguistic code determines it. Thus, when we read a description of how character 'A' did 'X' with character 'B', we will all likely understand what is supposed to have happened. However, the significance of this

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114 "Meaning and significance are not the same thing [...]. 'The fact that one has grasped a meaning does not yet make it certain that one has a significance.' The significance of the meaning can only be ascertained when the meaning is related to a particular reference, which makes it translatable into familiar terms. (W. ISER, The Act of Reading, pp. 150-1; Here, Iser is quoting from Gottlob FREGE, "Über Sinn und Bedeutung", Zeitschrift für Philosophie und philosophische Kritik, Neue Folge, Bd 100, 1892, pp. 25-50, p. 29: "Dadurch also, daß man einen Sinn auffaßt, hat man noch nicht mit Sicherheit eine Bedeutung.").
event will be a subjective construct. It will depend not only on the event's fictional context, but also on the sociocultural norms that shape the individual reader's perception.

By analogy, bibliographic form can also have meaning and its meaning can have a certain significance. We will assume that the elements of the three dimensions of bibliographic form have distinct types of meaning. The elements belonging to the typographic dimension have meaning to the extent that we can correlate them with a certain wording. The elements belonging to the iconographic dimension have meaning to the extent that we can recognize them as figurative or nonfigurative depictions. The material dimension represents a certain genre of bookwork. However, the question of the potential significance of the meanings of these dimensions is a more complicated matter. We will need to analyse each dimension separately to identify some of their respective signifying possibilities. We will take

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315 "On the level of plot, then, there is a high degree of intersubjective consensus, but on the level of significance selective decisions have to be taken which are subjective not because they are arbitrary, but because a gestalt can only be closed if one possibility is selected and the rest excluded. The selection will depend on the reader's individual disposition and experience, but the interdependence of the two types of gestalten (plot-level and significance) remains an intersubjectively valid structure." (W. ISER, The Act of Reading, p. 123.

316 "It follows that the intersubjective structure of meaning assem- bly can have many forms of significance, according to the social and cultural code or the individual norms which underlie the formation of this significance. [...] every subjective realization remains accessible to intersubjectivity precisely because it shares this same intersubjective structure as its basis [...]" (W. ISER, The Act of Reading, p. 151).
Our examples primarily from versions of novels written by Anne Hébert.

**narration as inner speech**

Our discussion of reading revealed that readers become visually involved with writing at various levels through letters, words, phrases, paragraphs, etc. We also learned that under normal conditions, silent readers often construct auditory images of speech the detail of which varies according to the reader and his or her purpose.

This psycholinguistic evidence about the nature of silent reading in a way justifies the literary theoretician's use of the word 'narration' to describe written-visual literature. To narrate is to tell a story. A narration is normally an oral account of something. Speech is essential to this act. Inner speech appears to be to written-visual literature as speech is to spoken-aural literature.

However, the inner speech experienced by a silent reader differs fundamentally from everyday speech or even the speech through which story-tellers convey their tales. It is only an imaginary utterance generated from a bibliographic form. Although this form necessarily determines the phonemic value of inner speech, it does not determine the imaginary phonetic realisation. Whereas an actual spoken utterance has only one phonetic realisation,
the silent reader’s inner speech has many possible renditions.

An author may try to control the way a reader imagines the voice of a narrator or a particular character, but obvious limits exist. No writing system can represent every phonetic quality that a voice could have. The conventional prosodic signs of French, for example, provide only a general idea of the intonational pattern that a speech image should have. Since authors have only a limited means for representing the phonetic characteristics of utterances, they must be selective about which characteristic they want to emphasize.

As we saw earlier, authors can communicate limited amounts of phonetic information through graphemic means by subverting conventional orthography with nonstandard spellings and contractions; but they may also achieve this end through graphic contrast by printing words or expressions so that they distinguish themselves by their graphetic features. In certain linguistic contexts, variations in letter size or the opposition of capital and small letters may suggest loudness of voice “stop, STOP, STOP”. A more open letterspacing may suggest a slow

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oral delivery « lent, lent, plus lent ». Different typefaces may even suggest the phonetic qualities that we might associate with a character’s mood or state of mind\textsuperscript{19}.

Punctuation and graphic contrast create both the spots of indeterminacy of which Roman Ingarden speaks and the blanks of which Wolfgang Iser speaks. These devices invite the reader to elaborate the auditory image by ascribing a certain phonetic value to a portion of it. They also encourage the reader to assign a certain significance to this phonetic information. After imagining that a character is speaking in a particular dialect or sociolect, or attributing a certain pitch, colour, rhythm or tempo to an imaginary voice, the reader interprets the significance of this information with respect to the narrative as a whole. The reader may decide, for example, that they reveal a character’s origin, social status or emotional state.

narration as a changing communicative situation

Punctuation and graphic contrast do more than suggest that inner speech has certain phonetic qualities; these devices can also segment it into a series of smaller units that we shall call “microtexts”. The insertion of a

particular set of punctuation marks or use of a certain kind of graphic contrast is often intended to signal that some aspect of the imaginary narrative situation has changed and this segmented portion should be interpreted differently. In some cases, the use of punctuation marks and graphic contrast is highly codified as the following examples show. In the French novel, one long dash indicates that a fictional conversation is taking place and the speaker is changing:

-- Son enfant grossit de jour en jour.
-- Elle le porte très en avant.120

Parentheses often indicate that the narrator is making an aside and the purport of the bracketed speech is somehow different from the unbracketed portion:

Le nouvel aumônier (l'ancien s'étant pendu, réduit au néant absolu par mes soins) n'a pas l'air en très bonne santé.121

Guillemets usually signal some form of reported speech. In the following example, it is an expression that members of the community often use:

« Des baisers lascifs » sur la bouche, n'est-ce pas ainsi qu'on fait les enfants, les fruits du péché ?122

120 A. HÉBERT, Les Enfants du sabbat, p. 182.

121 A. HÉBERT, ibid, p. 92.

122 A. HÉBERT, ibid, p. 143.
Italics are commonly used to indicate where a reader should imagine that the linguistic medium has changed from speech to writing\textsuperscript{323}; or show that a word or a phrase belongs to a foreign language\textsuperscript{324}.

Sometimes, the conventions governing punctuation and graphic contrast are not ones that all readers would necessarily recognize. In Les Enfants du sabbat, for example, these devices may indicate more complex communicative situations. Italics may signal collective spoken-aural enunciations\textsuperscript{325} or written-aural enunciations\textsuperscript{326}. Guillemets may signal written-visual enunciations\textsuperscript{327} or thoughts of characters expressed as internal speech\textsuperscript{328}.

\textsuperscript{323} Such as when the text of a letter is printed in a novel. See Jacques GODEBOUT, Salut Galarneau!: roman (Paris, Éditions du Seuil, [1967]), pp. 15-9, 130-1.

\textsuperscript{324} In A. HÉBERT, Les Enfants du sabbat this convention is used for passages in Latin (pp. 31, 33, 36-8, 40, 43, 45, 49, 51, 104, 118-20, 158, 170-2) and English (pp. 23, 86, 89, 93, 178).

\textsuperscript{325} See the example of the two priests reciting the same words to the Mother Superior in A. HÉBERT, ibid, p. 91.

\textsuperscript{326} In A. HÉBERT, ibid: p. 36, a man reads a newspaper report aloud; pp. 51-2, 82, 89, 145, 148, 156, 182-4, various nuns and priests recite passages from lectionaries, missals and Bibles; p. 86, the narrator reads the brand name from clothing made from a flour sack; p. 101, the narrator reads book titles; pp. 11, 112, the narrator reads a ketchup bottle label; p. 166, someone appears to read a newspaper report.

\textsuperscript{327} See A. HÉBERT, ibid: p. 57, a sign in laundry room; p. 62, the holograph will of Sr. Amélie; pp. 148-9, a letter from Fr. Léo-Z. Flageole to Mother Marie-Clotilde; p. 177, a letter from Mocher Antoine de Padoue to Mother Marie-Clotilde. Note also p. 96, where another written-visual enunciation, a sign on a wall, is represented with small capitals.

\textsuperscript{328} See A. HÉBERT, ibid: pp. 68-9, those of Sr. Julie; p. 72, those of Dr. Painchaud; p. 181. Those of Mother Marie-Clotilde; pp. 186-7, those of Mother Marie-Clotilde and Fr. Léo-Z. Flageole.
Since an extremely large number of communicative situations could arise in a fictional world and the writing system provides only a limited means for differentiating them, the reader must become actively involved in the interpretation of punctuation or graphic contrast. These devices will signal that some aspect of the narrative enunciation has changed, but some ambiguity will potentially exist.

Passages marked with these devices will trigger complex interpretive processes. Readers will have to fill in both a spot of indeterminacy and a blank. The first operation will require readers to identify who is communicating to whom and how he or she is doing this. The second operation will require readers to make assumptions about the perlocutionary and illocutionary effects of the microtext.

For example, upon finding a phrase printed in guillemets [« Des baisers lascifs »] that by convention indicate a reported phrase, the reader must make some assumptions about to whom this phrase should be attributed and why a particular character is repeating it now. The phrase may have more than one possible significance; it could be a frozen expression, a cliché, a commonplace, a euphemism, a rumour, a derisive expression or a vulgar term\(^{29}\). When brackets signal a narratorial aside [(L’ancien s’étant pendu...)], the reader must decide who

\(^{29}\) We find each of these possibilities in A. HÉBERT, Les Enfants du sabbat, pp. 66, 77, 104, 124, 143, 154, 181.
the intended fictional receiver of this microtext is and interpret its significance. The narrator might be speaking to him- or herself, an implied interlocutor, etc.; and may be expressing doubt, bragging, answering a question, and so on.

the rhetorical use of graphetic features

Graphic contrast may do more than suggest that a fictitious voice has a certain phonetic quality or that some feature of the fictitious narrative situation has changed. In the next figure, we see four printed words, the graphic characteristics of which seem to reinforce the mental images that we would normally construct from their linguistic meaning. To some people, the cursive shape of the italic characters of the first word could seem to exhibit the concept of flexibility that is an inherent part of the meaning of the French word « *souple* ». Similarly, the thicker bold type and capital letters of the second word « *lourd* » could appear very appropriate for conveying an image of heaviness. Since « *pratique* » is reproduced in a typeface commonly found on typewriters, devices that have facilitated written communication especially in the business world, it might visually connote practicality. The

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure8.png}
\caption{Matching graphic characteristics and linguistic meaning.}
\end{figure}
sans serif lettering of « moderne » has the simple, clean, uncluttered look that people have also associated with modern products.

Although we might ascribe a phonetic value to the graphetic features of each word, these features also have a certain rhetorical value. The first two words, « souple » and « lourd », seem to illustrate their linguistic meaning metaphorically. The cursiveness of the italic letters becomes the vehicle for the idea of suppleness. The thickness of the bold letters becomes the vehicle for the idea of heaviness. The rendition of the other two words, « pratique » and « moderne », seems to trigger an image of something that is not analogous to some aspect of their linguistic meaning, but of something that we might indirectly associate with it. Typewritten letters are not practical in themselves, but they can suggest an external situation, the business office in which typewriters are found and practicality is highly valued. Sans serif letters are not inherently modern, but they do embody the aesthetic values that we have come to associate with a certain modernist movement. The graphetic features of these last two words therefore function metonymically.

We could say that those words in which the graphetic features appear to function metaphorically in our above examples are intrinsically expressive and those in which the graphetic features appear to function metonymically are extrinsically expressive. Typographers and book designers
who are proponents of intrinsic or extrinsic expressiveness try to exploit the communicative potential of visual features on a much larger scale, while those who are functionalists try to avoid it by creating apparently "neutral" designs.

We could also envisage ways that a printed word could evoke an image that could contradict its linguistic meaning. For instance, by setting the French word « grand » in smaller type in a given context (« C'est un grand homme »), it might appear that what this word described was not very big at all. In other words, we might infer a certain irony or sarcasm from the apparent contradiction between this visual information and the linguistic information.

Far from being graphic anomalies, these examples demonstrate a general feature of written language. Students of typography or graphic-design courses are typically asked by their instructors to explore the rhetorical potential of writing through exercises of this sort.

Just as "diction" or modulations in the pitch or timbre of a human voice can impart a certain significance to spoken words, "graphic design" or intentional variations in the presentation of written words can subtly enhance their significance. This phenomenon is also analogous to the phenomenon that musicologists have studied under the label

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of "word-painting". We should consider this potential interaction of visual form and linguistic meaning a universal aspect of written communication and worthy of study, even though experiments have shown that readers are not always attentive to it and do not usually attribute universal significance to specific graphic features.

intrinsically expressive typography

Although we have used only individual printed words to demonstrate how the images evoked by writing's graphetic features can interact with linguistic meaning, the same principles apply to blocks of printed words. For example, the typeface in which the running text is set may also seem intrinsically expressive with respect to the narrative content. Let us consider some examples from some versions of Anne Hébert's novels.

The texts of Les Enfants du sabbat and L'Enfant chargé de songes are printed in Aster, a typeface designed in 1958 and intended for the printing of both newspapers and


What is noticeable about this typeface is that its letters are wider than those of most and, because of their thick base strokes, normal weight Aster characters look almost as heavy as the bold weight characters of other typefaces. These base strokes give pages printed in the Aster typeface an extremely dark "type colour", a term typographers use to describe how light or dark a particular setting of type looks. The darker-looking pages of these

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334 The alphabet length of any size of Aster type is approximately 17% longer than the equivalent size of Times roman type and 6% longer than the equivalent size of Baskerville type. See LINOTYPE AG, Linotype Collection: Mergenthaler Type Library Typeface Handbook/Mergenthaler Schriftenbibliothek/Schriftenhandbuch/Typothèque Mergenthaler catalogue de caractères (Hamburg, Linotype AG, 1989).

two novels seem to establish a visual "atmosphere" particularly well suited to the content of these novels. Les Enfants du sabbat deals with the subject of witchcraft and demonic possession. The themes of darkness, death and evil figure prominently in L'Enfant chargé de songes.

A typeface may also appear intrinsically expressive because it relates to the period in which the action of a novel is supposed to be taking place. To give an example, three versions of Kamouraska produced by Éditions du Seuil are set in Monotype Garamond, a typeface familiar to readers of the « Bibliothèque de la Pléiade » because the books of this prestigious literary collection are printed with it.

Figure 10 A sample of Monotype Garamond type.


338 See Appendix 'A', versions 2.1, 2.2 and 2.7.
The Garamond typeface dates back to the French Renaissance when it was known as the « caractère de l'Université » and was reserved for the Imprimerie royale. In the twentieth century, many type foundries revived it but, as we can see from the figure below, the Monotype version provides the typesetter with an especially generous supply of ligatures and swash letters. Monotype

![Figure 11 A sample of Monotype Garamond ligatures and swash letters.](image)

Garamond was designed for serious book printing, not newspaper work or commercial printing. From the late 1950s to the early 1970s, Éditions du Seuil appears to have consistently used it for their trade editions of literary texts.

The Garamond typeface of these three versions is intrinsically significant because it has an ornate old-fashioned appearance and so evokes an image that seems very appropriate for an historical novel like Kamouraska, the

action of which is set in the 1830s. Although typophile readers would recognize that Garamond is not an authentic nineteenth-century typeface, most readers would not have this difficulty.

Another example of a version of a novel with this kind of intrinsically significant typeface is the Kamouraska produced by Art Global. It is set in Baskerville, a typeface that was first cut in England in the late eighteenth century but extensively used in France in the early nineteenth century.

Figure 12 A sample of Baskerville type.

Although the format of this version does not correspond with a format used in the nineteenth century, its Baskerville typeface is set with the typically wide margins.

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and generous leading of that era. This version evokes therefore an image of typographic enunciation that is not only old-fashioned but also more authentic than the one evoked by the versions set in Monotype Garamond.

However, a typeface does not become intrinsically expressive just because it happens to evoke a temporal image that somehow corresponds with the period in which the action of a novel is supposed to be taking place. For example, all versions of Héloïse, Les Fous de Bassan and Le Premier Jardin are set in Times New Roman, a typeface designed especially for The Times of London newspaper in 1932.

Since its creation, this typeface has been used so extensively in newspaper and book printing that some contemporary type designers have nicknamed it the "generic"

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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**Figure 13** A sample of Times New Roman type.

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body typeface. Although modelled on older transitional typefaces, its large x-height and compactness make it very legible and economical to use and therein lies its "modernness".

These novels, the versions of which are printed in Times New Roman, also happen to depict events occurring in the twentieth century. The action of Les Fous de Bassan takes place in the 1930s and 1980s and that of Héloïse at some point before the closing of the Croix-Rouge and Cluny metro stations when turn-of-the-century objects seem out of place³⁴³. Le Premier Jardin spans a fictional period beginning in the 1920s and ending in the 1970s. Do we therefore perceive that the Times New Roman body type of these versions is intrinsically expressive with respect to their fictional texts? It is possible, but not very likely at this time.

As nontypophiles, we may unconsciously associate the graphic characteristics of the Times New Roman typeface with the twentieth century because we have become accustomed to seeing it in publications. The evidence that we make this association would be that this typeface looks ordinary or does not attract our attention like the more ornate Garamond mentioned above. This would mean that Times New Roman currently functions as one of our "baseline" typefaces to the extent that less common typefaces appear to deviate from

³⁴³ A. HÉBERT, Héloïse, pp. 45, 122, 73.

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it. Our situation is in a way analogous to that of the person who does not consciously notice the accent in his or her dialect, but perceives the difference in the accent of other dialects of the same language.

We might not attribute a particular significance to the Times New Roman typeface because of its baseline status, but we might to a more unusual-looking typeface. A typeface of this kind may pique our curiosity and require some explanation; in Iser's terminology, it potentially triggers a blank. We would resolve a "typographic blank" by attributing a certain significance to the typeface that caused it. Sometimes we may link a typeface's appearance to some aspect of the text being transmitted. Thus Aster can seem to enhance a dark sinister mood, Garamond can seem to establish a sense of an historical setting, etc.

This does not mean, however, that readers will never connect the Times New Roman typeface in these versions with the fictional twentieth-century setting in these novels. In the future, as new typefaces come into use and Times New Roman loses its baseline status, it will become easier for readers to recognize this significance, which currently remains largely latent.

Should we not be able to find intrinsically expressive typography in other parts of bookworks, too? It seems logical that publishers would also try to exploit the potential of intrinsically expressive display typography on
the more visible areas of a bookwork such as the dust jacket, cover or title page.

Thousands of display typefaces exist and, collectively, they exhibit a far greater range of graphetic variation than do those used strictly for body type. A listing of some of their trade names will give us an idea of the kinds of images they are intended to evoke. Some suggest a specific type of written enunciation: Brush Script, Bulletin Typewriter, Chalkline, Chisel, Commercial Script, Stencil, Keyboard, L.C.D. (liquid quartz display), Neon, Rubber Stamp. Others suggest a certain geographical location (Algerian, Broadway, Bordeaux, Piccadilly, Princeton, Santa Fe, etc.), social institution (Airkraft, Emporium, Playbill, Rodeo), or historical period (English Tudor, Edwardian, Gold Rush, L'Auriol (Georges Auriol was an artist of La Belle Époque), Peignot (Charles Peignot is associated with Art Deco typography), Victorian, Zapf Chancery (Chancery was originally a fifteenth-century script), etc.).

With so many display typefaces from which to choose, it would seem easy for a publisher to match the graphetic features of the words printed on a dust jacket, for instance, with the thematic content of a text. However, an analysis of the five dust jackets produced for the original trade-edition versions of Anne Hébert's novels reveals that the design staff of Éditions du Seuil have not exploited the

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344 See LETRASET CANADA LIMITED, Graphic Design Handbook ([Markham, Ontario]. Letraset Canada Limited. [1988]).
vast array of available display types. The supervisor of this company’s design studio has acknowledged that they deliberately adopt a sober typographic style when producing dust jackets for trade editions of literary texts.

Evidence of this sense of decorum may be found on the dust jackets produced for the two of her novels that most challenge our suspension of disbelief, namely, Les Enfants du sabbat and Héloïse. The latter, as we have seen, deals with a case of demonic possession; the former deals with the subject of vampirism. It would have been a simple matter for the studio staff to find display type that might have alerted a reader to the supernatural elements of these novels. Instead they chose to set the titles of these works in Helvetica and Univers respectively--two very similar-looking sans serif typefaces. Helvetica is perhaps the most common display typeface in current use; it often shows up on advertising and signs in public areas such as airports, subways, etc. Thus the extremely functional appearance of these titles is intended either to tone down our initial impression of the content of these novels or shift our attention to the iconographic dimension of their respective dust jackets.

Only the dust jacket of Le Premier jardin, which is set in Souvenir Gothic type, seems to have a typeface that potentially relates to the thematic content of its target

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^45 J. LESCAR Montier, personal interview.
novel. This novel tells the story of an aging actress, Flora Fontanges, who returns from Paris to Quebec City where she grew up, to play the lead role in a production of Samuel Beckett’s *Oh ! les beaux jours*. As one would predict, she revives certain childhood memories; thus remembering becomes an important aspect of this novel.

Although we can recognize an onomasiological connection between the trade name ‘Souvenir Gothic’ and the theme of remembering, this could be only coincidental and it does not explain why the words printed on this dust jacket could appear intrinsically expressive. A reader-viewer does not normally know the name of a typeface. The illusion of intrinsic expressiveness can therefore usually emanate only from a typeface’s graphic features. A closer analysis reveals that not all the words printed on this dust jacket could even be said to be intrinsically expressive. Only the title seems to suggest a theme and that theme is not remembering, but acting. For only the title appears in a reversed shaded version of Souvenir Gothic—in other words, the letters of the title are white and seem to cast black shadows behind them; the title therefore appears spotlighted like an actor on stage.

What is striking about the dust jackets of *Les Enfants du sabbat* and *Les Fous de Bassan* is the way in which the words of the titles have become integrated into the iconographic dimension of the bookwork. The next figure illustrates the title layout on the dust jacket of *Les Enfants du sabbat*. The
words « les » and « du » are half as high as « enfants » and « sabbat ». The juxtapositioning of small and large words gives one the impression that the typographic dimension of the jacket has a certain depth; the larger words seem closer than the smaller words. It is also possible to infer a certain image of movement from this visual information; the larger words seem to be approaching us. The closeness of the letterspacing, linespacing and wordspacing also gives the title an uncomfortable, crowded look. Thus the title layout appears intended to trigger a sensation in the viewer similar to the one that many characters in the novel seem to experience, a sensation that something ominous is threatening their once-secure environment.

The next figure shows the typographic dimension of the dust jacket of Les Fous de Bassan, a novel set in an isolated English-speaking community on the North Shore of the Saint Lawrence River. On the actual jacket the words are printed in reversed Caslon extra bold type, the letters therefore look white and very thick. A minimum amount of linespacing separates each line of the title and the words are arranged to give the title a shape approximating that of a gannet in
flight, a prominent natural feature of the landscape depicted in this novel. In the background is a reproduction of a photograph showing waves rolling from left to right onto a beach and a bush leaning in the same direction. Since the name of the author and publisher as well as the genre designation are printed in lighter weight Caslon italics, they are sloping to the right, too.

We can therefore observe on this dust jacket an attempt to exploit not only the graphetic features of the Caslon typeface, but also layout, for the purposes of intrinsic expressiveness. The orientation of the typographically formed bird suggests that it is soaring in an onshore breeze, the implied motion in the italics suggests something being affected by the force of the wind or sea, thematized natural elements in the text of the novel. We can also perceive that the designer intended to harmonize the expressiveness of typography with that of the iconography.

346 Consider this extract from the "blurb" printed on the back cover: «Mais dans cette histoire il faudrait d'abord tenir compte du vent, de sa voix lancinante, de son haleine salée. Le vent a toujours soufflé trop fort sur la côte et ce qui est arrivé n'a été possible qu'à cause du vent qui entête et rend fou.» (Anne HÉBERT, Les Fous de Bassan: roman [Paris, Éditions du Seuil, 1982]).
the significance of iconography

Rather than represent natural language, the iconographic dimension visually depicts things existing beyond the bookwork itself. It is arguably the most complicated and least understood aspect of bookworks. In the conclusion to the most ambitious study of literary bookworks to date, Gérard Genette states that he ignored illustrations because they posed too many theoretical problems.

Some researchers have analysed the iconography of specific literary texts but their findings often have limited theoretical value. Many kinds of iconographic items appearing in literary bookworks have never been studied. We obviously cannot hope to resolve all the theoretical questions raised by iconographic items in bookworks, but we will demonstrate how these items also function as response-inviting structures.

A list of the kinds of iconographic items that appear in bookworks would be long. Not only would it include

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347 "[Pictures] can be perceived like any other objects—they have a size, shape, texture and location—but, in addition, they can be perceived as representing something else, some other space than the ones they occupy." (N. WADE, Visual Allusions, p. 3).

348 « La troisième [lacune] constitue à elle seule un immense continent : c'est celle de l'illustration [...] Pour envisager cette question dans toute son ampleur, il faudrait non seulement l'information historique qui me manque, mais une compétence technique et iconologique (qu'on songe aux vignettes et aux frontispices de l'époque classique) qui me manquera toujours. » (G. GENETTE, Seuils, p. 373).

pictures of all types (clip-art, line drawings, paintings, photographs, stereotype illustrations, watercolours, woodcuts, etc.), but also decorative devices such as borders, cartouches, fleurons, head pieces, historiated letters, tail pieces, trademarks, type rules, etc. The items listed here seem to have very few characteristics in common. They originate in different ways and are obviously intended for different uses. Some items such as borders or fleurons are created anonymously, while others, such as illustrations or photographs, are attributable to specific people. Although some items may be unique creations, most are only reproductions. Some items have artistic value while others are more utilitarian. They can belong to various representational categories such as figurative, nonfigurative, real or imaginary.

The distribution of the items on this list also varies greatly. Trademarks or fleurons can appear in the bookwork of numerous texts. Illustrations appear confined to one or more versions of a single text. Original drawings or sketches will appear in only one copy of one version of a text. Although people commonly use the expression "visual language" when talking about the expressive potential of pictures, specialists normally agree that iconographic items

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are unlike natural languages in that they do not systematically articulate well-defined units with precise meaning attached to them. Consequently, pictures do not make precise statements about the things they represent. As Ernst Gombrich points out, an infinite number of statements could be made about a picture of a cat sitting on a mat, for example: this cat is sitting on a mat; cats sit on mats; my cat often sits on her mat; it is like a cat sitting on a mat... The significance of this picture could conceivably be particular, generic, symbolic or referential.

The significance that we ascribe to an iconographic item does not depend entirely on what it represents. Many other factors come into play. The visual experiences and cultural information that we store as memory images figure

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353 "The work of art is an interplay of vision and thought. The individuality of particular existence and the generality of types are united in one image. Percept and concept, animating and enlightening each other, are revealed as two aspects of one and the same experience." (R. ARNHEIM, Visual Thinking, p. 273).
prominently in this process. Various forms of contextual information also play important roles in this process.

In a bookwork, the significance of an iconographic item will vary according to its "location". A picture on a cover or dust jacket will have a different function from one found between the pages of running text. A picture preceding the title page may signal something general about the text or something lying outside the text; a picture next to a page of running text may have precise narrative significance.

The significance of a picture in a bookwork will also depend on its apparent linguistic context; any wording printed nearby may function as a caption or credit and inform us about the picture's content or origin. Even the medium of the picture may appear to affect its significance. Pictures produced manually are often thought of as subjective or imaginative, while photographic images may be considered factual or realistic because they often have a certain documentary value.

354 « [...] la jaquette, quand même elle supporte un dessin ou un graphisme, n’a ni la fonction, ni le ‘fonctionnement’ d’une illustration. Le rapport qu’elle entretient avec le texte écrit se trouve profondément changé. » (Alain-Marie BASSY, « Enquête en jaquettes », p. 789.

The iconographic items found in literary bookworks constitute response-inviting networks in their own right. From the hermeneutic point of view, they function in a similar way to the response-inviting networks of the literary text that Wolfgang Iser has described.

Although iconographic items often convey very precise visual information about the things they depict, information that natural language could never convey, they are not replicas of these things. They can never inform a viewer about all the physical details of these things.

The process of drawing, painting or engraving requires an artist to leave out a certain amount of visual information. Artists may even choose to leave out more visual information than would normally be necessary. We can find a good example of this on the front cover of the pocket-book version of L'Enfant chargé de songes. Appearing on it is a partial reproduction of a painting in which a horse and a naked person are standing side by side. Both figures lack facial features and genitalia. Even photographic processes leave out various kinds of visual information. The background in a close-up often appears out of focus, an object photographed through a wide-angle lens looks distorted, black-and-white photographs filter out information about the colour of objects and so on.

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A structural similarity therefore exists between literary texts and the iconographic dimension of their bookworks since the content of an iconographic item can be indeterminate in certain respects or contain spots of indeterminacy in the same way that literary texts do. An iconographic item can also initiate blanks in a viewer in the same way that literary texts do. A reader only grasps the significance of a particular iconographic item in a literary bookwork by mentally associating it with some aspect of the text it accompanies or linking it to the bookwork's external communicative situation. The content of iconographic items must either relate to something in the text or some external entity.

*intrinsically expressive iconography*

The content of an iconographic item is intrinsically expressive when it seems to relate directly to the narrative content of the text contained in the bookwork in which it appears. We may perceive, for instance, that an item depicts a character or a place that is part of the fictional world of the text. The most common form of intrinsically expressive iconographic item is the "illustration" or picture that was created in response to a particular text and appears in one of its versions beside the pages of running text. Illustrations may serve many functions, such as adding information to clarify some aspect of the text,
evoking an appropriate mood, identifying the fictional setting or portraying characters. They may also foreshadow or reiterate narrative events and therefore affect the order in which a reader experiences the fabula of the text.

Looking at Anne Hébert's novels, we find that only two versions of Kamouraska contain true illustrations. Since this form of iconography is often highly mimetic and well contextualized, the range of responses is more limited and therefore more predictable. A reader may not have to spend much effort interpreting illustrations because their content closely parallels the narrative events conveyed by the text. They usually show specific events, characters or spaces from specific point of views. Consequently, a reader can often assign a very precise narrative significance to illustrations.

By contrast, the significance of a decorative or nonfigurative iconographic item may require more time to reveal itself. The next figure shows an example of such an item. It

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358 See Appendix 'A', versions 2.5 and 2.6.

359 A notable exception to this generalization are the nonmimetic illustrations found in certain books by surrealists; see Renée RIÈSE HUBERT, "Introduction: Mimesis and the Book" in Renée RIÈSE HUBERT, Surrealism and the Book (Berkeley/Los Angeles/Oxford, University of California Press, [1988]), pp. 3-26.
is a motif formed from five U-shaped forms of varying size. Although this motif potentially contains the letter 'U', it clearly is not intended to have any graphemic value in this context. Twenty such motifs are used to form a border on the front cover of the Éditio-Service version of Les Fous de Bassan\textsuperscript{16}.

A variant of this motif formed from only four U-shaped forms also appears in a different configuration on the spine of this version. Six pairs of these motifs are centred along the spine in the manner shown in the next figure. We can see at first glance that this motif has a certain decorative value, but its potential intrinsic significance becomes clear only gradually as we read the novel.

Les Fous de Bassan recounts a story about two teenaged cousins, Olivia and Nora Atkins, who live in Griffin Creek, an imaginary English-speaking town on Quebec's North Shore. Olivia, who leads a very sheltered life, is spending her summer looking after her father and brothers while Nora, who enjoys considerably more freedom, assigns herself the task of kissing every eligible young man in town. At the end of the

\textsuperscript{16} Anne Hébert, Les Fous de Bassan ([Genève], Éditio-Service S. A., [1985]). See Appendix 'A', version 5.9.
summer both young women are brutally murdered and their bodies thrown into the ocean.

Thus, as the details of the plot become known, the readers of this version of the novel discover a possible significance for the decoration on its cover. If they connect the 'U'-shaped forms with the concentric patterns that one sees after something is dropped into a body of water, the motif appears to allude to the murder of the girls. Readers may also perceive that the motif on the spine of this version resembles a standing-wave pattern, at the centre of which sit crosses. These patterns not only seem to serve as imaginary floating grave markers but also as Christian symbols reiterating the verbally expressed theme of religion.

Seventeen versions of Anne Hébert's novels do not contain any illustrations but do display some form of

\[\text{Figure 17} \quad \text{A sketch of the spine on the Edition Service version of Les Fous de Bassan.}\]

\[\text{142} \quad \text{"Et l'Esprit de Dieu planait au-dessus des eaux" (A. HÉBERT, Les Fous de Bassan, p. 14).}\]

\[\text{142} \quad \text{See Appendix 'A', versions 1.2, 1.4, 2.3, 2.7, 3.1, 3.2, 4.1, 5.1, 5.4, 5.6, 5.7, 5.8, 6.1, 6.2, 7.1, 7.2, 7.3.}\]

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intrinsically expressive picture on their covers or dust jackets. These pictures are unlike illustrations because they lack precise linguistic contexts and assigning a particular significance to them becomes more challenging for the reader. They function in a way that more closely resembles that of a decorative item such as the one we just analysed.

To show how this works, let us take as an example the photograph reproduced on the cover of the « Collection points » version of Kamouraska\textsuperscript{363}. It shows a man driving a horse-drawn sleigh, apparently at high speed, against a background of grey snow and a grey sky. Even if they did not notice the credit printed on the verso of the title page, many readers would recognize that this image originated from Claude Jutra’s film adaptation of this novel\textsuperscript{364}. This film enjoyed international commercial success when it first came out and it is now considered a classic of the Quebec cinema. Canadian French-language television networks broadcast it periodically.

Because the picture on the cover of this version lacks a precise linguistic context, its narrative significance is not obvious to a reader; it could depict a quick shopping trip into town as easily as a chase scene. Only after reading the novel and constructing its fabula from the


\textsuperscript{364} Kamouraska (réalisateur Claude JUTRA, Production Carl-Lamy/Criterion Pictures, 1973).
stream-of-consciousness narration, can a reader begin to determine the possible significance of this photograph.

Élizabeth d’Aulnières-Tassy, an unhappily married woman, has an affair with a doctor while staying with relatives in Sorel, a town on the south shore of the St. Lawrence River between Montreal and Quebec City. Her lover makes a long sleigh trip to Kamouraska, an isolated village east of Quebec City, to kill her estranged husband. When the doctor returns, the murder is discovered and he escapes to the United States.

Although knowledge of the fabula considerably narrows the possible significance of this picture, it is impossible to identify which incident it depicts. The doctor could be travelling from Sorel to Kamouraska to commit the murder. However, if a reader infers that he is travelling southwest—the sleigh faces left on the cover and one could associate left with the direction west—then he has committed the murder and is either returning to Élizabeth or heading to the United States.

Another problem with assigning a significance to this picture is that it is also not clear from whose point of view this scene is being depicted. Are we supposed to be seeing it through the eyes of Élizabeth, the narrator and murderer’s accomplice? Are we seeing it from the perspective of a witness testifying at Élizabeth’s trial? Or are we seeing it from a special point of view reserved for the reader alone? These are all possibilities.
One may ask why a reader who has seen *Kamouraska* the film would have difficulty assigning a precise significance to the image on the cover of this version of the novel. Would it not have the same significance as its source image originally had in this film? The answer is no. Although the image on this cover has been reproduced from a frame of the film, the content of the original image is so transformed that someone who had seen the film could not connect it with a particular scene.

Since the original photographic image\(^{165}\) was cropped and enlarged during the reproduction process, the image on the cover looks grainier than the original and lacks certain background details. A large tree and some fencing have disappeared; the sleigh and driver appear closer than in the original photograph. This image seems to translate the point of view of Élizabeth d’Aulnières-Tassy more so than the original image. It lacks sharpness, the sleigh and driver appear decontextualized and the distance between the subject and implied reader-viewer is foreshortened. These various qualities are ones that a reader would probably associate more with her dreamlike first-person narration.

Another important transformation to the original image’s content was made by printing it as a reversed image. In the film the horse and sleigh travelled across the screen

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\(^{165}\) A reversed version of the frame from which this cover was produced appears on the back cover of Anne HÉBERT, *Kamouraska*: *roman* (Paris, Éditions du Seuil, [hors collection n° 001], 1973). See Appendix ‘A’, version 2.3.
from left to right, whereas on this cover they appear to travel in the opposite direction. Although the image on the cover never appeared in the film in this form, someone who remembered the original image in the film might deduce that this reversed image was intended to show that the murder has taken place. However, this person still could not identify the sleigh's destination.

The image on this cover was obviously never originally intended to appear on a version of *Kamouraska*. The same can be said for most of the intrinsically expressive images appearing on the covers and dust jackets of Anne Hébert's novels. Only three versions appear to feature images originally intended for this purpose.

Publishers have obtained these images from various sources. The covers on two other versions of her novels are also based on photographs originating from film adaptations of her works. The images on the pocket-book versions of her novels are often reproduced from artworks created by artists who almost certainly never read her novels. In some cases, these artists have created their artworks before

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366 The photograph reproduced on the dust jacket of *Les Fous de Bassan* (version 5.1) was taken by Philippe Toutain, the husband of an employee at the studio of Éditions du Seuil (J. LESCARMONTIER, personal interview). The pictures on the cover of *Le Premier jardin* (version 6.2) and the dust jacket of *L'Enfant chargé de songes* (version 7.1) are identified as illustrations and therefore probably were originally intended to be used in this context. See Appendix 'A'.

The dust jacket for *L'Enfant chargé de songes* (version 7.2) may have been commissioned for this purpose too, but I have not verified this.

367 See Appendix 'A', versions 1.2 and 5.8.

368 See Appendix 'A', versions 1.2, 1.4, 3.2, 4.1, 5.7, 7.3.
the novel on which they appear was ever written. Other dust-jacket and cover images lack any direct creative connection with the novels on which they appear because publishers have acquired them from archives or so-called stock houses369.

Publishers may modify any "found" iconographic item in the manner described above. They may renew the content of an image by having it cropped370 or reversed during the reproduction process. Tinting and hand-colouring are techniques used especially for black-and-white photographs. The dust jacket on the trade edition of Le Premier jardin shows a reproduction of an old photograph taken of rue Champlain in Quebec City in the winter371. The snow in the picture is highlighted with blue ink.

By manipulating the content of found iconographic items, publishers clearly attempt to marshal the attention of readers and control the inferences that they might make. The hand-coloured snow in the picture on the dust jacket of Le Premier jardin is an obvious attempt to encourage the reader-viewer to see the photograph as a fictionalized depiction of reality.

369 J. LESCARMONTIER, personal interview. Stock houses act as brokers for pictures. See Appendix 'A', versions 1.2, 1.4, 3.2, 6.1.

370 The photographs on the covers for versions 1.2, 1.4 and 5.8 were cropped. The artworks on the covers or dust jackets of versions 1.2, 1.4, 3.2, 4.1, 5.7 and 7.3 were partial reproductions. See Appendix 'A'.

This manipulation of the content of found iconographic items is in some ways analogous to the early practice of musical parody. Through this process, a composer would create a new composition without satirical intent by reworking melodic material from another musical work\textsuperscript{372}. This visual equivalent of musical parody clearly merits further study.

\textit{intrinsically expressive material}

Although the typographic and iconographic dimensions are the primary focus of any literary bookwork, the materials in which these dimensions are inscribed can also stimulate mental images that a reader may connect with the narrative imagery. Neither the materials nor the bookworks would have to be expensive or unusual in order for this to occur.

Examining the hard-cover versions of Anne Hébert's novels, we find that their publishers have made some very ordinary-looking books with very similar materials. What distinguishes the appearance of these books are the colours and textures of their binding material. The binding of a deluxe version of \textit{Kamouraska} issued by \textit{Éditions du Seuil}\textsuperscript{373} is constructed from a bright red cloth and the text is


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printed on an especially white paper known by the tradename of « bouffant édition ». Since we already know that the plot of this novel is centred on an adulterous affair and the violent murder of a husband, we can see a potential link between the colour of the binding and the narrative content. Red is often associated with the idea of passion or bloodshed. We may also connect the paper on which this version is printed with the image of snow or, by extension, winter--the season when this fictitious crime takes place.

The hard-cover bindings of the versions of Les Fous de Bassan also appear intrinsically expressive. The drab puce cloth of the deluxe edition issued by Éditions du Seuil reflects the mournful atmosphere pervading Griffin Creek, a community evidently on the verge of becoming a ghost town. The dark-blue cloth found on the versions issued by Québec Loisirs and France Loisirs\(^{374}\) obviously alludes to the theme of the sea because it matches the predominant colour in the picture of the gannet colony printed on their dust jackets. The red binding of the Édito-Service's version\(^{375}\), reminiscent of those of some bibles or lectionaries, reinforces the allusion to the theme of Christianity made by its decorative motifs, the U-shaped patterns mentioned earlier. The basket-weave pattern on the


\(^{375}\) Anne HÉBERT, Les Fous de Bassan : roman (Genève, Édito-Service, [1985]). See Appendix 'A', version 5.9.
endpapers of this version may also conjure up the image of a venetian blind that could be found in one of the two institutions mentioned in this novel: the mental asylum at Baie Saint-Paul where the character Perceval is committed\textsuperscript{376}; the Queen Mary Hospital where the character Stevens Brown is detained\textsuperscript{377}.

Only one version of an Anne Hébert novel, an expensive bibliophile version of Kamouraska\textsuperscript{378}, has a binding made from an unusual material. A small wooden sculpture of a woman's face is mounted on the front cover of this artist's book. The boards of the binding have been padded with a thick felt-like material and covered with beige doeskin. The publisher clearly intends to personify the bookwork so that the reader will associate it with the novel's main female character, Élisabeth d'Aulnières. It literally becomes a material metaphor for the French term of endearment « ma biche ». We must regard the use of binding materials that are more appealing to the touch than to the eye, as a deliberate attempt to engage the reader's tactile sense during the reading process.

\begin{flushright}
\textsuperscript{376} A. HÉBERT, \textit{Les Fous de Bassan}, p. 50.
\textsuperscript{377} A. HÉBERT, \textit{Les Fous de Bassan}, pp. 229, 235.
\textsuperscript{378} Anne HÉBERT, \textit{Kamouraska : estampes originales de Antoine Dumas} (Montréal, Art global, 1977).
\end{flushright}

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the image of the extrinsic situation

For some readers an important part of interpreting a literary text is being able to situate it with respect to a certain external situation. When unsure about the precise details of this situation, they may construct an image of it from information they have at hand.

Such readers can construct a minimal image of a communicative situation from the linguistic information contained on the title page, cover and dust jacket. The author and publisher of the text are typically identified here, as are the place and date of publication. Literary theoreticians have also discussed how readers often infer certain things about an author while reading a literary text itself. According to Wayne C. Booth, a reader naturally ascribes certain values and emotions to the author of a narration that may not give a true picture of what the author believes or feels. He has labelled the impression that the readers gather in this way the "implied author". More recently, theoreticians have also recognized that the various ancillary texts that often accompany a literary text may also provide certain information that enables the reader to develop this image of the author further. A list of such texts includes

dedications, prefaces, interviews, book reviews, biographical sketches, etc.380.

Theoreticians have also demonstrated how a person can construct a certain image of a reader from the lexical items, syntax, narrative structures, commonplaces, presuppositions, references to social codes and so on, found in the wording of literary texts and their ancillary texts. Critics have given this image different names. Walker Gibson has used the term "mock reader"381. Wayne C. Booth speaks of a certain image of an ideal reader that is the counterpart to the author's "second self" or the implied author382. Christine Brooke-Rose uses the term "encoded reader"383, Umberto Eco the "model reader"384.

However, the author and reader are not the only components of a printed text's external communicative situation that a person may imagine while reading. One may also infer innumerable things about the publisher from a

380 See G. GENETTE, Seuils.


382 "The author creates, in short, an image of himself and another image of his reader; he makes his reader, as he makes his second self, and the most successful reading is one in which the created selves, author and reader, can find complete agreement." (W. C. BOOTH, The Rhetoric of Fiction, p. 118).


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literary text and its ancillary texts. For example, one may sense the type of literature that the publisher values, any sociocultural agenda that the publisher may have, the degree to which the publisher values commercialism, and so forth.

We must distinguish this image from any image that the person may form of the actual publisher from any external source. It is also distinct from any image that the person forms of a "fictitious" publisher, in other words, one explicitly represented in the fictional text itself. Here we have in mind texts like *Le Rouge et le noir*, in which a fictitious conversation takes place between the novel’s publisher and author\(^{385}\) and an ancillary text supposedly written by the actual publisher acquires a fictitious status\(^{386}\).

The image of the publisher that we have just described is analogous to Wayne C. Booth’s implied author. Because of the obvious parallel between these two types of images, we shall refer to the former as the "implied publisher". We should also add that the same implied publisher does not


\(^{386}\) Pierre-Georges Castex points out that the original « Avertissement de l’éditeur » misrepresents the completion date of this novel. It states that that the author finished it in 1827, but Stendhal probably did not complete his work until 1829; see STENDHAL, *Le Rouge et le noir*, pp. 2, 513, note 1. Two explanations can account for this discrepancy. Either Stendhal wrote this notice himself and it is therefore attributable to a fictitious publisher; or the actual publisher changed the date with Stendhal’s approval. In either case the notice acquires a fictitious status.
necessarily appear in all the literature published by the same actual publisher. Just as different texts by the same author suggest different implied authors, different texts issued by the same publisher will suggest different implied publishers.

Although we will not discuss them at length here, other aspects of the external situation that the reader may imagine include the context in which the text was written, the context in which the bookwork was produced or the context in which the text was intended to be received. So far we have only mentioned that readers can use linguistic sources to imagine things about a printed text’s external communicative situation. What we want to show next is that readers may also infer similar things from the text’s bibliographic features.

extrinsically expressive typography

In discussing intrinsically expressive typography, we noted that a typeface can elicit images, either of a spatio-temporal or enunciative nature, that we can directly associate with a text’s narrative content. By analogy, a typeface may be extrinsically expressive if its graphetic features evoke an image that we can associate with something outside the bookwork or fiction. Perhaps the most obvious external things that a reader would imagine are those directly connected with the production of the bookwork or
the composition of the text: the publisher, the period when
the bookwork was published, the place where the bookwork was
published, the author, the period in which the text was
composed, and the place where the text was composed.

To give a hypothetical example, if a medieval text were
set in Helvetica, a twentieth-century sans serif typeface,
this apparent anachronism would be extrinsically expressive
with respect to the text’s publication date because we only
associate this typeface with the twentieth century. However,
if the same text were set in Carolus, a typeface resembling
Carolingian script, we could say that this typeface was
intrinsically expressive with respect to the text’s content
and extrinsically expressive with respect to its date of
composition. Thus a typeface does not necessarily have one
significance. By this logic, two typefaces that we
identified earlier as intrinsically expressive--the Times
roman of Héloïse, Les Fous de Bassan and Le Premier Jardin
and the Aster of Les Enfants du sabbat and L’Enfant chargé
de songes--would also be extrinsically expressive because
they are contemporary with these novels’ publication dates.

Although it does not happen with Anne Hébert’s novels,
extrinsically expressive typography could also conjure up a
certain image of an author. An author could stipulate that
his or her texts be printed in a particular typeface, which
would in effect become his or her typographic signature387.

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387 I have not found a case of an author choosing a typeface for his
or her works, but this does not mean that it has never happened. With the
Publishers may also use typefaces to convey a certain image of the author. An interesting example is found in the typographic treatment of Eugène Fromentin's dedication to George Sand in a version of his novel *Dominique* published by the Club français du livre. Instead of following the customary practice of printing prefatory texts in the same typeface as the text of the novel, this publisher had the dedication printed in a typeface known as Embassy script which resembles ornate handwriting. As a result, the significance of the dedication in this version is different from what it would be in a typographically conventional version. Since the Embassy script makes the dedication resemble an intimate, personal inscription, we might

growth of "desktop publishing", writers will become more knowledgeable about typography and might choose to exert more control over the typographic dimension of their works. 


389 Consider this excerpt from an advertisement launching the ITC Edwardian Script: "Most typefaces, however beautiful or well-drawn, only communicate the words the compose. Script typefaces, on the other hand, bring something more to typeset copy: they enhance the written word.

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infer that Eugène Fromentin had a close relationship with George Sand. We might not make the same inference from a conventional typographic treatment of the dedication because it would look like an open or public inscription.

Extrinsically expressive typography is one means of expression that French publishers use to differentiate their trade-edition covers from those of their competitors. They generally acknowledge that these covers not only project an image, but also signal the intentions of the literary collection they serve to identify.

The story about Pierre Faucheux designing a new cover for Éditions du Seuil's literary trade editions provides us with a case study for extrinsically expressive design. When Jean Bardet of Éditions du Seuil approached Pierre Faucheux in 1958 about designing a new cover similar to the "white cover" of Éditions Gallimard, the dominant publisher of French literature, his publishing house was young and not yet established.

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For the record, André Maurois, a biographer of Sand, does not mention a Fromentin-Sand relationship, so it must not have been a very important one. See A. MAUROIS, Lélia ou la vie de George Sand.


Pierre Faucheux chose to have the wording on the new cover printed in Plantin, a typeface that originated with Christopher Plantin, a French printer working in Antwerp in the mid-sixteenth century. Not only does this typeface have base strokes thick enough to make it suitable for display typography, but it also has distinctive graphetic features such as the ornamental balls on some lower-case letters which look as if they have been filed flat (note the ‘a’ in the above figure) and a curve on the uppercase ‘P’ that does not connect with the stem of the letter.

The competing Éditions Gallimard cover displays its wording in the Didot typeface or one of its derivatives. This type looks very heavy and rectangular because most of its base strokes are extremely thick and its straight hairline serifs are set at right angles to its vertical base strokes. Although this typeface first appeared in the late eighteenth century, it did not gain prominence until after the French

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Revolution. During the nineteenth century, Didot became widely used and the novels of writers such as Honoré de Balzac and Victor Hugo typically appeared in this typeface. It continued to be widely used in France well into the twentieth century and most French readers would probably have seen it more often than the Plantin typeface.

We can therefore understand why Pierre Faucheux would have chosen the Plantin typeface for Éditions du Seuil's cover. Since Didot was a typeface firmly rooted in the nineteenth century, it had become a visual commonplace and old-fashioned. The Plantin typeface, on the other hand, had fallen out of use so it had the possibility of looking new again. The fresh visual image that it potentially evoked was appropriate for a publishing house wanting to convey the message that it issued innovative literary works of up-and-coming francophone authors, not of established French

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196 The supervisor of the in-house studio of Éditions du Seuil still feels that this is true (J. LESCARMONTIER, personal interview).
In the years following the appearance of this cover, this publisher has tried to reinforce its association with this typeface by using it on the covers of its collections such as «Tel quel», «Poétique» and «Autobiographie». More recently, Éditions du Seuil has used the Bellini typeface on the covers of the pocket-book series known as the collection «Points» for similar extrinsically expressive purposes.

Finally, it is also possible for a typeface or any kind of bibliographic element to appear extrinsically expressive when it appears to make some sort of comment on the text. By the term ‘comment’ we mean any one of many different possibilities. For example, the Garamond typeface used in the editions of Kamouraska mentioned earlier appears to comment on the aesthetic quality of this text. Used almost exclusively for book printing, Garamond has come to connote prestige and greatness. It was originally reserved for the Imprimerie royale and today we associate it with the illustrious «Bibliothèque de la Pléiade». By having Kamouraska set in Garamond type, Éditions du Seuil is, in

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197 This statement appeared in 27, rue Jacob, Seuil’s publicity organ, under a picture of a copy of the trade edition of Les Chambres de bois: «[...] prenez garde aux romans, aux nouveaux noms, aux nouvelles œuvres. Avec les moyens esthétiques qui leur sont propres, ils vous introduisent aux problèmes qui nous sont communs. Le roman de Le Porrier à Budapest, celui de Glissant aux Antilles, ce ne sont pas seulement des histoires à lire; c’est notre Histoire passionnante et passionnée. » (ÉDITIONS DU SEUIL, «Prenez garde au roman», 27, rue Jacob, no 35, 1958, p. 1).

effect, expressing an opinion about this text's literary value. It is suggesting that this novel is an important and enduring literary work.

One might ask if this typeface also expresses a certain national or cultural pride. Since Garamond does, after all, have an historical connection with French or French-language publishing, could it not be used, much like a national symbol, to distinguish French or French-language texts from those written in other countries or languages? Although this would be possible, Éditions du Seuil has not used the Garamond in this way because they have also had texts that were translated from other languages set in this typeface. However, as we shall see later in our discussion of extrinsically expressive decoration, this publisher does use another device to indicate a text's original language.

extrinsically expressive iconography

The content of an iconographic item is extrinsically expressive when it depicts something not directly connected or associated with the fiction. The external elements that the iconography in Anne Hébert's novels most often represents are the author and the publisher.

See Giuseppe Tomasi DI LAMPEDUSA, Le Guépard ; roman ; traduit de l'italien par Fanette Pézard (Paris, Éditions du Seuil, [1959]). Translated texts in the « Bibliothèque de la Pléiade » are also set in Garamond type.
One normally finds, for example, a black-and-white photograph of Anne Hébert on the back covers and dust jackets of the trade editions of her novels; Éditions du Seuil sometimes updates this photograph when it has a novel reprinted. The author's photograph also occasionally appears on the dust jackets of a book club edition or a pocket-book edition. One version of Les Fous de Bassan intersperses eleven halftone photographs of Anne Hébert among the pages containing the text of an interview with her.

Although less common, we also find representations of Anne Hébert's major publisher, Éditions du Seuil. A sketch of this company's premises, located in a small building on the Left Bank in Paris, appears on the trade edition of her most recent novel, L'Enfant chargé de songes. A photograph reproduced in the above-mentioned version of Les Fous de Bassan shows part of the interior of its premises.

A few iconographic items in this corpus depict locations on which Anne Hébert has modelled one or other of her fictional worlds. One of these has been mentioned already: it is the old photograph of a winter scene in Quebec City reproduced on the dust jacket of the trade

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399 See Appendix 'A', versions 1.1, 1.2, 2.1, 3.1, 4.1, 5.1, 5.5, 6.1, 7.1, 7.2.


401 A. HÉBERT, ibid, pp. 12-3.
edition of Le Premier Jardin\textsuperscript{402}. We also find two photographs taken in 1978 by the author on a trip through the Gaspé region of Quebec reproduced in the edition of Les Fous de Bassan\textsuperscript{403} just mentioned.

Many found iconographic items in this corpus are reproductions of pictures that exist independently of the bookworks of Anne Hébert's novels. The covers of three versions of her novels\textsuperscript{404} display coloured photographs taken from film adaptations of two of her works. Six versions\textsuperscript{405} have either covers or dust jackets on which some portion of a pre-existing work of art has been reproduced.

Because these found items can direct our attention outside the literary text, back to either an artwork or a film, they are also potentially extrinsically expressive as well as intrinsically expressive. Let us refer to this situation as a visual allusion. Sometimes, an iconographic item may even direct our attention further beyond the film or artwork to other literary texts or artworks.

In this respect the allusive potential of the painting reproduced on the dust jacket for the first two printings of


\textsuperscript{403} A. HÉBERT, Les Fous de Bassan [Tallandier], pp. 7-8.

\textsuperscript{404} See Appendix 'A', versions 2.3, 2.7, 5.8.

\textsuperscript{405} See Appendix 'A', versions 1.2, 1.4, 3.2, 4.1, 5.7, 7.3.
Héloïse is particularly strong since it comes from a painting by Gustav Klimt entitled "Salomé". Among the numerous texts dealing with the story of Salomé, who received the head of John the Baptist, are the New Testament accounts (Matthew 14:1-11, Mark 6:14-29), certain medieval legends and several modern versions such as Gustave Flaubert’s Herodias, Oscar Wilde’s play Salomé and the libretto of Richard Strauss’s opera by the same name. Similarly, the previously mentioned reproduction from Giorgio de Chirico’s «Le Rivage de la Thessalie» on the pocket-book version of L’Enfant chargé de songes directs our attention to the myth of the Deluge in classical mythology.

Extrinsically expressive iconographic items also function as response-inviting structures because they can encourage the viewer to complete their depiction by imagining additional details. Consider the sketch of the head office of Éditions du Seuil currently appearing on the front cover of this company’s literary trade editions. It shows a small three-story building behind an open, cast-iron gate that the reader would understand from the publisher’s address given on the title page (27, rue Jacob, Paris VIe) to be in the Saint-Germain-des-Prés area. Historically, this area has been associated with French intellectual and artistic life. The École nationale supérieure des beaux arts

is also located here, as are private art galleries and shops selling artists’ supplies.

The building in this sketch is remarkable because it is smaller than the typical Parisian building, which often is several stories high. From this depiction the reader-viewer could construct a romantic image of Éditions du Seuil as a small Left Bank publisher. However, the truth is that the premises shown in this sketch are not nearly large enough to house the company’s entire operations. This small building is only one of many that it occupies in the Saint-Germain-des-Prés area and elsewhere, in France and in other countries.

Because the sketch does not give a true depiction of either the size or the geographical extent of its operations, a reader-viewer may not imagine Éditions du Seuil to be the large international corporation that it is. Unless the reader-viewer is familiar with this company’s dealings, he or she cannot realize the extent to which its portrayal of itself through the sketch is potentially deceptive and truncated.

Photography is another iconographic process that limits our mental view of a subject. A photograph can record only certain aspects of its subject’s physical appearance and give only a selective view of its subject’s location. When a photograph is reproduced in a bookwork, its apparent content may be further affected by a series of editorial decisions. It may be cropped, enlarged, retouched or tinted.
Photographic images therefore do not necessarily depict things more comprehensively or more realistically than other iconographic processes.

Consider Anne Hébert’s black-and-white photographs printed on the back covers and the dust jackets of Éditions du Seuil’s trade editions. Since these are close-ups, we can see only a small part of her, and the background details, when visible, are often out of focus. We cannot determine some very basic information about her appearance such as her height, hair colour, age, or to what extent she might have been posed when the photograph was being taken. We may fill in some or all of these details by making some assumptions.

It is significant that her photographs are not reproduced in colour. Although black-and-white reproduction is cheaper, this is not the reason her publisher avoids reproducing her photograph in colour as the following anecdote shows. During my discussions with the staff working in the production studio at Éditions du Seuil, I asked if they had ever thought about printing an author’s photograph in colour. I pointed out that they had experimented with colour reproductions on the front cover of some of their literary trade editions and that the pictures on the front of their dust jackets were always printed in colour. They could have easily had the usual author’s photograph reproduced in colour on these editions. The answer was that they would not consider doing this because the colour rendition of the photograph would have been too
unpredictable. If the colours in the photograph did not reproduce well, it could have an affect similar to that of a badly adjusted colour television set and cause the reader-viewer to react negatively to the image.\footnote{J. LESCARMONTIER, personal interview.}

This comment shows the publisher trying to anticipate and shape the responses of those who read and view its bookworks. Furthermore, although an iconographic item cannot depict the actual reader, because he or she is a variable, we can indirectly infer an image of a certain kind of reader and a certain style of reading from the iconographic dimension.

We can characterize the kind of reader to whom Éditions du Seuil seems to address the sketch of their rue Jacob premises. The diminutive corporate image suggested by this sketch would appeal, for example, to an individualistic French reader who mistrusted large corporations or to a francophone outside France who felt that large French publishing houses threatened cultural expression in his or her own country.\footnote{French-speaking Quebeckers have been very sensitive to this issue. See Pierre de BELLEFEUILLE/Alain PONTAUT et al., La Bataille du livre au Québec : oui à la culture française, non au colonialisme culturel : préface de J.-Z. Léon Patenaude ([Montréal], Éditions Leméac Inc., coll. « Dossiers », [1972]).}

Similarly, the photograph of the author that Éditions du Seuil places on its trade editions suggests a reader for whom the author is the principal point of entry into a
novel. This person may prefer or even expect the author of the novel that he or she is about to read to have a certain celebrity status. This person may also like to think that a novel reflects details of the author’s life and consequently may try to correlate a novel’s plot and characters with real incidents and people. By contrast, the versions of Anne Hébert’s novels that do not show her picture or even contain any biographical text suggest the opposite kind of reader. This reader would be less concerned with the author and practise a form of "close reading" in which interpretation would be based primarily on what one could directly infer and deduce from the novel’s wording.

Iconographic items that allude to artworks or films also suggest certain kinds of readers and certain forms of reading. Take, for example, Gustav Klimt’s painting "Salomé" reproduced on the dust jacket for Héloïse. It presupposes a cultured and aesthetically sensitive reader who perhaps would be familiar enough with art history to connect Gustav Klimt with the Austro-Hungarian Empire.

We can also find an image of a certain reading of this text. It is easier to extract this image, if we first look at this version of the text minus its dust jacket. The subject matter of the text, a double murder by a Parisian vampire, may seem far-fetched if we do not believe in vampires or associate these fictitious supernatural

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409 See Appendix ‘A’, versions 1.3, 2.2, 2.4, 2.5, 2.6, 5.2, 5.4, 5.6, 5.9.
creatures with Paris. The reason that this text has not had much commercial success may have to do in part with its supernatural content.

The alluded-to painting creates another perspective on the text of Héloïse, a perspective that a reader may attempt to integrate into his or her reading. This picture seems to invite the reader to dispel his or her disbelief by projecting certain images into this tale. If the reader imagines the mysterious Héloïse to be an Austrian emigrée and associates vampires with the folklore of Transylvania, a region once belonging to the Austro-Hungarian Empire, this provides an explanation for why a vampire would be operating in such an unlikely spot as Paris. Similarly, the allusions to the various stories about the bloodthirsty Salomé, who asked for the head of John the Baptist, may suggest another reading that would attenuate any objections to the subject of vampirism in the text.

Examples of extrinsically expressive decorative devices are more difficult to find in versions of Anne Hébert’s novels because modern publishers tend to decorate their books less than their predecessors did. It is a fact that during our century the practice of book design has not escaped the pervasive influence of so-called modern or functional design theories. One of the general goals of these theories has been to simplify the appearance of consumer goods by eliminating superfluous decoration.
Nonetheless, a place where extrinsically expressive decorative devices are still common is on the covers of literary trade-editions. Here many French publishers display rectangular patterns formed from so-called type rules. Type rules may be any sort of linear form that lacks alphanumeric meaning. The term originated in the era of hand-set type when straight lines had to be printed with strips of metal. Although modern typesetting processes have eliminated the need for these metal strips, the term 'type rule' still remains in use today.

Book designers may combine type rules of various thicknesses or styles to form an infinite number of decorative patterns. Examples of such patterns appear on the front of the three trade-edition covers that we have been discussing. On Éditions Gallimard’s cover three sets of thin type rules form three concentric rectangles of decreasing size; the largest is black and the two slightly smaller ones are red. Thick type rules produce a red border along the edges of Éditions du Seuil’s cover. Thin type rules form a blue rectangle on Les Éditions de Minuit’s cover. The following figure shows how these type-rule patterns are prominently displayed on the book covers:
These patterns have an iconographic meaning to the extent that they create a visual illusion known as a *mise en abîme*. When we view the other elements on these covers against these patterns, a picture of another version of their text appears. This self-reflexive bibliographic device is simple, yet highly effective for arousing the visual interest of the onlooker.

These type-rule patterns also constitute extrinsically expressive devices to the extent that they function like trademarks. Assisted by these patterns, reader-viewers can immediately recognize which publisher has issued a particular book. Second-hand French booksellers often take advantage of this expressiveness and organize their stock of literary trade editions by cover.
However, type-rule patterns do more than identify publishers; they may also potentially function as blanks by encouraging the reader-viewer to form specific images of publishers. By attaching different significance to each type-rule pattern, a reader-viewer may ultimately construct different images of each publisher. For instance, the pattern on the Éditions Gallimard cover is more ornate than the patterns on Éditions du Seuil’s and Les Éditions de Minuit’s and therefore seems to follow an older aesthetic principle and imply a different temporal significance. Since this pattern seems to date from an earlier period than the other two, a reader-viewer could imagine Éditions Gallimard to be older and more traditional than Éditions du Seuil or Les Éditions de Minuit.

The type-rule patterns of these trade editions are extrinsically expressive in another way, too. Since they appear on the covers of books containing many different texts, they cannot be seen as elements that particularize the bibliographic form of individual texts. Such patterns therefore have the opposite effect of an intrinsically expressive device.

By establishing a visual similarity between various printed texts, these patterns imply that the various texts contained in the books on which they appear belong to another order or class of texts. Publishers often refer to such classes of texts as "collections", although the lack of
this designation does not prevent us from classifying printed texts in this way\textsuperscript{410}.

Again, type-rule patterns may also function as blanks by implicitly identifying a class of texts. The reader-viewer may try to form an image of the organizing principle of the class. Through an extrinsic logic he or she may try to imagine the connection between the publisher and the group of texts. Minimally, he or she may infer that a publisher thought these texts exhibited a certain qualitative similarity. However, it may often be possible to imagine a great deal more about what motivated the publisher to group such texts together. One might imagine, for example, that the texts shared an aesthetic concern or a political agenda. In the process, reader-viewers may construct images of the publisher's ideology from various sources, including the experience of reading the texts so grouped, knowledge of critical reactions to such texts as found in book reviews and scholarly articles or contact with the publisher's advertising.

\textsuperscript{410} « [...] l'absence de collection est ressenti par le public et articulée par les médias comme une sorte de collection implicite ou à contrario : on parle ainsi, par un abus presque légitime, de la 'collection blanche' de Gallimard pour désigner tout ce qui, dans la production de cet éditeur, ne porte pas de label spécifié. » (G. GENETTE, \textit{Seuils}, p. 25). None of the publishers whose literary trade editions are discussed here specifically refers to these editions as "collection".
extrinsically expressive material

To explain the potential extrinsic expressiveness of the materials from which bookworks are constructed, let us return to where we left off in our discussion of the extrinsically expressive typography of literary trade-edition covers. There we observed that French publishers use the typographic dimension of these covers to project a certain image of themselves and a certain image of the literature that they publish.

If we think about it, there are certain limitations to this typographic strategy for differentiating the image of oneself and one's literature. For one thing, only so many appropriate display typefaces exist at any given moment. For another, to the reading public, many of these display typefaces will look alike. Since some publishers will inevitably use similar-looking typefaces on their covers, they must find additional ways to distinguish their trade-edition covers. We have already observed their iconographic solution to this problem in our discussion of the type-rule patterns that appear on trade-edition covers. Another solution to this problem involves the articulation of the cover's material dimension.

Éditions Gallimard and Les Éditions de Minuit display the information on their covers with two different, yet very similar-looking typefaces; the former uses the Didot
typeface, the latter the Bodoni typeface. Although an untrained eye probably would not distinguish Didot characters from Bodoni characters, it would easily recognize these publishers’ covers because they are both iconographically and materially different. We have seen that their type-rule patterns differ. Let us analyze the significance of their material differences here.

Éditions Gallimard uses red ink to print the titles on their covers and Les Éditions de Minuit uses dark-blue ink. The format of their books is different; Gallimard’s is larger and more rectangular, Les Éditions de Minuit’s looks squarer. Their covers are made from different colours of paper; Gallimard’s covers are ivory-coloured and Les Éditions de Minuit’s are white.

These material differences evoke potentially different associations in a viewer. The red titles on Gallimard’s covers may seem more traditional because they recall the ancient practice of rubrication; Les Éditions de Minuit’s dark-blue titles may not only appear to subvert this tradition but also evoke an image of darkness that corresponds with the one suggested by this company’s name. Compared to the current format of Éditions Gallimard’s literary trade editions—a format also shared by those of

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411 Proof of their close resemblance is that type classification systems always place them in the same group. Regarding type classification see: Gordon ATKINS, The Classification of Printing Types (Leicester, Apple Barrell Press, [1975]); «Classification Vox-ATYP.I (Vox-ATYP.I typeface classification) » in La Chose imprimée, pp. 97-9.
Éditions du Seuil—-the format of Les Éditions de Minuit looks less conventional. The white cover of Les Éditions de Minuit looks plainer and perhaps less pretentious than Éditions Gallimard’s more sumptuous ivory-coloured cover; or alternatively, it looks newer if we associate an ivory tint with aging paper.

Thus we can see that the material dimension of these two covers becomes another response-inviting structure for the reader of the texts that they accompany. Not only may we form two distinct composite images of these publishers from these materially different covers, but we may also form different images of the appropriate reading code for the texts they contain. Éditions Gallimard’s appears the more traditional of the two and consequently we may associate all the other images that adherence to tradition in French society entails (conservatism, refinement, affluence, etc.). By comparison, Les Éditions de Minuit’s appears more innovative and according to our individual disposition we may associate this image with other images from the network of the many possibly related ones (questioning, radicalism, creativity, challenging, defiance, impudence, etc.).

Even if we do not associate the red titles on Éditions Gallimard’s covers with the practice of rubrication, we can still infer an image of reading from our image of this publisher. This cover suggests that the text it introduces belongs to the succession of texts that comprise the generally accepted canon of French literature. We may infer
the opposite from the material presentation of Les Éditions de Minuit's cover. It suggests an image of reading that is a more open and egalitarian process, where a text's merit is determined by an individual act, not by a cumulative historical consensus that diminishes the importance of the individual.

By extension we can see that the significance of the material dimension of the trade-edition cover of Éditions du Seuil, the cover in which all the novels of Anne Hébert were first issued, falls somewhere between the two covers we have just analysed. It is made from a white paper, shares the same format as the Éditions Gallimard cover and displays the genre designation of its text in red ink.

In the above example, in which red and dark-blue ink supplement the significance of the typographic dimension of the two trade-edition covers, the choice of ink colour is highly motivated by historical and psychological considerations. Red appears to advance towards one's eye and therefore attracts attention more easily. This is probably one of the main reasons that titles became rubricated. Dark blue is not only a colour that we may associate with midnight or "minuit", but it also has the opposite psychological effect on us of red in that it appears to recede from the eye.

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However, a material may also be used in a very arbitrary way. Éditions du Seuil has, for instance, used arbitrarily chosen ink colours to extend the significance of their distinctive type-rule pattern. Besides the familiar red pattern used for literary texts originally written in French, we can also find a green pattern used for literary texts translated from foreign languages, a brown pattern used for avant-garde writings of the « Tel quel » group and a bluish-grey pattern used for autobiographical texts. Thus, by printing this extrinsically expressive device with arbitrarily chosen colours of ink, this publisher has managed to generate a paradigm of visual signs which comment upon and inform readers about texts.
"What am I experiencing when I turn these pages?" That is what the critic of an artist’s book must ask, and for most critics it is an uncomfortable question.

Dick HIGGINS

4. Concluding Remarks

4.1 Why Have Scholars Neglected Polymorphic Bookworks?

Polymorphic bookworks are a general feature of written-visual communication; theoretically, any bookwork used to transmit literature, could exhibit polymorphism. However, most scholars working in disciplines that we associate with the study of language or written texts, have ignored them. We must ask ourselves why? There is no simple answer to this question, but a combination of practical and intellectual factors appears to have led to this situation.

After spending much time trying to isolate polymorphism in the bookworks of Anne Hébert’s commercially printed texts, it is clear to me that we can attribute a certain amount of scholarly neglect to the diffuse and discontinuous nature of the phenomenon itself. Versions of novels, for example, often appear at different times and in different places. Were it not for institutions such as libraries and second-hand bookstores in which we can see large numbers of

books, most of us might never sense that novels can exist in more than one version.

While we can assume that a republished novel has more than one version, we cannot assume that anybody ever experiences the full range of this phenomenon. As readers, we seldom need to read more than one copy of a novel. When we encounter a novel the bookwork of which exists in a polymorphic state, we are not necessarily aware of this fact. We may learn that several versions of a novel exist by consulting an enumerative bibliography of the works of its author, but we begin to experience the polymorphic state of its bookwork only when we see a copy of another version. Even if we were to become aware that several versions of a novel exist, unless we can see and compare a copy of each one, we will only experience this polymorphism in a very limited way. Comparing copies of each version of a novel may prove difficult because, like the missing parts to a puzzle, they lie scattered about in space and time.

Literary researchers have no satisfactory means for determining how many versions of a novel have been published. If they are lucky, a material bibliographer will have compiled an up-to-date and comprehensive bibliography of its author's published works. However, this information will be of little use to researchers who want to study all the versions of a novel, if they cannot locate copies of the versions that it describes. Finding a representative copy of every version of a novel can become a time-consuming and
expensive undertaking, since no repository exists, where a copy of each version of a novel might be kept. In practice, if many versions of a novel exist, it would become very difficult for a researcher to examine a copy of each and even more difficult to examine a copy of every printing of them.14

Researchers have no convenient way to assemble a corpus that would enable them to study a novel with a polymorphic bookwork exhaustively. The difficulty in locating copies of each version of a novel varies in direct proportion to the number of versions, publishers and jurisdictions in which the novel has been published; and to the amount of time that has elapsed since their publication.15

Publishers' archives are an unreliable source for these copies. When publishers go out of business or merge with other publishers, their archives can be lost or destroyed. If publishers have remained in business, their archives may not be complete or accessible to researchers. If versions of a novel have been published in several countries, the collection of a single library, even one used as a copyright

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14 Anne Hébert’s most-published novel is Les Fous de Bassan of which nine versions have been produced since 1982. Although I believe that I have examined a copy of each version over the past four years, I have not seen a copy of every printing; see Appendix ‘A’. It would be even more difficult to locate a copy of every printing of every version of a popular novel by an Honoré de Balzac or an Émile Zola.

depository or national library, may not have a copy of every version\textsuperscript{416}. Although the legislation affecting copyright and national libraries varies from one country to the next, publishers usually only have to deposit copies from the first printing of an "edition". If researchers want to study the variations of a version of a novel, their task becomes even more difficult since no jurisdiction requires publishers to deposit a copy of every printing of a novel.

In some cases, publishers may not even have to deposit copies of some versions at these libraries because according to legislation, they do not constitute new editions or their authors are not considered national authors\textsuperscript{417}. Even when copyright legislation requires publishers to deposit a copy of a work, their compliance is not easy to enforce.

Whenever a researcher locates a copy of a specific version of a novel at a library, it is not necessarily in the condition in which the publisher originally issued it. A library's cataloguing procedures and preservation policies often require that the original appearance of books be

\textsuperscript{416} Some libraries have mandates to purchase every edition and translation of works by "national" authors. In Canada, this is true for the National Library of Canada, the Metropolitan Toronto Reference Library and the University of Toronto's John P. Robarts Library. However, they often have difficulty fulfilling these mandates. They cannot always obtain foreign editions and translations, and in times of budgetary restraint this part of their mandate often has a low priority.

\textsuperscript{417} A staff member at the Bibliothèque nationale du Québec informed me that publishers only have to deposit a copy of a novel for copyright purposes when it constitutes a new edition, in other words when its text has been reset. This apparently explained why a copy of Anne HÉBERT, Les Fous de Bassan : roman ([Paris], [Club Québec Loisirs], [1982]) was not deposited at this institution. The Bibliothèque nationale in Paris also did not have a copy of Anne HÉBERT, Kamouraska : roman (Paris, Éditions du Seuil, [hors collection n° 001], 1973) for similar reasons.
modified in some way. Library staff routinely label them, rebind them and discard their dust jackets or bands. Researchers can attempt to purchase a copy of every contemporary version of a novel that they want to study, but this strategy may present difficulties. While they may easily purchase domestically published versions of a novel, copyright laws and publishing contracts intended to secure specific markets for publishers may frustrate their attempts to import foreign versions. If a novel is out of print, the researchers will be subject to the vagaries of the second-hand book market. Over time copies of novels disappear.

Since the polymorphism that occurs in bookworks is by nature a difficult phenomenon to observe and isolate, we should not be surprised that scholars have never shown any interest in it, let alone theorized about it. If they were to decide to study it in a comprehensive way in the future, the practical problems described here would constitute formidable barriers for them.

While it is difficult to observe and isolate the polymorphism of bookworks, the intellectual climate in many disciplines that study language and written texts has also contributed to the neglect of this phenomenon. Let us look

Such practices occur regularly at the University of Toronto's John P. Robarts Library, the National Library of Canada, the Bibliothèque nationale in Paris and the Bibliothèque nationale du Québec. Michael Sadleir observed the same problem in British Libraries earlier in this century. See M. SADLEIR, The Evolution of Publishers Binding Styles 1770-1900, p. 4.
briefly at how four such disciplines: linguistics, literary criticism, textual criticism and material bibliography, have failed to deal adequately with polymorphic bookworks.

Linguistics is a discipline that has ignored the polymorphism of written texts altogether. Contemporary linguistic theory provides us with only a minimal explanation of how we extract language and its meaning from a written text. Linguists have been primarily interested in explaining how various forms of writing convey spoken languages. According to general linguistic theory, when we encounter a written language like French or English, the important thing is that we recognize that a system correlates a set of graphic forms or "graphemes" with a set of phonic forms or "phonemes".

A theory of writing must recognize that a relation exists between graphemes and phonemes since empirical evidence shows that we can verbalize the language that we visually extract from writing. However, the implication of a strictly phonographic model of writing is that writing has meaning only to the extent that it conveys information about classes of sounds—sounds with which we associate linguistic meaning.

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419 "la valeur des lettres est purement négative et différentielle; ainsi une même personne peut écrire t avec des variantes [...]. La seule chose essentielle est que ce signe ne se confonde pas sous sa plume avec celui de l, de d, etc; [...] les valeurs de l’écriture n’agissent que par leur opposition réciproque au sein d’un système défini, composée d’un nombre déterminé de lettres." (F. de SAUSSURE, Cours de linguistique générale, p. 165 [Course in General Linguistics, p. 118]).
Any characteristics of writing that do not appear to articulate these graphemes, such as the colour of the ink or the size of the letters, are "graphetic" features. General linguistic theory has tended to discount graphetic qualities. Although the predominant view in this theory allows that graphetic qualities have a connotative value, since this value is not universally recognized by all language-users, it cannot be pertinent for written communication. The difference between italic characters (a, b, c, d, etc.) and roman characters (a, b, c, d, etc.) is of a graphetic order, not a graphemic one. An orthodox linguist would say that it does not matter whether we write words in roman or italic characters, their meaning will be the same. However, this theoretical insight does not help us to account for the sentence meaning that results from the systematic uses of the opposition of italic versus roman characters. To illustrate this point, let us consider the following sentences:

1. J'ai vu Madame Bovary.
2. J'ai vu Madame Bovary.

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420 « Que j'écrive les lettres en blanc ou en noir, en creux ou en relief, avec une plume ou un ciseau, cela est sans importance pour leur signification. » (F. de SAUSSURE, Cours de linguistique générale, p. 166 [Course in General Linguistics, p. 118]).

"It is important to observe that our perceptions are very largely concerned with form or shape or structure. [...] Reading is a case in point. Whether we read black letters on white paper or white letters on a black-board is a matter which we hardly notice; it is the forms of the letters that affect us, not their colour or their size (so long as they remain legible)." (Bertrand RUSSELL, Philosophy [New York, W. W. Norton & Co., 1927], p. 68).
The only difference between them is in the way the expression « Madame Bovary » has been printed. Literate francophones would recognize that these two sentences do not mean the same thing. They would understand that in the first sentence someone is referring to a woman named Madame Bovary and in the second sentence to a copy of the well-known novel Madame Bovary or its film adaptation. Current linguistic theory, however, cannot explain the function of the opposition of italic and roman characters. The best explanation it can offer is that this is a paralinguistic problem.

When we attempt to analyse a polymorphic bookwork with a phonographic theory of writing, we quickly discover the inadequacies of this type of theory; for versions of printed texts distinguish themselves primarily through their graphetic characteristics, not their graphemic characteristics. The versions of a printed text should be graphemically identical or at least very similar, assuming that its author has never revised the wording. A phonographic theory of writing, however, could not explain, for example, how our two versions of « La Robe corail » could communicate different impressions of the same short story. Although linguists are starting to reconsider the graphetic features of writing421, they are thus far unable

to explain in linguistic terms how these features might function.

Literary criticism has also generally not recognized the potential significance of polymorphic bookworks. We can only speculate why this situation has prevailed. At the most basic level, most critics have never questioned why writing would still play a disproportionate role in the creation and transmission of literature compared to speech. Perhaps they have assumed that writing is still used out of practical necessity and therefore its role is not worth investigating. Perhaps prescriptive attitudes have constrained the work of literary critics. They may have felt that a literary text's written form was banal and therefore did not constitute an appropriate focus for their discipline.

Literary critics have tended to ignore not only the role of writing but also the role of the book, which is the material extension of writing. Albert Thibaudet was perhaps the first to have lamented these circumstances422 and almost seventy years later very little seems to have changed423.

422 « La critique, l'histoire littéraire ont souvent le tort de mêler en une même série, de jeter en un même ordre ce qui se dit, ce qui se chante, ce qui se lit. La littérature s'accomplit en fonction du Livre, et pourtant il n'y a rien à quoi l'homme des livres pense moins qu'au Livre. Le Livre, c'est une invention de l'esprit humain, une date et une histoire, comme Shakespeare et la tragédie. » (Albert THIBAUDET, « La Critique des maîtres », Revue de Paris, vol. 5, 1er sept., 1926, pp. 113-36, p. 133; in Albert THIBAUDET, Physiologie de la critique [[Paris], Éditions de la Nouvelle Revue critique, [1948]], pp. 91-129, pp. 122-3).

423 « L'opinion courante veut qu'une œuvre littéraire soit considérée comme texte sans qu'intervienne dans sa signification le support matériel qui lui permet d'exister en tant qu'objet. Tout ce qui relève de cette ma-
Literary critics have made passing comments about books, but these are rare and usually treat the topic superficially. Their attitude towards books seem to fall between two extremes. At one end are those who ascribe a strictly utilitarian role to books, like I. A. Richards, who once aphoristically stated that "a book is a machine to think with". At the other end are those whose passionate rhetoric anthropomorphizes books so much that it seems to preclude any systematic analysis of their literary role. Georges Poulet who wrote « [...] les livres attendent que quelqu'un vienne les délivrer de leur matérialité, de leur immobilité [...] » has expressed this view.

What is perhaps most striking is how casually literary critics have used the words 'book' or 'livre'. More often these words have referred to the linguistic dimension of a literary work rather than to its bibliographic dimension, which has yielded some seemingly paradoxical results.

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Maurice Blanchot, for example, in his two-part article « Le Livre à venir »^{426}, discusses the fictional space that he sees being created by reading the language of books of the future. He does not try to predict how such books will look or discuss whether their physical attributes will have any literary interest or function. Considering that the inspiration for Blanchot's article was Stéphane Mallarmé's posthumous work Le « Livre »^{427} and that this poet had experimented with typographic form in his last poem, « Un Coup de dés », it seems odd that this critic would have avoided discussing the appearance of future books.

More recently, Stanley Fish referred to George Herbert's seventeenth-century pattern poetry as "self-consuming artifacts"^{428}, but he had a great deal more to say about the linguistic content of this poetry than he did about its graphic characteristics^{429}. Had literary critics believed that the bibliographic form of literary texts had a literary function, they would have objected to Fish's


^{429} He admits in a discussion of Herbert's "The Altar", that "The most notable and noticeable feature of the poem is, of course, its shape" (S. E. FISH, Self-Consuming Artifacts, p. 207). He does not offer an explanation for the layout of this or any other of Herbert's pattern poems beyond saying that it is a way that a text can "call attention to itself as something quite carefully made". (ibid, p. 207).
superficial discussion of the appearance of Herbert's poetry.

That literary critics have apparently not concerned themselves with the significance of polymorphic bookworks is consistent with my account of developments taking place in literary theory. During this century, as formalist theories stressing the autonomy of the text came into prominence and theoreticians began to view a literary work more as a linguistic construct, its bibliographic form seemed irrelevant. It would have been very difficult for literary critics to recognize the significance of polymorphic bookworks when they scarcely thought that the physical appearance of books merited their attention.

There is evidence, however, that this situation is evolving and two developments appear to have contributed to this change. Starting in the late nineteenth century and continuing into the twentieth century, a certain number of authors became interested in the physical aspects of writing and books. Not only did they express their ideas on this subject through articles and essays, but also through their literary production. During this period avant-garde writers belonging to movements such as Futurism, Dadaism and Surrealism used radical typographic and visual images to

430 Among the interested French authors we find Michel Butor, Paul Claudel, Paul Eluard, Victor Hugo, Stéphane Mallarmé, Raymond Queneau and Paul Valéry. The list of other authors includes Pearl S. Buck, Erskine Caldwell, Dorothy Canfield, John Dos Passos, John Hersey, Aldus Huxley, Filippo Tommaso Marinetti, Pablo Neruda, John Steinbeck, Lionel Trilling, Thorton Wilder and William Carlos Williams. See Appendix 'C'.
draw our attention to the material manifestation of the text.

Literary theoreticians have begun to revise their theories in light of the thinking and literary works of these authors. Influenced by initiatives such as Jacques Derrida's examination of writing and Gérard Genette's concepts of « paratexte » and « péritexte », literary critics have begun to take the study of writing and the physical presentation of literary texts more seriously. Analyses of the material dimension of literary texts are starting to appear more frequently. In this emerging intellectual climate, the study of polymorphic bookworks and bibliographic form will make a great deal of sense.


Textual criticism, as we have seen, is concerned with establishing the wording of texts. This discipline became necessary because as texts were duplicated their wording has tended to change. The general assumption behind this discipline has been that it should only concern itself with determining the ideal linguistic form that an author intended to create.

Textual critics have devised methods for comparing the wording of copies of written texts. When working on a project, they like to compare as many copies of a written text as possible. In doing so, they inevitably become aware that printed texts change more than just their wording. They observe, as we have, that the bibliographic features of printed texts can vary from one copy to another.

435 "Experience shows that if there is more than one manuscript of a poem of moderate length, each manuscript will differ from the rest. If the poem is printed, each setting of type is almost certain to differ from the rest, even with careful proofreading [...]" (Vincent A. D'EARING], "Textual Criticism" in Princeton Encyclopedia of Poetry and Poetics, pp. 849-53, p. 849).


437 "It is the editor's first obligation to make sure that he examines all the available forms of the text which could conceivably contain changes made by the author. 'Form' means holograph manuscript, author-corrected proof, printed copy, or printed copy with the author's holograph revision." (CENTER FOR EDITIONS OF AMERICAN AUTHORS, Statement of Editorial Principles and Procedures: A Working Manual for Editing Nineteenth-Century Texts (revised edition, New York, Modern Language Association of America, 1972), p. 1).
In textual criticism, therefore, we find a discipline that constantly deals with examples of polymorphic bookworks, but has never recognized their importance. Why has this happened? On the surface, textual critics seem interested in analysing different physical features of written texts. After all, they must compare the typographic dimension of the copies of printed texts in order to find their textual variants. Why should they not find the nontextual variations of copies of printed texts interesting, too?

The reason is that they are involved essentially in a language-centred discipline. Because they are primarily concerned with studying a linguistic object, namely the wording of texts, they view written texts in much the same way as linguists and many literary critics do, as linguistic forms that transcend the material that transmits them. Ultimately, this linguistic focus makes them indifferent to nontextual variations. As far as they are concerned, a text is a linguistic form that exists in many bookworks that were created in the past and will be transferred to more in the future. Any part of a bookwork that does not seem to contribute directly to this linguistic form will of course not seem pertinent to them. Thus the

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438 "The sheets remain, nevertheless, the essential bibliographical fact since they alone are concerned with the text; if the sheets remain identical within an impression, there is no bibliographical significance to binding which would be of the slightest concern to an editor or a literary critic." (F. Bowers, Principles of Bibliographical Description, p. 411). "Under no circumstances, however, could a book be called 'imperfect' because it lacks a dust jacket." (Ibid, p. 417).

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addition of a set of illustrations or a distinct binding to the "nth" impression of the "nth" edition of a printed text, will not change the ideal linguistic form that an author strived to create439.

Material bibliographers are perhaps the group of scholars who have come closest to systematically studying polymorphic bookworks. Their general goal has been to describe the physical characteristics of any novel or printed object that they encounter. When examining multiple copies of a novel, they attempt to note any formal variations that they observe. Their bibliographic descriptions have been used to establish the printing histories of literary works. Textual critics have found these histories useful in justifying their choice of "copy text" or in arguing for the authority of one variant over another.

However, traditional material bibliographers have often seemed reluctant to interpret the nontextual variations that they have found440. This kind of interpretive work was

439 "Whether a book was first published in cloth or in boards, whether bound in red or green, seems from the scholarly point of view of little basic interest when the sheets remain identical in either case." (F. BOWERS, Principles of Bibliographical Description, pp. 362-4). "That some sheets of an impression are sold at a different price from others is not a bibliographical fact even when accompanied by a difference in binding." (ibid, p. 415).

440 "[...] the physical appearance of books sometimes has even greater importance than textual bibliographers are willing to allow it." (James McLAVERY, "The Mode of Existence of Literary Works of Art: the Case of the Dunciad Variorum", Studies in Bibliography, vol. XXXVII, 1984, pp. 82-105, p. 82).
discouraged by Walter Greg, a founder of this discipline\textsuperscript{441}. Recently some bibliographers have been less dogmatic about adhering to these principles and have attempted to interpret the literary and social significance of bibliographic differences\textsuperscript{442}, but they are in the minority.

From this apparent scholarly neglect some people might conclude that polymorphic bookworks are trivial literary phenomena and therefore do not merit any further attention. However, before jumping to this conclusion, we should examine this phenomenon more carefully. A phenomenon is not insignificant because scholars have neglected it. Scholarly neglect can also indicate that the theories on which scholars rely fail to account for something important.

\textsuperscript{441} "What the bibliographer is concerned with is pieces of paper [...] covered with certain written or printed signs. With these signs he is concerned merely as arbitrary marks, their meaning is no business of his." (W. W. GREG, "Bibliography: an Apologia" in W. W. GREG, Collected Papers, ed. J. C. MAXWELL [Oxford, Clarendon Press, 1966], p. 247). This is an excerpt from his Presidential Address to the Bibliographical Society on March 21, 1932. See also W. P. WILLIAMS/C. S. ABBOTT, An Introduction to Bibliographical and Textual Studies, p. 6.

Although falling beyond the traditional scope of literary studies, polymorphic bookworks constitute a potentially important object of study for literary scholars. Many traditional scholarly disciplines illuminate certain aspects of these bookworks. Literary scholars who want to understand the relation between texts and their bookworks, will therefore benefit from a multidisciplinary approach to this problem. Linguistics, material bibliography, textual criticism, library science, psychology, fine arts and applied arts are some disciplines that could help in this endeavour.

The analysis of polymorphic bookworks helps us to understand how people make and experience written literature. It also helps us, as literary scholars, to discuss and theorize about written literature in a more informed way.

In his theory of reception, Wolfgang Iser places the emphasis on the potential effect that a literary text’s wording has on the person who eventually receives it and not its underlying linguistic structure or linguistic system. This wording contains a response-inviting network that he calls the "implied reader", the purpose of which is to stimulate image-building in the receiver.

Findings from psycholinguistics show us that not only is the wording of a literary text a potential image-
stimulating device, but so too is the linguistic medium that transmits this wording. In written-visual reception, we find the extreme case where the literary text’s wording only exists as a form of auditory imagery known as inner speech. The receiving person generates this imaginary form of language from writing.

To recognize writing’s role as an image-stimulating device in written-visual reception, we should rethink Iser’s implied reader in terms of two distinct response-inviting networks: one of a linguistic nature that we propose to call the "implied receiver"; and the other of a material nature that we propose to call the "implied viewer".

Polymorphic bookworks are therefore the key to understanding the implied viewer and the signifying practices of writing. They provide us with evidence that the writing system is more than just a set of graphic conventions for recording speech. They show us that the concept of writing can be extended to the entire range of image-stimulating devices, which we have designated collectively by the term "bibliographic form". Commercially printed literary texts often transmit wording through a rich and complex response-inviting network composed of typography, iconography and materials. The bibliographic form of a literary text must therefore be analysed in terms of its typographic, iconographic and material dimensions.

Polymorphic bookworks also show us that a literary text’s bibliographic form is a variable. If literary texts
only circulated in one bibliographic form or version, we would have more difficulty observing the signifying productivity of writing. When a literary text circulates with more than one bibliographic form or in a polymorphic bookwork, we have the opportunity to compare various image-stimulating networks and theorize about how they function.

On a less theoretical and more traditional note, versions of commercially printed literary texts provide literary scholars with corpora for studying the reception of texts. Publishers create each version of a text in anticipation of a certain kind of reading and reader. Each version of a text therefore has a different implied viewer and reveals something different about the reception of the text it transmits. A scholar interested in the problem of reception could take any text with a polymorphic bookwork and compare and interpret the implied viewer of each of its versions.

Finally, by studying polymorphic bookworks, we are collecting important anthropological data and knowledge about the state in which literature currently exists or existed in the past, data and knowledge that might not be readily accessible to future literary scholars. Our brief account of the rise of written-visual reception reveals that the dominant mode through which we receive and create literature has changed over the centuries. Although today’s familiar genres of bookwork seem well entrenched as literary
vehicles and written-visual reception remains the predominant mode for the reception of literary works, there is no guarantee that this situation will endure.

As we are about to enter the next millennium, computerization is affecting everything from the way we manufacture things to the way we entertain ourselves. Can we logically assume that in this rapidly changing society literature will remain unaffected? It is impossible to predict how people will compose and receive literary texts or which literary medium will predominate. At some point in the future, paper bookworks and the written-visual mode of reception might become artefacts, just like recitations or family evening reading sessions. By studying polymorphic bookworks now, we will preserve important cultural data and perhaps be able to speculate more intelligently about the fate of paper bookworks and written-visual reception.

As literary scholars, we will need to refine our ways of defining and analysing literature. Understanding the current complexities of writing and bibliographic form, will enable us to recognize and conceptualize the new forms that literature might acquire in the future.
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" For the versions of Anne Hébert’s novels refer to Appendix ‘A’.

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APPENDIX 'A'

A DESCRIPTION OF THE PUBLISHED VERSIONS OF ANNE HÉBERT'S NOVELS 1958-1994

This description follows the conventions of Matthew J. BRUCCOLI/ Richard LAYMAN, Ring W. Lardner: a Descriptive Bibliography ([Pittsburgh], University of Pittsburgh Press, "Pittsburgh Series in Bibliography", 1976).

I have described the first printing of each version of a novel in detail. When a version has been reprinted, I have only described its variants. A reader can therefore assume that these variants appear in any subsequent printings unless it states otherwise. When I have not mentioned the source for the copy being described, it belongs to me.
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   1.1. First Version ....................................... p. A3
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   1.3. Third Version ..................................... p. A11
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4.0. Héloïse
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5.0. Les Fous de Bassan
   5.1. First Version ..................................... p. A54
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   5.3. Third Version ..................................... p. A63
   5.4. Fourth Version ................................... p. A65
   5.5. Fifth Version .................................... p. A68
   5.6. Sixth Version ................................... p. A70
   5.7. Seventh Version ................................ p. A73
   5.8. Eighth Version .................................. p. A76

6.0. Le Premier Jardin
   6.1. First Version ..................................... p. A82

7.0. L'Enfant chargé de songes
   7.1. First Version ..................................... p. A89
   7.2. Second Version ................................... p. A93
   7.3. Third Version ................................... p. A95

A2
1.0. LES CHAMBRES DE BOIS

1.1. First Version

1.1.1 First Printing

**Title page recto:** ' [at top, lines centred, 3 mm Deberny & Peignot Garamond italic] ANNE HÉBERT | [8 mm Deberny & Peignot Garamond roman] LES CHAMBRES | DE BOIS | [2 mm Deberny & Peignot Garamond roman] roman | [1.4 mm Deberny & Peignot Garamond roman] PRÉFACE DE | [2.5 mm Deberny & Peignot Garamond roman] SAMUEL S. DE SACY | [at bottom, 3 mm Deberny & Peignot Garamond italic] ÉDITIONS DU SEUIL | [2.5 mm Deberny & Peignot Garamond italic] 27, rue Jacob, Paris VIe'. **Title page verso:** ' [at top, lines centred, block of text in the form of an escutcheon, 1.5 mm Monotype Old Style roman, small capitals] IL A ÉTÉ TIRÉ DE CET OUVRAGE | CINQUANTE EXEMPLAIRES SUR VÉLIN NEIGE | NUMÉROTÉS DE I A 50 | DONT 25 EXEMPLAIRES | RÉSERVÉS A L'ASSOCIATION | FRANCE - CANADA | NUMÉROTÉS DE 26 À 50 | ET CINQ HORS COMMERCE | NUMÉROTÉS HC I À HC 5 | CONSTITUANT L'ÉDITION | ORIGINALE [at bottom, unidentifed old style italic] Tous droits de reproduction, d'adaptation et de traduction | réservés pour tous les pays. | © 1958, by Editions du Seuil.'


**Collation:** 18.5 cm x 13.0 cm: [1]12 2-1216; 94 leaves.

Two leaves appear to have been removed from the first folded sheet of the first signature by tearing the sheet along the gutter fold. This may have been necessary because of an incorrect imposition of the preliminary pages.

Prepare et Emmanuel. en France Fift page:
BD second italic, orange-red ink] Anne en 1942. Donne litteraires Hebert etouffantes ardent, ohead, short straight dark hair, dress has large white collar paragraph, 19 lines), justified right and left, 10 point on 10.5 point Plantin roman] Une jeune fille, Catherine, au cœur | ardent, aux songes enfants, s'eprend | d'un jeune pianiste, Michel, qui habite | dans une demeure pleine d'ombre et de | souvenirs. Elle va épouser cet être froid, | distant et fou. Elle qui est simple et ave- | nante, suivra cet adolescent vieilli dans ses | propres rêves et dans le | désordre de sa | vie. Mais Catherine ne peut faire partie de | l'univers étrange de Michel et de sa sœur | Lia qui vient, entre deux passions, | traiter | ses cigarettes et ses colères dans l'appar- | tement des jeunes époux. Et Catherine | fira ces pièces aux boiseries | étouffantes | pour retrouver le soleil et la vraie jeunesse | innocente. Réussira-t-elle enfin à échapper | des mains glaciées de Michel pour | connaître | des joies familiales dans la chaleur d'un | amour quotidien ? | [left column, halftone (4.2 cm x 6.2 cm, 100 line)] photograph of author, showing her from neck to top of head, short straight dark hair, dress has large white collar | [flush left, 16 point Plantin roman, orange-red ink] Anne Hébert | | [block of biographical text (5.7 cm x 6.8 cm, 14 lines, 1 paragraph) justified left and right, 10 point on 10.5 Plantin italic, indent] Née à Sainte-Catherine de Fossambault, | près de Québec où elle fait ses études. Publie | son premier recueil de poèmes : « Le songe [sic] | en équilibre » à Montréal, en 1942. Donne un | recueil de contes « Le torrent », en 1950. Un | second livre de poèmes paraît en 1953, avec | une préface de Pierre Emmanuel. Obtient du | Gouvernement canadien une bourse de recher- | che en France pour trois ans de 1954 à 1957. | Depuis son retour au Canada, | prépare une | pièce de théâtre ; travaille à l'Office national | du film et à la Télévision canadienne. A colla- | boré à différentes revues | littéraires françaises : | « Le Mercure de France », « Esprit », etc... | | [justified left and right, 14 point Plantin roman] AUX ÉDITIONS DU SEUIL | [at bottom, flush left, 6 point Gill Sans bold italic, black ink] Imprimé en France 9-58'; Fifth page: ' [at top, centred accros spine, 8 point Plantin italic, orange-red ink] Anne | Hébert | [10 point Plantin
Les chambres de bois

Editions du Seuil

Dust jacket: No dust jacket seen. Probably not issued with one.

Publication: Fifty-five reserved copies, 50 copies numbered 1 to 50; 5 copies numbered HC1 to HC5. No data on remaining number of copies printed. Publisher’s number: 949. No ISBN. Copyright: third quarter 1958.

Originally published without an International Standard Book Number, this version was later referred to in some catalogues by the number ISBN 2-02-005380-2.


1.1.2 Second Printing

Not seen.

1.1.3 Third Printing

Pagination: [1-8]... Remaining pagination same as 1.1.1.

Collation: 18.4 cm x 13.0 cm: [1]16 2-1216; 96 leaves.


Pages 191-192 are missing from copy that was examined.

Binding: Fourth page: ‘[...] [at bottom of right column, flush left, Gill Sans bold italic] Imprimé en France 9-58.3’.

Printing: undetermined, possibly by Offset-Aubin, Poitiers.

Location: The John M. Kelly Library, Saint Michael’s College, University of Toronto.
1.1.4 Fourth Printing

Not seen.

1.1.5 Fifth Printing


In the biographical text, English quotation marks have replaced French guillemets and a second paragraph citing book reviews has replaced a portion of the original biographical text.


1.1.6 Sixth Printing

Not seen.

1.1.7 Seventh Printing


Contents: p. 191: colophon, 'OFFSET-AUBIN — D. L. 3e TR. 1958. No 949-7 (1.496)'.

Binding: Fourth page: '[...]' (left column, halftone (4.3 cm x 3.3 cm, 85 line]) slight enlargement of photograph used on 1.1.1/1.1.5. [...] (at bottom of right column, flush left, 6 point Plantin bold roman) Imprimé en France 9-58.7'.

This halftone appears to be a halftone blow-up.

1.1.8 Eighth Printing

Not seen.

1.1.9 Ninth Printing

Collation: 18.5 cm x 13.0 cm: [1]^{16} 2-12^{16}; 96 leaves.


Binding: Fourth page: '[...]' [at bottom of right column, flush left, 6 point Plantin bold roman] Imprimé en France 9-58.9'.


1.1.10 Tenth Printing


Binding: Fourth page: '[...]' [at bottom of right column, flush left, 6 point Plantin bold roman] Imprimé en France 9-58.10'.


1.1.11 Eleventh Printing


Binding: Fourth page: '[...]' [at bottom of right column, flush left, 6 point Plantin bold roman] Imprimé en France 9-58.11'.


1.1.12 Twelfth Printing

Title page verso: '[...]' [at bottom, italic] © 1958 Editions du Seuil. || [roman, justified left and right] La loi du 11 mars 1957 interdit les copies ou reproductions destinées à une utilisation collective. Toute représentation ou reproduction intégrale ou partielle faite par quelque procédé que ce soit, sans le consentement de l’auteur ou de ses ayants cause, est illicite et constitue une contrefaçon sanctionnée par les articles 425 et suivants.
Collation: 18.5 cm x 13.0 cm: [1]^{16} 2-12^{16}; 96 leaves.


Binding: Fourth page: ' [...] [halftone (3.8 cm x 3.3 cm, 85 line)] photograph of author, showing her from the neck up, with medium length, curly light hair, left hand held behind left ear, white-collared plaid dress [...] [at bottom of right column, flush left, 6 point Plantin bold roman] Imprimé en France 9-58.12'.

The same photograph is reproduced on all printings of 2.1.

Dust jacket: No dust jacket seen. Probably not issued with one. Copy has a band the front of which reads: '[dark grey background, reversed type, white image] Anne Hébert | SEUIL'.


1.1.13 Thirteenth Printing


Note smaller type for author's name and title.

1.2. Second Version


Collation: 17.8 cm x 11.4 cm: [1]° 2-4° [5]° 6-12°; 96 leaves.


Typography and Paper: 11 point on 14 point Granjon. 12.8 cm
Twenty-six lines per page. Running heads centred in small capitals recto and verso, 'LES CHAMBRES DE BOIS'. Page numbers centred at bottom of page.

This version appears to have been produced from the same setting of type as 1.1.1./1.1.13

**Binding:** Thick white paper, film-coated on one side, perfect binding. First page: '[at top, lines centred, 48 point Souvenir light italic, reversed type, white image] Anne Hébert | [underlined with] rule (1 mm x 84 mm) | [background, fully bled, four-colour reproduction of a painting] young woman playing a piano [at bottom, centred, 60 point Souvenir light italic] Les chambres de bois | [24 point Souvenir light italic] roman/Seuil'; Second page: blank; Third page: blank; Fourth page: '[red background, top left, 1.0 cm from top, halftone (5.2 cm x 6.5 cm, 133 line)] photograph of author, showing her from neck up, smiling, building in background [flush with bottom right corner, 6 point Helvetica bold] ANNE HÉBERT [credit, rising along right side from bottom right corner, 6 point Helvetica light] Les chambres de bois | (photo Gisele Freund) [right of photograph, justified left, 16 point Souvenir light, yellow ink] Les chambres de bois | [block of text summarizing story (9.2 cm x 8.2 cm, 17 lines, 1 paragraph), justified left, 12 point on 14 point Souvenir light, reversed type, white image] Une jeune fille, Catherine, au coeur ardent, aux songes enfantins, s'éprend d'un jeune pianiste, Michel, qui habite dans une demeure pleine d'ombre et de souvenirs. Elle va épouser cet être froid, distant et fou. Elle qui est simple et avenante, suivra cet adolescent vieilli dans ses propres rêves et dans le désordre de sa vie. Mais Catherine ne peut faire partie de l'univers étrange de Michel et de sa soeur Lia qui vient, entre deux passions, trainer ses cigarettes et ses colères dans l'appartement des jeunes époux. Et Catherine fûra ces pièces aux boiseries étouffantes pour retrouver le soleil et la vraie jeunesse innocente. Réussira-t-elle enfin à échapper des mains glacées de Michel pour connaître des joies familières dans la chaleur d'un amour quotidien? [bottom left corner, 20 point Helvetica medium, yellow ink] SEUIL | [two lines forming a block of text equal to height of previous word, 6 point Helvetica light] ISBN 2-02-0899-6 — imprimé au Canada 8-79 | En couverture. Chaplain Midy, Symphonie d'été, détail. Photo Giraudon.'; Fifth page: '[rising from bottom, 18 point Souvenir light italic, black ink] Seuil [yellow ink] Anne Hébert [black ink] Les chambres de bois'.

**Dust jacket:** No dust jacket. Pocket-book format.


**Printing:** Ateliers de la Cie de l'Éclaireur Ltée, Beauceville, Québec, September 5, 1979. Job number: none.
Appears to be only one printing.

Page four of the cover indicates the printing date was August 1979.

1.3. Third Version


Collation: 25.5 cm x 17.0 cm: no collation marks; 80 leaves.


Typography and Paper: 18 point on 20 point, Helvetica light. 20.8 cm (23.5 cm) x 13.8 cm. Twenty-nine lines per page. Running heads centred in bold capitals recto and verso, 'LES CHAMBRES DE BOIS'. Page numbers centred in bold type at bottom of page.

Binding: Thick paper, film-coated on one side, perfect binding. First page: '[at top, lines centred, 52 point Helvetica light] ANNE | HÉBERT | LES | CHAMBRES | DE BOIS | | [26 point Helvetica light] Roman | [across page, 4.8 mm from bottom] black rule (2 mm) [under rule, background, three columns of French-language bodytype] [sans
serif character, outlined possibly hand-drawn (18 mm (20 mm)) LARGE [image of magnifying glass, appearing under lens (4.2 cm diam.) [18 point, News Gothic] Livres | imprimés | en gros | caractères | [to right, same unidentified sans serif type] VISION'; Second page: blank; Third page: blank; Fourth page: blank; Fifth page: '[reading from bottom] trademark, triangular shape [18 point Helvetica light] LES CHAMBRES DE BOIS A. HÉBERT'.

Dust jacket: No dust jacket.

Publication: No data on number of copies printed. Publisher's number: none. No ISBN. Copyright: Fourth quarter 1980.

Certain issues of Les Livres disponibles indicate that Four Éditions Laurence Olivier also published a large-print version of Les Chambres de bois in France in 1991. I have written confirmation that this publisher did not produce such a version but only distributed copies of version 1.3.

Printing: Ateliers de la Cie de l'Éclaireur Ltee, Beauceville, Québec, no date. Job number: EC - 5356.


1.4. Fourth Version

1.4.1. First Printing


Collation: 18.1 cm x 11.5 cm: [1]^{16} 2-6^{16}; 96 leaves.

Contents: p. 1: half title, '[lines centred, Times roman bold] Les chambres | de bois | | [block of text summarizing novel (4 cm x 8.2 cm, 12 lines, 1 paragraph), justified left and right, roman] Une jeune fille, Catherine, au cœur ardent, aux songes enfantins, s’éprend d’un jeune pianiste, Michel, qui habite dans une chambre pleine d’ombre et de souvenirs. Elle va épouser cet homme froid, distant et fou. Elle qui est simple et avenante, suivra cet adolescent vieilli dans ses propres rêves et dans le désordre de sa vie. Mais Catherine ne peut faire partie de l’univers étrange de Michel et de sa sœur Lia qui vient, entre deux passions, trainer ses cigarettes et ses colères dans l’apparition des yeux époux. Et Catherine fera ces pièces aux boiseries pour retrouver dans le soleil et la vraie jeunesse innocente. Réussira-t-elle enfin à échapper des mains glacées de Michel pour connaître des joies familières dans la chaleur d’un amour quotidien?

Typography and Paper: 11 point on 14 point Granjon, 12.8 cm (14.2 cm) x 8.6 cm. Twenty-six lines per page. Running heads centred in small capitals recto and verso: 'LES CHAMBRES DE BOIS'. Page numbers centred at bottom of page. See note 1.

This version appears to have been produced from the same setting of type as 1.1.

Binding: Thick white paper, film-coated on one side, perfect binding. First page: '[flush top left corner, 30 point Bellini, reversed type, white image] Anne Hébert | [42 point Bellini] Les chambres | de bois | [set in black vertical rule (18 mm x 5 mm), hanging from top of page, inset 8 mm from right side, reading up the page, 12 point Helvetica light, yellow ink] Points [background, fully bled, four-colour reproduction] painting of young woman playing a piano [flush bottom right corner, inset 7 mm, 12 point Helvetica medium] roman | [underneath trademark, (1 cm diam., formed with 3 offset circles of varying size)] [to left, 6 point Helvetica light] TEXTE INTEGRAL'; Second page: blank; Third page: blank; Fourth page: '[white background, set in black vertical rule (18 mm x 5 mm), hanging from top of page, inset 8 mm from left side, reading up the page, 14 point Helvetica light, yellow ink] Points [flush left, 4.6 cm from top, below black rule, 14 point Plantin roman bold, red ink] Anne Hébert | [flush left, black ink] Les chambres de bois | [quotations from book reviews (3.7 cm x 9.3 cm, 2 paragraphs, 7 lines), justified left and right 14 point on 15 point Plantin roman] « Ce conte a ses signes mystérieux, ses rites | secrets, son parfum d'incantation verbale, ses | paysages indéfinis, ses habitants de nulle part... » [flush right, italic] Les Lettres françaises | [flush left, roman] Prix France-Canada | Par l'auteur de [italic] Kamouraska [roman] et des [italic] Fous de | Bassan. [bottom left corner] bar code (1.7 cm x 2.9 cm) [flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | [Plantin italic] Vol. 00 [Plantin roman] ISBN 2.02.008805.3 / Imp. en France 6.85'. Fifth page: '[orange background, at bottom, across spine, 12 point Helvetica medium condensed] R203 [above, trademark (7.5 mm diam., formed with 3 offset circles of varying size)] [up spine, 14 point Plantin roman bold] Anne Hébert [18 point Plantin roman bold] Les chambres de bois' [set in black vertical rule (18 mm x 5 mm), hanging from top of page, reading up the page, 12 point Helvetica
medium, yellow ink] Points’.

The picture on the front cover is similar to the one on 1.2. However, this one shows more background detail and the woman appears smaller. Its colours also look yellower.

**Dust jacket:** No dust jacket. Pocket-book format.


**Printing:** Imprimerie Bussière, Saint-Amand (Cher), June 1985. Job number: 718.

1.4.2. Second Printing

**Collation:** 18.0 cm x 10.8 cm: no collation marks, 92 leaves.


**Binding:** First page: ‘[...] [background, fully bled, four-colour reproduction] painting of young woman playing a piano [...]’; Fourth page: ‘[white background, set in black vertical rule (19 mm x 5 mm), hanging from top of page, inset 4 mm from left side, reading up the page, 10 point Helvetica light, yellow ink] Points [flush left, 4.9 cm from top, below black rule, 12 point Times roman bold, red ink] Anne Hébert | [flush left, black ink] Les chambres de bois | [quotations from book reviews (3.7 cm x 9.1 cm, 2 paragraphs, 7 lines), justified left and right 12 point on 13 point Times roman] [...] [bottom left corner] bar code (1.3 cm x 2.9 cm) [flush left, beside bar code, 6 point Times roman]"
The picture on the front cover looks less orange than 1.4.1 and shows fewer background details because this volume has a slightly smaller format. The type on the fourth page has been changed to Times roman. The quotations are the same as on 1.5.1.

2.0. KAMOURASKA

2.1. First Version

2.1.1. First Printing

**Title page recto:** '[at top, lines centred, 18 point Garamond italic] ANNE HÉBERT | [36 point Garamond roman] KAMOURASKA | [9 point Garamond roman] roman | [at bottom, 18 point Garamond italic] ÉDITIONS DU SEUIL | [9 point Garamond italic] 27, rue Jacob, Paris VIe'. **Title page verso:** '[at bottom, text of a disclaimer, justified left and right, Garamond roman] Quoique ce roman soit basé sur un fait réel qui n’est pas dû au Canada, il y a très longtemps, il n’en demeure pas moins une œuvre d’imagination. Les personnages véritables de ce drame n’ont fait que prêter à mon histoire leurs gestes les plus extérieurs, les plus officiels, en quelque sorte. Pour le reste, ils sont devenus mes créatures imaginaires, au cours d’un lent cheminement intérieur. [Rush right] (A.H.) | [centred, Garamond italic] © Éditions du Seuil, 1970.'


**Collation:** 20.5 cm x 13.9 cm: [1]16 2-816; 128 leaves.

AUX ÉDITIONS DU SEUIL’; Second page: blank; Third page: blank; Fourth page: ‘[laid out in a two-column grid, at top, left column, flush left, 24 point Plantin roman, orange-red ink] Kamouraska [to the right, block of text summarizing the novel (10.7 cm x 8.2 cm, 22 lines, 2 paragraphs), justified left and right, 12 point on 14 point Plantin roman] Dans la ville de Québec, Élisabeth, femme | sage et respectable aux yeux de tous, enzyme brée de nombreux enfants, veille son mari qui va mourir. Elle ferme les yeux et revit, instant par instant, sa jeunesse tumultueuse. Elle tente en vain de s’y perdre à nouveau. C’est une histoire de fureur et de neige qui se passe en 1839. George Nelson, un jeune médecin | de Sorel, quitte la ville pour se rendre en | traineau jusqu’à Kamouraska. Rien ne peut | l’arrêter. Il faut qu’il aille à Kamouraska tuer un autre homme. Quatre cents milles, aller et retour, dans la neige et le froid. Sa maîtresse, | Élisabeth, épouse d’Antoine Tassy, attend le | retour du jeune médecin, appuyée contre une | vitre, pleine de givre. Elle attend, jour après | jour, la venue de celui qui doit lui apporter | la nouvelle redoutable de son veuvage et de | sa liberté. | [indent] Ce livre passionné, violent, riche d’un | romantisme à la fois provincial et américain, | consacre le grand talent d’Anne Hébert. | [at bottom of left column, halftone (4.8 cm x 4 cm, 150 line)] photograph of author, showing her from the neck up, with medium length, curly light hair, left hand held behind left ear, white-collared plaid dress, underlying caption, flush with right side of halftone, 14 point Plantin roman, orange-red ink] Anne Hébert, [beside in right column, quotation (4.8 cm x 8.2 cm, 11 lines), 12 point on 14 point Plantin italic] « Dès que commence la lecture de l’œuvre | d’Anne Hébert, toute explication réside dans le | texte même, toute lumière est dans la parole. Le lecteur va découvrir dans son exigence, de toutes | ses forces tendues, assumée avec un admirable | noblesse de cœur et de langage, la plus haute | incarnation de la poésie : [Plantin roman] voici l’image habitable | comme une bille et l’honneur du poète lui | faisant face : dure passion. » Anne Hébert, | [Plantin italic] par René Lacôte, [Plantin roman] Poètes d’aujourd’hui, | [Plantin italic] Seghers. | [justified left and right, 14 point Plantin roman, open letterspacing, orange-red ink] AUX ÉDITIONS DU SEUIL | [at bottom of right column, flush left, 6 point Plantin roman] Imprimé en France 9-70’; Fifth page: ‘[centred on spine, at top, 8 point Plantin italic, orange-red ink] Anne | Hébert |
[10 point Plantin italic, black ink] Kamouraska | [rising from near the bottom, 18 point Plantin italic, orange-red ink] Éditions du Seuil.'

The photograph reproduced on the fourth page also appears on 1.1.12 and 1.1.13.

Dust jacket: No dust jacket seen. Probably not issued with one. One copy has a band the front of which reads: ‘[dark grey background, reversed type, white image] Une histoire d'amour | de fureur et de neige | | SEUIL’.

Publication: No data on number of copies printed. Publisher’s number: 2624. No ISBN. Copyright: September 1970.

Originally published without an International Standard Book Number, this version was later referred to in some catalogues by the number ISBN 2-02-001146-8.


2.1.2. Second Printing

Not seen.

2.1.3. Third Printing

Pagination: [...] 80-87 [...].


Binding: Fourth page: ‘[...] [at bottom of right column, flush left, 6 point Plantin roman] Imprimé en France 9-70 2 [sic]’.


Location: E. J. Pratt Library, Victoria College, University of Toronto.

2.1.4. Fourth Printing

A19
The discrepancy in the printing information on the colophon and the cover of the copy described here could have occurred because the printing plates for this cover were not reset. Two other copies were found with this type of discrepancy. The cover of one stated that it belonged to the second printing ("Imprimé en France 9-70 2"), which could indicate that a stop-press change was made while the cover was being produced. The cover of the other stated that it belonged to the seventh printing ("Imprimé en France 9-70 7"), which could have resulted from the copy being returned and subsequently rebound because its original cover was damaged.


2.1.5. Fifth Printing

The discrepancy in the printing information on the colophon and the cover probably occurred because the printing plates for the cover were not reset.


2.1.6. Sixth Printing

The discrepancy between the printing information on the colophon and the cover probably occurred because the printing plates for this cover were not reset.

2.1.7. Seventh Printing

Collation: 20.5 cm x 13.9 cm: [1-3]16 4-516 [6-8]16; 128 leaves.


Binding: Fourth page: '[...] [at bottom of right column, flush left, 6 point Plantin roman] Imprimé en France 9-70 7'.


2.1.8. Eighth Printing


Binding: Fourth page: '[...] [at bottom of right column, flush left, 6 point Plantin roman] Imprimé en France 9-70 7 [sic]'.


2.2. Second Version

Title page recto: '[at top, lines centred, 18 point Garamond italic] ANNE HÉBERT | [36 point Garamond roman] KAMOURASKA | [9 point Garamond roman] roman | [at bottom, 18 point Garamond italic] ÉDITIONS DU SEUIL | [9 point Garamond italic] 27, rue Jacob, Paris VIe'. Title page verso: '[at bottom, text of a disclaimer, justified left and right, Garamond roman] Quoique ce roman soit basé sur un fait réel qui s'est pro- | duit au Canada, il y a très longtemps, il n'en demeure pas | moins une œuvre d'imagination. Les personnages véritables de | ce drame n'ont fait que prêter à mon histoire leurs gestes les | plus extérieurs, les plus officiels, en quelque sorte. Pour le reste, | ils sont devenus mes créatures imaginaires, au cours d'un lent | cheminement intérieur. [flush right] (A.H.) | [centred, Garamond italic] © Éditions du Seuil, 1970.·

Collation: 19.2 cm x 13.9 cm: [1-3][16] 4-5[16] [6-8][16]; 128 leaves.


The list of the author's works published in book form that appeared on page four of 2.1.1. does not appear in this version.

Typography and Paper: 12 point on 12.5 point Monotype Garamond. 15.2 cm (16.5 cm) x 9.9 cm. Thirty-four lines per page. Running heads centred in small capitals recto and verso, 'KAMOURASKA'. Page numbers centred at bottom of page. Paper: bouffant Édition des papeteries de Condat.

This version appears to have been produced from the same setting of type as 2.1.

Binding: casebound, signatures sewn, bright red cloth, red and yellow headband, endpapers grey woven paper. First page: '[centred, stamped, 30 point Plantin roman, white ink] Kamouraska [enclosed in stamped rectangle (8.5 cm x 6.5 cm) formed from 5 mm rule, vertical sides broken at title]'; Second page: blank; Third page: Blank; Fourth page: blank; Fifth page: '[lines centred on spine, stamped, 12 point Plantin italic, white ink] Anne | Hébert | | [10 point Plantin italic, white ink] Kamouraska'.

Dust jacket: sheet of transparent colourless plastic.

A22
Publication: 5,000 copies numbered 1 to 5,000; 5 copies (« hors commerce ») numbered H.C.1 to H.C.5. Publisher's number: 2624. No ISBN. Copyright: September 1970.

Originally published without an International Standard Book Number, this version was later referred to in some catalogues by the number ISBN 2-02-001743-1.


2.3. Third Version

Title page recto: '[at top, lines centred, 3 mm Garamond italic] ANNE HÉBERT | [7.0 mm Garamond roman] KAMOURASKA | [2.0 mm Garamond roman] roman | [at bottom, 3 mm Garamond italic] ÉDITIONS DU SEUIL | [2.0 mm Garamond italic] 27, rue Jacob, Paris VI". Title page verso: '[at bottom, lines centred, text of a disclaimer, justified left and right, Garamond roman] Quoique ce roman soit basé sur un fait réel qui s'est pro- | duit au Canada, il y a très longtemps, il n'en demeure pas | moins une œuvre d'imaginaire. Les personnages véridiques de | ce drame n'ont fait que prêter à mon histoire leurs gestes les | plus extérieurs, les plus officiels, en quelque sorte. Pour le reste, | ils sont devenus mes créatures imaginaires, au cours d'un lent | cheminement intérieur. [flush right] (A.H.) | [italic] © Éditions du Seuil, 1970. | | | |[at bottom, justified left and right] La loi du 11 mars 1957 interdit les copies ou reproductions destinées à une utilisation collective. Toute représentation ou reproduction intégrale ou partielle faite par quelque | procédé que ce soit, sans le consentement de l'auteur ou de ses ayants cause, est illicite | et constitue une contrefaçon sanctionnée par les articles 425 et suivants du Code pénal.'.


Collation: 18 cm x 11.1 cm: [1-3]16 4-516 [6-8]16; 128 leaves.

Same collation format as 2.1.7.

A23

Typography and Paper: 2.5 mm on 4 mm Monotype Garamond. 14.1 cm (15.3 cm) x 9.1 cm. Thirty-four lines per page. Running heads centred in small capitals recto and verso, 'KAMOURASKA'. Page numbers centred at bottom of page.

This version appears to have been produced from the same setting of type as 2.1.7., but it was photographically reduced by approximately 10%.

Binding: Thick white paper, film-coated on one side, perfect binding. First page: 'four-colour reproduction of a photograph (from the film, Kamouraska, Antoine Tassy, with arm around Élisabeth Tassy) [centred, 42 point Tintorento] Kamouraska | | [offset to left, 20 point Helvetica light, red ink] ANNE HÉBERT | [flush right, 16 point Helvetica light, reversed type, white image] roman | [flush left, bottom left corner, 20 point Helvetica Light] SEUIL'; Second page: blank; Third page: blank; Fourth page: 'black background] four-colour reproduction of a photograph (5.5 cm x 9.4 cm, corners rounded) man driving an open horse-drawn sleigh, snow-covered landscape in background [flush left, 12 point Helvetica medium, reversed type, white image] KAMOURASKA, [yellow ink] PRIX DES LIBRAIRES 1971 | | [block of text summarizing novel (8.0 cm x 9.5 cm, 18 lines, 1 paragraph), justified left, 12 point on 13 point Helvetica light, reversed type, white image] Dans la ville de Québec, Élisabeth, femme sage et respectable aux yeux de tous, encombrée de nombreux enfants, veille son mari qui va mourir. Elle ferme les yeux et revit, instant par instant, sa jeunesse tumultueuse. Elle tente en vain de s'y perdre à nouveau. C'est une histoire de fureur et de neige qui se passe en 1839. George Nelson, un jeune médecin de Sorel, quitte la ville pour se rendre en traîneau jusqu'à Kamouraska. Rien ne peut l'arrêter. Il faut qu'il aille à Kamouraska tuer un autre homme. Quatre cents milles, aller et retour, dans la neige et le froid. Sa maîtresse, Élisabeth, épouse d'Antoine Tassy, attend le retour du jeune médecin qui doit lui apporter la nouvelle redoutable de son veuvage et de sa liberté. [at bottom left corner, 16 point Helvetica Light, yellow ink] Photos tirées du film « Kamouraska », réalisés par Claude Jutra | [flush right, reversed type,
white image) Imprimé en France 4-73’. Fifth page:


**Dust jacket:** No dust jacket. Pocket-book format.

**Publication:** No data on number of copies printed.
Publisher’s number: 2624. Publication « hors collection, n° 001 ». No ISBN (see 2.3.3.). Copyright: April 1973.

**Printing:** Imprimerie Bussière, Saint-Amand (Cher), April 1973. Job number: 555.

2.3.2. Second Printing

**Contents:** p. 251: colophon, ' [at bottom] IMP. BUSSIÈRE SAINT-AMAND (CHER) D. L. 3e TR. 1970. N° 2624-10 (874).’.

**Printing:** Imprimerie Bussière, Saint-Amand (Cher). Job number: 874.

2.3.3. Third Printing

**Title page verso:** ' [between copyright date and disclaimer, centred, Helvetica light] ISBN 2-02-000475-5’.


**Binding:** Fourth page: ' [under block of text summarizing story, flush right, 6 point Plantin roman] ISBN 2.02.000475.5’.

**Printing:** Imprimerie Bussière, Saint-Amand (Cher). Job number: 1920.

2.3.4. Fourth Printing

Not seen. See note 1 for 2.3.7.

2.3.5. Fifth Printing

Not seen. See note 1 for 2.3.7.
2.3.6. Sixth Printing

Not seen. See note 1 for 2.3.7.

2.3.7. Seventh Printing

Note 1: We can infer from the colophon for this copy and those of 2.3.1./2.3.3. that it belongs to a seventh printing. The publisher's number for the first three printings, 2624, corresponds with the number on the printings of version 2.1. On this copy, however, the publisher's number changes to 475. The number appended to the publisher's number (-4) indicates that this is the fourth printing to have this publisher's number, making a total of seven printings. I have not located any copies with the publisher's number 475 that would belong to a fourth, fifth or sixth printing. It is possible that what I have provisionally called the seventh printing is only the fourth printing and that the first three printings should have had the number 475 as their publisher's number. In this case printings 2.3.4./2.3.6. would not exist.

Title page verso: 'Quoique ce roman soit basé sur un fait réel qui s'est produit au Canada, il y a très longtemps, il n'en demeure pas moins une œuvre d'imagination. Les personnages véritables de ce drame n'ont fait que prêter à mon histoire leurs gestes les plus extérieurs, les plus officiels, en quelque sorte. Pour le reste, ils sont devenus mes créatures imaginaires, au cours d'un lent cheminement intérieur. (A.H.)' [at bottom] ISBN 2-02-000475-5 (ISBN 2-02-001146-8 1ère publication) © Éditions du Seuil, 1970. [at bottom, justified left and right] La loi du 11 mars 1957 interdit les copies ou reproductions destinées à une utilisation collective. Toute représentation ou reproduction intégrale ou partielle faite par quelque procédé que ce soit, sans le consentement de l'auteur ou de ses ayants cause, est illicite et constitue une contrefaçon sanctionnée par les articles 425 et suivants du Code pénal.'.

Note whole page reset.


A26
Binding: The reproductions of the photographs on the cover of this printing are substantially redder than those on other printings.

Publication: Publisher's number: 475.


2.4. Fourth Version

Title page recto: '[at top, lines centred, 12 point Garamond roman] ANNE HÉBERT | [60 point Garamond roman] Kamouraska | [10 point Garamond roman] Roman | [at bottom] LA GUILDE DU LIVRE'. Title page verso: '[near top, text of a disclaimer, justified left and right, 7 point on 8 point Garamond roman] Quoique ce roman soit basé sur un fait réel qui s'est produit au Canada, il y a très longtemps, il n'en demeure pas moins une œuvre d'imagination. Les personnages véritables de ce drame n'ont fait que prêter à mon histoire leurs gestes les plus extré- rieurs, les plus officiels, en quelque sorte. Pour le reste, ils sont devenus mes créatures imaginaires, au cours d'un lent cheminement intérieur. (A.H.) | [at bottom, lines centred] Tous droits réservés | © Éditions du Seuil, 1970 | Imprimé en Suisse 'Printed in Switzerland.'.


Collation: 21.1 cm x 14.9 cm: no collation marks; 144 leaves.

Typography and Paper: 12 point on 13 point Garamond. 15.9 cm (16.7 cm) x 10.5 cm. Thirty-five lines per page. Running heads centred in small capitals recto and verso, 'KAMOURASKA', page numbers in top corners, flush right recto, flush left verso. Paper: sans bois Clairefontaine.

Binding: casebound, perfect binding, bright red cloth, red headband and bookmark, endpapers grey, printed with woven pattern, large watermark motif, printed in reversed image. Binder: Ateliers Maurice Busenhart, Lausanne. First page: '[centred, stamped in gold foil] KAMOURASKA [enclosed in stamped rectangle (21.1 cm x 14.9 cm) no foil]'; Second page: blank; Third page: Blank; Fourth page: blank; Fifth page: '[centred on spine, at top, stamped, no foil, series of irregular concentric rectangles, bottom of rectangle formed from concave concentric semicircles, underneath, stamped in gold foil] KAMOURASKA [stamped, no foil, series of irregular concentric rectangles, bottom and top of rectangle formed from concave concentric semicircles, underneath, stamped in gold foil] ANNE | HÉBERT [stamped, no
foil, series of irregular concentric rectangles, top of rectangle formed from concave concentric semicircles’.

Dust jacket: Probably not issued with one.

Publication: 4,000 copies numbered 1 to 4000; 30 copies numbered 1 to XXX. Publisher’s number: La Guilde du Livre, « vol. 970 ». No ISBN. Copyright: November 1976.


Location: Bibliothèque nationale suisse, Berne.

2.5. Fifth Version


Collation: 30.2 cm x 16.9 cm: [354]; 140 leaves.

sur les presses à bras des ateliers | Service Typographique. | | La reliure a été réalisée à la main par | Pierre Ouvrard. | | Le papier des pages de garde a été | fait à la main par les artisans de la Papeterie Saint-Gilles. | | Un bois sculpté original de | Serge Bourdon | orne la cuvette de la couverture. | | Les onze sérigraphies originales de [sic] | Antoine Dumas | ont été tirées à la main | sur pur chiffon d'Arches par | Louis Desaulniers. | | Tous les hors-texte sont signés et numérotés | par l'artiste. | | Les écrans ayant servi à l'impression | des estampes ont été effacés | après usage. | | Tous les exemplaires | sont signés par l'auteur | et l'artiste et portent le sceau de l'éditeur. | | [flush right, signed, pencil] Anne Hébert | [flush right, signed, pencil] Dumas | [14 point Baskerville italic] Numéro 12. [to left of signatures, trademark, embossed seal] deux rules (1.0 cm x 3.4 cm) rounded at one end, forming a teepee, inside, a circle (0.9 cm)' | p. 16: blank; p. 17: ' [plate 1, mounted on blank page, an outline silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a woman looking out a window with shutters'; p. 18: blank; pp. 19-56: text; p. 57: ' [plate 2, mounted on blank page, silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a courtroom scene'; p. 58: blank; pp. 59-78: text; p. 79: ' [plate 3, mounted on blank page, a vignette silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a man with a musket watching a woman firing a musket'; p. 80: blank; pp. 81-92: text; p. 93: ' [plate 4, mounted on blank page, an outline silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] background, a house between some trees, foreground, an open gate'; p. 94: blank; pp. 95-124: text; p. 125: ' [plate 5, mounted on blank page, a silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] three women sitting on a sofa'; p. 126: blank; 127-152: text; p. 153: ' [plate 6, mounted on blank page, a silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a man coming through a doorway, a group of men and women looking on'; p. 154: blank; pp. 155-172: blank; p. 173: ' [plate 7, mounted on blank page, a silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a naked woman and man facing each other in front of an oil lamp'; p. 174: blank; pp. 175-198: text; p. 199: ' [plate 8, mounted on blank page, an outline silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a woman wearing a shawl and carrying a carpet bag'; p. 200: blank; pp. 201-224: text; p. 225: ' [plate 9, mounted on blank page, a silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)] a man driving a one-horse sleigh'; p. 226: blank; pp. 227-260: text; p. 261: ' [plate 10, mounted on blank page, a silk-screen print (21.4 cm x 12.8 cm), covered with loose sheet of tissue paper (19.9 cm x 11.0 cm)]
This version was sold with a large silk-screen print (50 cm x 64 cm, plate 11) entitled "Kamouraska". It shows a woman looking through curtains at a man driving off in a horse-drawn sleigh.

**Typography and Paper:** 14 point on 18 point Baskerville. 23.6 cm (24.7 cm) x 11.8 cm. Thirty-seven lines per page. No running heads, page numbers at bottom, flush right recto, flush left verso. Paper: text, Byronic; silk-screen prints, chiffon d'Arches; endpapers, hand-made paper from Papeterie Saint-Gilles.

**Binding:** casebound, beige doeskin over a padding, white headband and bookmark, endpapers white. Top and bottom edges of pages gilded, side of pages untrimmed. Binder Pierre Ouvrard. First page: '[5 cm from top, centred, protruding from the surface of the cover, inlaid sculpture (9.8 cm x 6.9 cm)] on right side, three-quarter profile of woman, from neck up, looking to the left, on left side, sculpted curtains'; Second page: endpaper decorated with two Red Maple leaves surrounded by sprigs of grass; Third page: endpaper decorated in the same manner; Fourth page: blank; Fifth page: blank'. In a slip cover (32.0 cm x 19.8 cm x 6.0 cm) outside covered in dark brown cloth. The back of the slip cover reads: '[at top, centred, 24 point Garamond, stamped in gold foil] ANNE | HÉBERT | [reading up the back, 48 point Garamond] KAMOURASKA | [at bottom, trademark] two rules (0.5 cm x 1.6 cm) rounded at one end, forming a teepee, inside, a circle (0.5 cm)'.

**Dust jacket:** No dust jacket.

**Publication:** 165 copies; 150 copies numbered 1 to 150; 15 copies reserved for those collaborating in the publication numbered I to XV. No ISBN. Copyright: Second quarter 1977.

Originally published without an International Standard Book Number, this version was later referred to in some catalogues by the number ISBN 2-920718-02-9.

**Printing:** Manually composed and printed by Jean Demers on a handpress at Service Typographique.

**Location:** Bibliothèque nationale du Québec, Montréal. The mock-up and documents related to the production of this version have also been deposited at this library in the Fonds Kermoyan. Other copies are held at the National Library of Canada, Ottawa.
2.6. Sixth Version

**Title page recto:** ‘(framed by ornamental border (15.4 cm x 8.5 cm), floral pattern, at top, lines centred, tawny ink, 14 point Helvetica light) ANNE | HÉBERT | [54 point News Gothic bold condensed, tawny ink] KAMOURASKA | [vignette, line drawing, tawny ink] four women in long dresses [at bottom, 10 point Helvetica light] ÉDITIONS FAMOT’. **Title page verso:** ‘[at top, lines centred, 10 point Helvetica light] EXEMPLAIRE | RESERVE PAR FRANÇOIS BEAUVAL | A SES AMIS BIBLIOPHILES | [near middle of page, text of a disclaimer, justified left and right, 8 point Garamond roman] Quoique ce roman soit basé sur un fait réel qui s’est produit au Canada, il y a très longtemps, il n’en demeure pas moins une œuvre d’imagination. Les personnages véritables de ce drame n’ont fait que prêter à mon histoire leurs gestes les plus extérieurs, les plus officiels, en quelque sorte. Pour le reste, ils sont devenus mes créatures imaginaires, au cours d’un lent cheminement intérieur. | [at bottom, centred] Éditions du Seuil, 1970. | © Famot pour la présente édition, Genève 1977.’


**Collation:** 18.9 cm x 11.5 cm: no collation marks; 136 leaves.

**Contents:** pp. 1-2: blank; p. 3: half title, ’[centred, one-third down page] thin rule (8.1 cm) | thicker rule (0.1 cm x 8.1 cm) | [9 mm Shelley allegro script] K [8 mm Shelley volante script] amouraska | thin rule (8.1 cm)’; p. 4: blank; p. 5: title page recto; p. 6: title page verso; pp. 7-16: text; plate 1 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, foreground, woman looking out a window, background, man in bed; plate 1 verso: tawny page: ’[at bottom, lines centred, Garamond italic] Mme Roland, très droite, sans bouger le buste, les mains immobiles sur sa jupe à crinoline, |
approche son visage de la jalousie... (p. 12)'; pp. 17-48: text; plate 2 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, foreground, woman standing in front of man, background, man driving a horse-drawn cart; plate 2 verso: tawny page: '[at bottom, lines centred, Garamond italic] « Bonsoir le père ! Je viens pour dîner. Et pour coucher. | C’est ma femme que je te présente. » (p. 75)'; pp. 49-128: text; [plate 3 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, man talking to woman, one woman in the foreground, two women in the background; plate 3 verso: tawny page: '[at bottom, lines centred, Garamond italic] « Ma fille est très nerveuse. Il faut l’excuser. | Et puis elle s’est cognée au bras sur un meuble. | La maison est si encombrée... » (p. 120)'; p. 129-160: text of the novel; [plate 4 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, man and woman holding hands sitting on a hillside; plate 4 verso: tawny page: '[at bottom, lines centred, Garamond italic] Une sorte de rituel entre nous. Chaque fois | que nous sommes ensemble dans le bois de pins | et qu’il fait encore trop clair pour... (p. 160)'; pp. 161-192: text; [plate 5 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, man talking to woman with his hands on her shoulder, another woman in the background; plate 5 verso: tawny page: '[at bottom, lines centred, Garamond italic] « Regarde-moi bien, Aurélie Je suis ton nouveau maître | Tout ce que je te dirai de faire , il faudra que tu le fasse... » (p. 196)'; pp. 193-248: text; [plate 6 recto: black-and-white reproduction of a line drawing (13.7 cm x 8.6 cm) on tawny page, a woman standing in snow in front of a horse with a man attending to it, in the background, man driving an open two-horse sleigh; plate 6 verso: tawny page: '[at bottom, lines centred, Garamond italic] « Docteur Nelson, j’épie votre retour. Les prières | des agonisants résonnent trop fort, dans mon oreille. | (p. 260)'; pp. 249-74: text; pp. 275-276: biographical text, quotations from book reviews; p. 277: colophon recto, '[at top] ornamental border (8.2 cm), floral pattern [lines justified left] Cet ouvrage | composé en Garamond de corps 10 | a été réalisé par | Les Editions Famot à Genève, | d’après une maquette originale. | Il a été tiré sur papier bouffant de luxe. | Les illustrations | originales | sont de | Françoise Muller.’; p. 278: colophon verso: '[at bottom, lines left justified] Imprimé en Suisse | Production Editions Famot | Diffusion François Beauval'.

**Typography and Paper:** 10 point on 10.5 point Garamond. 14.3 cm (15.1 cm) x 8.2 cm. Thirty-eight lines per page. No running heads. Page numbers centred at bottom of page.

**Paper:** bouffant de luxe

**Binding:** casebound, quarter bound, spine covered with dark brown synthetic leather covering (Fabricoid type), boards covered with a synthetic vellum, false bands on spine.

**Dust jacket:** No dust jacket.

**Publication:** No data on number of copies printed. Publisher's number: none. Book club edition. Published by François Beauval for his « Amis bibliophiles ». No ISBN. Copyright: 1977.

**Printing:** Printed in Switzerland.

**Location:** Bibliothèque nationale suisse, Berne.

2.7. Seventh Version

2.7.1. First Printing


Contents: pp. 1-2: blank; p. 3: half title, ‘[centred, Times roman bold] Kamouraska [block of text summarizing novel, 4.3 cm x 8.2 cm, 13 lines, 1 paragraph], justified left and right] Au milieu du XIXe siècle, dans la ville de Québec, Elisabeth, une femme sage et respectable aux yeux de tous, encombrée de nombreux enfants, veille sur son mari qui va mourir. Elle ferme les yeux et revit, instant par instant, sa jeunesse tumultueuse. Elle tente en vain de s’y perdre à nouveau. Elle se souvient de George Nelson, un jeune médecin de Sorel, quittant la ville pour se rendre en trainéau jusqu’à Kamouraska. Rien ne peut l’arrêter. Il faut qu’il aille à Kamouraska tuer un autre homme. Quatre cents milles, aller et retour, dans la neige et le froid. Sa maîtresse, Elisabeth, épouse d’Antoine Tassy, attend le retour du jeune médecin, appuyée contre une vitre, pleine de givre. Elle attend, jour après jour, la venue de celui qui doit lui apporter la nouvelle | redoutable de son veuvage et de sa liberté. | | | [block of biographical text 3.3 cm x 8.2 cm, 10 lines, 1 paragraph], justified left and right, italic]
This version appears to have been produced from the same setting of type as 2.1. In this process, the printed matter was reduced in size by approximately 10%.

Binding: Thick white paper, film-coated on one side, perfect binding. First page: '[flush top left corner, 36 point Bellini, black ink] Anne Hébert | [42 point Bellini, grey ink] Kamouraska | [set in black vertical rule (15 mm x 5 mm), hanging from top of page, inset 6 mm from right side, reading up the page, 14 point Helvetica light, yellow ink] Points [background, fully bled, four-colour reproduction of a photograph] man driving an open horse-drawn sleigh [flush bottom right corner, inset 2 mm, 12 point Helvetica medium, grey ink] roman | [underneath] trademark (1 cm diam., formed with 3 offset circles of varying size) [to left, 6 point Helvetica light] TEXTE INTEGRAL'; Second page: blank; Third page: blank; Fourth page: '[white background, set in black vertical rule (15 mm x 5 mm), hanging from top of page, inset 7 mm from left side, reading up the page, 14 point Helvetica light, yellow ink] Points [flush left, 5.3 cm from top, 16 point Plantin roman bold, grey ink] Anne Hébert | [flush left, black ink] Kamouraska | [block of text summarizing the novel (5.0 cm x 10.0 cm, 7 lines, 2 paragraphs), justified left and right, 14 point on 15 point Plantin roman] Au milieu du XIXe siècle, dans la ville de Québec, | Elisabeth se souvient de sa propre histoire. Une | histoire de fureur et de neige, un histoire | d’amour éperdu. | Dans ce livre passionné, violent, romantique, | Anne Hébert s’impose comme l’une des romancières les plus importantes de notre époque. | | Prix des Libraires 1971. [italic] Kamouraska, [roman] a été adapté | à l’écran par Claude Jutra. [flush bottom left corner] trademark (1 cm diam., formed with 3 offset circles of varying size) [aligned with bottom of trademark, 6 point Plantin roman] 27, r. Jacob, Paris 6e | ISBN 2.02.006123.6 | Imprimé en France 3-82 [6 point Plantin roman italic] Vol.●●'. Fifth page: '[blue-grey background, at bottom, across spine, 16 point Helvetica light, black ink] R67 [above, trademark (7.5 mm diam., formed with 3 offset circles of varying size), up spine, reversed type, 14 point Plantin roman bold, white image] Anne Hébert [16 point Plantin roman bold, black ink] Kamouraska [set in black vertical rule (16 mm x 5 mm), hanging from top of page, reading up the page, 14 point
Dust jacket: No dust jacket. Pocket-book format.

Publication: No data on number of copies printed. Publisher's number: 6123. Collection «Points: série roman, n° R67». Copyright: March 1982.


2.7.2. Second Printing


Binding: First page: '... [42 point Bellini, blue-grey ink] Kamouraska | ... [black vertical rule (19 mm x 5 mm), hanging from top of page, inset 4 mm from right side, ...] ... [flush bottom right corner, ... blue-grey ink] roman | ...'; Fourth page: '[... black vertical rule (19 mm x 5 mm), hanging from top of page, inset 6 mm from left side...] ... [... blue-grey ink] Anne Hébert | ... [aligned with bottom of trademark... ] ... Imprimé en France 3-82-2...'. Fifth page: '[blue-grey background (darker than 2.7.1.)] ... [... black vertical rule (19 mm x 5 mm), hanging from top of page...] ...'.

The reproduction of the photograph on the first page of the cover appears darker and less sepia-looking than on 2.7.1. Another copy was found to have a bluer spine.


2.7.3. Third Printing

Pagination: [1-4] ... [250-258]. Pages 5-6 missing.

Collation: 18.0 cm x 10.8 cm: no collation marks; 128 leaves.

Contents: p. 1: half title, '[centred, Times roman bold] Kamouraska [block of text summarizing novel (4.3 cm x 8.2 cm, 13 lines, 1 paragraph), justified left and right] ...

The text summarizing the novel and the biographical text on page 3 are the same as in 2.7.1. and 2.7.2.

**Binding:** First page: ’[flush top left corner, 30 point Bellini, black ink] Anne Hébert | [42 point Bellini, blue-grey ink] Kamouraska | [black vertical rule (18 mm x 5 mm), hanging from top of page, inset 3 mm from right side, reading up the page, 12 point Helvetica light, yellow ink] Points [...]’; Fourth page: ’[... black vertical rule (17 mm x 5 mm), hanging from top of page, inset 3 mm from left side, reading up the page, 12 point Helvetica light, yellow ink] Points ... [flush left, 4.5 cm from top, 16 point Plantin roman bold, blue-grey ink] Anne Hébert | [flush left, black ink] Kamouraska | [block of text summarizing the novel (5.0 cm x 9.3 cm, 7 lines, 2 paragraphs), justified left and right, 14 point on 15 point Plantin roman] ... [bottom left corner] bar code (1.7 cm x 2.9 cm) [flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | [Plantin italic] Vol.●● [Plantin roman] ISBN 2.02.006123.6 / Imp. en France 3.82.3’. Fifth page: ’[blue-grey background, at bottom, across spine, 12 point Helvetica light, black ink] R67 [above, trademark (7.5 mm diam., formed with 3 offset circles of varying size), up spine, 12 point Plantin roman bold, reversed type, white image] Anne Hébert [14 point Plantin roman bold, black ink] Kamouraska (set in black vertical rule (18 mm x 5 mm), hanging from top of page, reading up spine, 12 point Helvetica light, yellow ink] Points’.

The reproduction of photograph on the first page of the cover appears grainier than in 2.7.2. The colour of the spine and title appears greyer than in 2.7.2.

**Printing:** Imprimerie Bussière, Saint-Amand (Cher), March 1986. Job number: 658.
2.7.4. Fourth Printing


Binding: ... [bottom left corner, beside bar code, flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | ISBN 2.02.006123.6 / Imp. en France 3.82.4 [flush right] @@. Fifth page: [blue-grey background lighter than 2.7.3.


2.7.5. Fifth Printing


**Binding:** First page: title and genre designation printed in blue-grey; Fourth page: ... [at bottom left corner, beside bar code, flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | ISBN 2.02.006123.6 / Imp. en France 3.82.5 [flush right] ♦♦. Fifth page: `'at blue-grey background] ...`. The blue-grey ink used for some of the printed matter on the first page and the background of the spine appears bluer than in 2.7.4.

**Printing:** Imprimerie Bussière à Saint-Amand (Cher), September 1991. Job number: 2146.
ADDENDUM: Page A40, insert after description 2.7.5.

2.7.6. Sixth Printing

Title page verso: '[...] [at bottom, justified left and right] Le Code de la propriété intellectuelle interdit les copies ou reproductions destinées à une utilisation collective. Toute représentation ou reproduction intégrale ou partielle faite par quelque procédé que ce soit, sans le consentement de l’auteur ou de ses ayants cause, est illicite et constitue une contrefaçon sanctionnée par les articles 425 et suivants du Code pénal.’.


Binding: First page: title and genre designation printed in darker blue-grey; Fourth page: ... [at bottom left corner, beside bar code, flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | ISBN 2.02.006123.6 / Imp. en France 3.82.6 [flush right, 8 point Helvetica light] cat. [10 point Helvetica medium] C’. Fifth page: ‘[dark blue-grey background] ...’.

The blue-grey ink used for some of printed matter on the first page and the background of the spine appears darker than in 2.7.5.

3.0. LES ENFANTS DU SABBAT

3.1. First Version

3.1.1. First Printing


Typography and Paper: 10 point on 11.5 point Aster. 15.6 cm (16.9 cm) x 10 cm. Thirty-eight lines per page. Running
heads centred in small capitals recto and verso, 'LES ENFANTS DU SABBAT'. Page numbers centred at bottom of page.

Binding: unfinished thick white paper, signatures sewn and glued to cover. First page: '[] framed by thick rule (1 cm) orange-red ink, at top, lines centred, 14 point Plantin roman] ANNE HÉBERT | [36 point Plantin roman] Les enfants | du sabbat | [12 point Plantin roman, open letterspacing, orange-red ink] R O M A N | [above bottom rule, 14 point Plantin roman, open letterspacing, black ink] AUX ÉDITIONS DU SEUIL'; Second page: blank; Third page: blank; Fourth page: '[laid out in a two-column grid, at top, left column, flush left, 18 point Plantin roman, orange-red ink] Les enfants | [flush right] du sabbat | [right column, block of text (9 cm x 8.6 cm, 24 lines, 2 paragraphs), justified left and right, 10 point on 10.5 Plantin roman]


**Dust jacket:** No dust jacket seen. Possibly not originally issued with one.

A dust jacket was produced for this version in November 1975. See note about dust jacket for 3.1.2.

**Publication:** No data on number of copies printed.
Publisher’s number: 3614. No ISBN. Copyright: third quarter 1975.

Originally published without an International Standard Book Number, This version was later referred to in some catalogues by the number ISBN 2-02-004221-5.

**Printing:** Imprimerie Aubin, Ligugé, third quarter 1975. Job number: 8385.

3.1.2. Second Printing

**Pagination:** [...] 97-99 [...] 135-136 [...] .

**Contents:** p. 191: colophon, ' [at bottom, lines centred] IMP. AUBIN, LIGUGÉ. | D.L. 3° TRIM. 1975. N° 3614.2 (8501)'.


Alain Bosquet’s quotation replaces the one from Châtelaine and Pierre Kyria’s quotation replaces the one from Roger Giron.

**Dust jacket:** Front: ' [at top, centred, 48 point Helvetica extra light, black ink] Anne | Hébert | [background, fully bled, four-colour reproduction of a photograph] a forest scene, [covering bottom third of photograph, flush left, 36 point Helvetica medium, reversed type, white image] les | [offset above the baseline of the previous word, 72 point Helvetica medium] enfants | [to left, top x-height line immediately below the baseline of the previous word, 36 point Helvetica medium] du | [immediately underneath the word 'enfants' no leading, 72 point Helvetica medium] sabbat | [flush right, 36 point Helvetica extra light, green

The block of text summarizing the novel and the quotations on this dust jack are identical with those on the fourth page of the cover of 3.1.1.
3.1.3. Third Printing


Binding: [...] [at bottom, flush right, 6 point Plantin roman] Imprimé en France 9-75.3 [...]’.


The text summarizing the novel and the quotations on this dust jacket are identical with those on the fourth page of the cover for 3.1.2. Alain Bosquet’s quotation replaces the one from Châteleaine on 3.1.2. Pierre Kyria’s quotation replaces the one from Roger Giron.

Printing: Imprimerie Aubin, Ligugé. Printer’s number 8682.

3.2. Second Version

3.2.1. First Printing


collaboration avec Frank Scott).


Collation: 18 cm x 11.4 cm: [1]-16 2-6-16; 96 leaves.


Typography and Paper: 2.0 mm on 3.5 mm Aster. 13.8 cm (14.9 cm) x 8.9 cm. Thirty-eight lines per page. Running heads centred in small capitals recto and verso: 'LES ENFANT DU SABBAT'. Page numbers centred at bottom of page.

This version appears to have been produced from the same setting of type as 3.1.2., but it was photographically reduced by approximately 10%.

Binding: Thick white paper, film-coated on one side, perfect binding. First page: '[flush top left corner, 36 point Bellini, reversed type, white image] Anne Hébert | [48 point Bellini] Les enfants du sabbat | [set in black vertical rule (19 mm x 6 mm), hanging from top of page, inset 2 mm from right side, reading up the page, 14 point Helvetica light, yellow ink] Points [background, fully bled, four-colour reproduction of painting] a procession of nuns and novices in a chapel [flush bottom right corner, inset 2 mm, 12 point Helvetica medium, reversed type, white image] roman | [underneath] trademark (1 cm diam., formed with 3 offset circles of varying size) [to left, 6 point Helvetica light] TEXTE INTEGRAL'; Second page: blank; Third page: blank; Fourth page: '[white background, set in black vertical rule (20 mm x 6 mm), hanging from top of page, inset 4 mm from left side, reading up the page, 14 point Helvetica light, yellow ink] Points [flush left, 4.8 cm from top, 14 point Plantin bold, red ink] Anne Hébert | [Flush left, black ink] Les enfants du sabbat | [three quotations from book reviews, justified left and right, 14 point on 15 point Plantin roman] «Anne Hébert nous fait entendre le rire de la vie qui est au fond de l'enfer quand il s'attaque à la niaiserie d'un monde étouffant et conformiste.» | [flush right] Pierre Sipriot, [italic] Le Figaro | [roman] «Rien n'est plus plausible, en fin de compte, que cette Julie de la Trinité, fille du diable et d'une sorcière, qui apporte avec elle, dans la vie monastique, les images d'une enfance terrible et merveilleuse...» [flush right] Reginald [sic] Martel, [italic] La Presse | [roman] «Un roman qui en dit plus qu'il n'en raconte, qui a un arrière-pays, traversé par une figure éternelle de la révolte.» Angelo Rinaldi [italic] L'Express | [at bottom left corner, 6 point Plantin, roman] Seuil, 27 r. Jacob, Paris 6 / ISBN 2.02.006564.9 / Imp. en France 9-83 [flush right, 6 point Plantin italic] Vol. ●●. Fifth page: '[red background, at bottom, across spine, 12 point Helvetica light, black ink] R117 [above] trademark (7.5 mm
diam., formed with 3 offset circles of varying size) [up spine, 12 point Plantin roman bold, reversed type, white image] Anne Hébert [14 point Plantin roman bold, black ink] Les enfants du sabbat [set in black vertical rule (19 mm x 6 mm), hanging from top of page, reading up the page, 14 point Helvetica light, yellow ink] Points’.

Dust jacket: No dust jacket. Pocket-book format.


3.2.2. Second Printing

Collation: 17.9 cm x 10.8 cm.


Binding: First page: ‘[flush top left corner, 30 point Bellini, reversed type, white image] Anne Hébert | [42 point Bellini] Les enfants | du sabbat | [set in black vertical rule (19 mm x 5 mm), hanging from top of page, inset 2 mm from right side, reading up the page, 10 point Helvetica light, yellow ink] Points [background] [... ] [flush bottom right corner, inset 4 mm, 14 point Helvetica medium, black ink] roman | [underneath] trademark (1 cm diam., formed with 3 offset circles of varying size) [to left, 6 point Helvetica light] TEXTE INTEGRAL’; Fourth page: ‘[white background, set in black vertical rule (19 mm x 5 mm), hanging from top of page, inset 3 mm from left side, reading up the page, 10 point Helvetica light, yellow ink] Points [flush left, 4.8 cm from top, 14 point Plantin bold, red ink] Anne Hébert | [Flush left, black ink] Les enfants du sabbat | [three quotations from book reviews, justified left and right, 14 point on 15 point Plantin roman] « Anne Hébert nous fait entendre le rire de la vie qui est au fond de l’enfer quand il s’attaque à la niaiserie d’un monde étouffant et confor- miste. » [flush right] Pierre Sipriot, [italic] Le Figaro | [roman] « Rien n’est
plus plausible, en fin de compte, que cette Julie de la Trinité, fille du diable et d'une sorcière, qui apporte avec elle, dans la vie monastique, les images d'une enfance terrible et merveilleuse... » [flush right] Reginald [sic] Martel, [italic] La Presse [roman] « Un roman qui en dit plus qu'il n'en raconte, qui a un « arrière-pays », traversé par une figure éternelle de la révolte. » [flush right] Angelo Rinaldi [italic] L'Express [at bottom left corner] bar code (1.8 cm x 2.8 cm) [flush right, 6 point Plantin roman], Seuil, 27 r. Jacob, Paris 6 [italic] ISBN 2.02.006564.9 / Imp. en France 9-83.2 [flush right] ⋆ ⋆. Fifth page: ' [...] [set in black vertical rule (19 mm x 5 mm), hanging from top of page, reading up the page, 10 point Helvetica light, yellow ink] Points'.

4.0. HÉLOÏSE

4.1. First Version

4.1.1. First Printing


*Collation:* 18.6 cm x 13.0 cm: [1-4]16; 64 leaves.


*Typography and Paper:* 12 point on 14 point Times roman. 13.1 cm (15.2 cm) x 9.0 cm. Twenty-seven lines per page. Running heads centred in small capitals recto and verso.
'HÉLOÏSE'. Page numbers centred at bottom of page.

**Binding:** thick white paper, film coated on one side, signatures sewn and glued. First page: '[framed by thick rule (1 cm) orange-red ink, at top, lines centred, 14 point Plantin roman] ANNE HÉBERT | [36 point Plantin roman] Héloïse | [12 point Plantin roman, open letterspacing, orange-red ink] R O M A N | [above bottom rule, 14 point Plantin roman, open letterspacing, black ink] AUX ÉDITIONS DU SEUIL'; Second page: blank; Third page: blank; Fourth page: '[white background, laid out in a two-column grid, at top, left column, flush right, 18 point Plantin roman, orange-red ink] Héloïse | [underneath, halftone (3.7 cm x 3.8 cm, 150 line)] photograph of author, showing her from neck to top of head, medium length light hair, gazing to left, dark scarf around neck [underneath, flush with right side of halftone, 14 point Plantin roman, orange-red ink] Anne Hébert [credit, along left side of halftone, 6 point Plantin roman, black ink] Photo Gisèle Freund [right column, at top, block of text summarizing story (6.6 cm x 7.3 cm, 16 lines, 2 paragraphs), justified left and right, 10 point on 11.5 point Plantin roman] Bernard et Christine vont se marier. Un couple de jeunes gens d'aujourd'hui, un mariage d'aujourd'hui, un bonheur apparemment sans histoires. Mais, dans le métro parisien, Bernard rencontre Héloïse. Dès lors, son existence dérive vers un autre univers, vers un autre temps, loin du monde ordinaire. Au bout de cette dérive, Bernard trouvera-t-il l'accomplissement de sa vie ou l'accomplissement de sa mort ? [indent] Avec ce court récit, Anne Hébert, l'auteur de [italic] Ramouraska [roman] et des [italic] Enfants du sabbat [roman], aborde de nouvelles rives. Elle prend résonance sur les terres du fantastique, là où le destin des hommes et des femmes ne se joue pas seulement selon l'ordre de la raison. [at bottom, right column, open letterspacing, 14 point Plantin roman, orange-red ink] AUX ÉDITIONS DU SEUIL [6 point Plantin roman] ISBN 2-02-005462-0/Imprimé en France 3-80 [at bottom, right corner, reading up the page, 6 point Helvetica light] IMP. GROU-RADENEZ – Paris 6 (trademark)'; Fifth page: '[at bottom, reading up spine, 12 point Plantin italic, orange-red ink] Éditions du Seuil [near top] Anne Hébert [14 point Plantin italic, black ink] Héloïse'.

**Dust jacket:** Front: '[at top, right corner, reversed image, hand-drawn script] Anne | [unaligned with previous line] Hébert | [background, fully bled, four-colour reproduction of a painted portrait] a woman, shown from chest to forehead, face turned to the left, dressed in red outfit [at bottom left corner, 136 point ultra condensed Univers, reversed type, white image, initial character with hand-drawn swash] héloïse | [centred under title, hand-drawn script, black ink] roman | [left justified] Seuil'; Inside left flap: '[white background, at bottom, flush left, 6
Bernard et Christine vont se marier. | Un couple de jeunes gens d'aujourd'hui, un mariage d'aujourd'hui, un bonheur apparemment sans histoires. Mais, dans le métro parisien, Bernard rencontre Héloïse. Dès lors son existence dérive vers un autre univers, vers un autre temps, loin du monde ordinaire. Au bout de cette dérive, Bernard trouvera-t-il l'accomplissement de sa vie ou l'accomplissement de sa mort ? Avec ce court récit, Anne Hébert, l'auteur de Kamouraska et des Enfants du sabbat, aborde de nouvelles rives. Elle prend résolument pied sur les terres du fantastique, là où le destin des hommes et des femmes ne se joue pas seulement selon l'ordre de la raison.

Publication: No data on number of copies printed. Publisher's number: 5462. ISBN 2-02-005462-0. Copyright: First quarter, 1980.


4.1.2. Second Printing


Binding: unfinished thick white paper. Fourth page: [...]

ISBN 2-02-005462-0/Imprimé en France 3-80-2 [...].

A52
Dust jacket: Front: ‘[...] [background, fully bled, four-colour reproduction of a painted portrait of woman] [...]’.

The reproduction of the portrait appears redder than on the dust jacket for 4.1.1.


4.1.3. Third Printing


Binding: unfinished thick white paper. Fourth page: ‘[...] [at bottom, left column, flush right] bar code (1.8 cm x 2.8 cm) [at bottom, right column, 6 point Plantin roman] ISBN 2-02-005462-0/Imprimé en France 3-80-3 | [...]’.

Dust jacket: No dust jacket. Probably not issued with one.

5.0. LES FOUS DE BASSAN

5.1. First Version

5.1.1. First Printing


Collation: 20.4 cm x 14.0 cm: [1-816]; 128 leaves.


Typography and Paper: 12 point on 14 point Times roman. 15.1 cm (16.5 cm) x 10.4 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: 'LES FOUS DE BASSAN'. Page numbers centred at bottom of page.

Binding: thick white paper, film-coated on one side, signatures sewn and glued to cover. First page: '[framed by thick rule (1 cm) orange-red ink, at top, lines centred, 14 point Plantin roman] ANNE HÉBERT | [36 point Plantin roman] Les fous de Bassan | [12 point Plantin roman, open letterspacing, orange-red ink] R O M A N | [above bottom rule, 14 point Plantin roman, open letterspacing, black ink] AUX ÉDITIONS DU SEUIL'; Second page: blank; Third page: blank; Fourth page: '[white background, laid out in a two-column grid, at top, left column, flush right, 18 point Plantin roman, orange-red ink] Les fous | de Bassan | [underneath, halftone (4.6 cm x 3.2 cm, 175 line)] photograph of author, showing her from neck to top of head, short light hair, smiling into camera [underneath, flush right, 14 point Plantin roman, orange-red ink] Anne Hébert [credit, flush bottom left corner of halftone, reading up the page, 6 point Plantin roman] Photo Ulf Andersen [at top, right column, block of text (13.2 cm x 8.6 cm, 6 paragraphs, 31 lines), justified left and right, 10 point on 11.5 point Plantin roman] Au commencement il n'y eut que cette terre de | taiga, au bord de la mer, entre cap Sec et cap Sau- | vague. Toutes les bêtes à fourrure et à plumes, à | chair brune ou blanche, les oiseaux de mer et les pois- | sons s'y multipliaient à l'infini. | [indent, italic] Et
l'esprit de Dieu planait au-dessus des eaux. | [indent, roman] Jetés sur les routes depuis la Nouvelle-Angleterre, | nommes, femmes et enfants, refusant l'indépendance américaine, reçurent du gouvernement canadien | droits de chasse et de pêche et concession de la terre | qu'ils appelèrent Griffin Creek. Les Jones, les Brown, | les Atkins et les Macdonald. Quelques maisons épar- | pillées autour d'une petite église de bois. La vie et la | mort reçurent droit d'asile. Les années passèrent et les habitants du village étaient sans histoire. | [indent] Il a suffi de l'espace d'un seul été pour que se dis- | perse le peuple élu de Griffin Creek. Un court été, | rogné aux deux bouts par le gel, deux mois à peine, | pour que Nora et Olivia Atkins, cousines germaines | quasi sœurs, sortent de l'enfance, se chargent de leur | âge léger et disparaissent sur la grève, le soir du | 31 août 1936. | [indent] Leur signalement sera donné par toutes les radios | canadiennes et américaines. | [indent] Mais dans cette histoire il faut d'abord tenir | compte du vent, de sa voix lancinante, de son haïne | sâlée. Le vent a toujours soufflé trop fort sur la côte | et ce qui est arrivé n'a été possible qu'à cause du vent | qui entête et rend fou. Tandis que les oiseaux de mer | emplissaient tout l'espace de leurs clameurs assourdis- | santes. | [second block of text (3.2 cm x 8.6 cm, 8 lines, 1 paragraph), justified left and right, italic] Anne Hébert est née à Sainte-Catherine-de-Fossant | bault, près de Québec, où elle a fait ses études. Son | roman [roman] Kamouraska [italic], prix | des libraires 1971, a été | traduit en plusieurs langues et est | considéré par beau- | coup comme l'une des œuvres les plus importantes de la | littérature de langue françaises contemporaine. Depuis | plusieurs années, Anne Hébert s'éjoumure le plus souvent à | Paris. | [at bottom, right column, open letterspacing, 14 point Plantin roman, orange-red ink] AUX ÉDITIONS DU SEUIL | [8 point Plantin roman, black ink] ISBN 2-02-006243-7 / Imprimé en France 9-82 [flush right, 10 point Plantin roman bold] 59 [10 point Plantin roman] F'; Fifth page: '{[at bottom, reading up spine, 14 point Times roman italic, orange-red ink] Éditions du Seuil [near top, 12 point Times roman italic] Anne Hébert [at top, 14 point Times roman italic, black ink] Les fous de Bassan'.'

Dust jacket: No jacket on this copy. Possibly not originally issued with one. Library staff may have removed it.


5.1.2. Second Printing

Not seen.
5.1.3. Third Printing

Not seen.

5.1.4. Fourth Printing

Collation: Same as 5.1.1.

A defective copy was also found with the third signature duplicated and the fourth signature missing ([1-3\textsuperscript{16} 3\textsuperscript{16} 5-8\textsuperscript{16}]). Its pagination was as follows: [1-10] 13-53 [54-56] 57-106 [107-110] 111-130 99-106 [107-110] 111-130 163-194 [195-198] 199-224 [225-228] 229-248 [249-258]. Pages 11-12, 131-162 missing. Pages 99-130 duplicated.


The quotation on page nine was re-attributed from St. Paul to Matthew.


Dust jacket: No dust jacket on the copy described. It was probably issued with one but the library staff have removed it. A jacket was found on the defective copy mentioned above. It appears as follows:

Front: ‘[at top, centred, 72 point Caslon italic, reversed type, white image] Anne Hébert | [background, fully bled, four-colour reproduction of a photograph] a shoreline of a [centre of page, 84 point, Caslon extra bold, reversed type, white image, 4 lines offset to overlap in the ascender and descender areas] Les Fous de Bassan | [flush right, 36 point Caslon italic] roman | [centred bottom, 48 point Caslon italic] Seuil’; Inside left flap: ‘[white background, at top, halftone (6.0 cm x 4.8 cm, 150 line)] photograph of author, showing her from neck to top of head, short light hair, smiling into camera [at bottom, right corner, along right side of halftone, reading up the page, 8 point Times roman] Photo Ulf Andersen | [block of text (4.4 cm x 5.2 cm, 12 lines, 1 paragraph), justified left and right, 9 point on 10.5 point Times roman] Anne Hébert est née à Sainte- | Catherine-
de-Fossambault, près de Québec, où elle a fait ses études. Son roman [italic] Kamouraska [roman], prix des Libraires 1971, a été traduit en plusieurs langues et est considéré par beaucoup comme l'une des œuvres les plus importantes de la littérature française contemporaine. Depuis plusieurs années, Anne Hébert séjourne le plus souvent à Paris. | [at bottom, flush left, 8 point Times roman] Ph. Toutain'; Inside right flap: blank; Back: '[at top, lines centred, block of text (11.3 cm x 11.8 cm, 25 lines, 6 paragraphs), justified left and right, 11 point on 13 point Times roman] Au commencement il n'y eut que cette terre de taiga, au bord de la mer, entre cap Sec et cap Sauvagine. Toutes les bêtes à fourrure et à plumes, à chair brune ou blanche, les oiseaux de mer et les poissons s'y multipliaient à l'infini. | [indent, italic] Et l'esprit de Dieu planait au-dessus des eaux. | [indent, roman] Jetés sur les routes depuis la Nouvelle-Angleterre, hommes, femmes et enfants, refusant l'indépendance américaine, reçurent du gouvernement canadien droits de chasse et de pêche et conçus | sion de la terre qu'ils appelèrent Griffin Creek. Les Jones, les Brown, les Atkins et les Macdonald. Quelques maisons éparpillées autour d'une petite église de bois. La vie et la mort récurent droit d'asile. Les années passèrent et les habitants du village étaient sans histoire. | [indent] Il a suivi de l'espace d'un seul être pour que se disperse le peu de l'espace seul, d'abord tenant compte du vent, de sa voix lancinante, de son haleine salée. Le vent a toujours soufflé trop fort sur la côte et ce qui est arrivé n'a été possible qu'à cause du vent qui entête et rend fou. Tandis que les oiseaux de mer emplissaient tout l'espace de leurs clameurs assourdissantes. | [at bottom, 8 point Times roman] ISBN 2-02-006243-7 / Imprimé en France 9-82 [flush right, Times roman bold] 59 [Times roman] F'; Spine: '[at bottom, reading up spine, 24 point Caslon italic, back ink] Seuil [near top, 30 point Caslon italic] Anne Hébert [36 point Caslon extra bold, grey ink] Les Fous de Bassan'.


Location: E. J. Pratt Library, Victoria College, University of Toronto.

5.1.5. Fifth Printing


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Dust jacket: No dust jacket seen. Possibly not issued with one. This would explain why the cover stock was film coated.


5.1.6. Sixth Printing

Title page verso: '[at bottom, lines centred, Times roman] ISBN 2-02-006243-7 | | | © ÉDITIONS DU SEUIL, septembre 1982 | Dépôt légal - Bibliothèque nationale du Québec | 4e trimestre 1982 | | | [...]'.


Binding: thick white paper, unfinished, perfect binding. Fourth page: '[...] [underneath, halftone (4.5 cm x 3.4 cm, 120 line)] photograph of author, showing her from neck to top of head, short light hair, smiling into camera [...] [right column, at bottom, right column, 8 point Times roman, black ink] ISBN 2-02-006243-7 / Imprimé au Canada 9-82'.

The halftone on the fourth page has been made with a coarser screen.

Dust jacket: Identical with jacket for 5.1.4. with the following exceptions. Inside left flap: '[...] [at top, halftone (6.0 cm x 4.8 cm, 120 line)] photograph of author, showing her from neck to top of head, short light hair, smiling into camera [...]'; Back: '[...] [at bottom, 8 point Times roman] ISBN 2-02-006243-7 / Imprimé au Canada 9-82'; Spine: '[...] [reading up spine, at top, 36 point Caslon extra bold, grey ink] Les Fous de Bassan'.

The reproduction of the photograph on the front of this jacket appears lighter than on 5.1.4. The halftone on the inside left flap is made with a coarser screen. The ink used to print the title on the spine has no blue tinge to it.

Publication: No data on number of copies printed. Publisher's number: none. ISBN 2-02-006243-7. Copyright:
Bibliothèque nationale du Québec, fourth quarter 1982.


5.1.7. Seventh Printing

Title page verso: '[at bottom, lines centred, Times roman]

Pagination: [...] 111-134 [...]. Same pagination as 5.1.1.

Contents: p. 255: colophon, '[at bottom, lines centred]
IMPRIMERIE HÉRISSEY À ÉVREUX (11-82) | DL. SEPTEMBRE 1982.
no 6243-7 (31076)'.

Binding: thick white paper, film-coated on one side, perfect binding. Fourth page: '[...] [left column, near bottom, halftone (4.6 cm x 3.2 cm, 175 line)] photograph of author, showing her from neck to top of head, short light hair, smiling into camera [...] [right column, at bottom, 6 point Plantin roman, black ink] ISBN 2-02-006243-7 / Imprimé en France 9-82-7 [...]'.

The halftone on the fourth page of the cover is made with a finer screen.


The sheets for this printing indicate that they were printed with those of 5.2.

5.1.8. Eighth Printing

Contents: p. 255: colophon, '[at bottom, lines centred]
IMPRIMERIE HÉRISSEY À ÉVREUX (12-82) | D.L. Septembre 1982 -- N° 6243-8 (31237)'.


The discrepancy in the printing information on the colophon and the cover could have occurred because the printing plate was not reset. The cover of another copy of this printing stated that it was from the sixth printing ('Imprimé en France 9-82-6'). This could indicate that a stop-press change was made while the cover was being produced.
Dust jacket: No dust jacket seen. Possibly not issued with one. This could explain why the cover was film coated. Some copies have a band the front of which reads: '[red background, reversed type, white image] Prix | Femina | 1982'.


The sheets for this printing indicate that they were printed with those of 5.3.1.

5.2. Second Version


Collation: 20.3 cm x 13.9 cm: [1-8\*]; 128 leaves.


The list of author’s works on page four is the same as in 5.1.1.

Typography and Paper: 12 point on 14 point Times roman. 15.1 cm (16.5 cm) x 10.4 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: ‘LES FOUS DE BASSAN’. Page numbers centred at bottom of page.

Binding: casebound, signatures sewn, light puce cloth, burgundy headband, endpapers, white paper. First page: '[enclosed in stamped rectangle (8.5 cm x 6.5 cm) formed from 5 mm rule, lines centred, 9 mm, stamped, 36 point Plantin roman, gold foil] Anne | Hébert | Les fous | de Bassan’; Second page: blank; Third page: Blank; Fourth page: blank; Fifth page: '[at top, lines centred on spine, stamped, 14 point Plantin italic, gold foil] Anne | Hébert | Les fous | de Bassan’.

Dust jacket: sheet of transparent colourless plastic. This copy also has a band the front of which reads: '[burgundy background, reversed type, white image] Prix | Femina | 1982’.

Publication: No data on number of copies printed. Publisher’s number: 6243-7. ISBN 2-02-006393-X. Copyright: September 1982.
5.3. Third Version


Title page verso: '[lines centred, at bottom] ISBN 2-02-006243-7 (éd. broché) | ISBN 2-02-006393-X (éd. reliée) | © ÉDITIONS DU SEUIL, SEPTEMBRE 1982 | [at bottom, justified left and right] La loi du 11 mars 1957 interdit les copies ou reproductions destinées à une utilisation collective. Toute représentation ou reproduction partielle faite par quelque procédé que ce soit, sans le consentement de l'auteur ou de ses ayants cause, est illicite et constitue une contrefaçon sanctionnée par les articles 425 et suivants du Code pénal.'.


Collation: 20.0 cm x 13.3 cm: [1-84]; 128 leaves.


The list of author’s works on page four is the same as in 5.1.1.

**Typography and Paper:** 12 point on 14 point Times roman. 15.1 cm (16.5 cm) x 10.4 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: ‘LES FOUS DE BASSAN’. Page numbers centred at bottom of page.

**Binding:** casebound, perfect binding, orange cloth, headband, white endpapers. First page: '[at top, lines centred stamped Plantin roman, white ink] Anne Hébert | | Les Fous | de Bassan'; Second page: blank; Third page: Blank; Fourth page: blank; Fifth page: '[reading up spine, Plantin italic] Anne Hébert  Les Fous de Bassan’.

**Dust jacket:** No dust jacket found on the copy described. The library staff probably removed it.

The publisher of this version typically produces a jacket closely resembling the original publisher’s cover; in this case, it would look like the cover of 5.1.1. Any explicit reference to Les Éditions du Seuil would have been removed from the front, back and spine. The trademark for Le Grand Livres du mois would have probably appeared on the spine and the left flap.

**Publication:** No data on number of copies printed. Publisher’s number: 6243-8. ISBN 2-02-006243-7. Copyright: September 1982.


The sheets for this version appear to have been printed with those for 5.1.8.

**Location:** Bibliothèque nationale, Paris.
5.4. Fourth Version

5.4.1. First Printing


Collation: 20.4 cm x 14.1 cm: [1-8^16]; 128 leaves.

text; p. 226: blank; p. 127: title page, '[lines centred]

The quotation on page nine is attributed to Saint Paul.

Typography and Paper: 12 point on 14 point Times roman. 15.1 cm (16.5 cm) x 10.4 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: 'LES FOUS DE BASSAN'. Page numbers centred at bottom of page.

This version appears to have been produced from the same setting of type as 5.1.1.

Binding: casebound, perfect binding, natural finish navy blue cloth, white endpapers, gold headband. First page: blank; Second page: blank; Third page: blank; Fourth page: blank; Fifth Page: '[at top, lines centred on spine, stamped, 12 point Helvetica medium, gold foil] ANNE HÉBERT | [18 point Garamond] Les fous | de | Bassan'.

Dust jacket: Front: '[at top, lines centred, 72 point Optima medium classified, black ink] ANNE HÉBERT | [background, fully bled, four-colour reproduction of photograph] a gannet colony overlooking the ocean [one-third from bottom, 60 point Optima medium classified, reversed type, white image] Les fous | de Bassan'; Inside left flap: '[white background, at top, block of text summarizing the novel (7.0 cm x 16.2 cm, 43 lines, 2 paragraphs), justified left side only, 10 point on 10.5 point Times roman] Refusant l'indépendance américaine, ils s'étaient exilés là, entre cap Sec et cap Sauvagine, une terre du Quèbec, dure, sauvage, battue par les vents, avec des étés, rognés aux deux bouts par le gel. Ils vivaient tranquilles, à Griffin Creek. Les Jones, les Brown, les Atkins et les MacDonald. Petit peuple d'élus. Mais le temps a passé. Il a pourri, moisi, les maisons et les hommes. Le vent qui rend fou sur cette côte aride, sa voix lancinante, son haleine salée... Et il a suffi d'une seule nuit, en cet été de 1936, pour que se déchire l'histoire avec le double meurtre des petites Atkins. Jeunes filles trop troublantes, trop belles pour les hommes de cette petite communauté, abêtis, marqués par la consanguinité. Le meurtre est raconté -- journal, lettres, souvenirs, pensées et omissions -- six fois par les acteurs du drame, dont le meurtrier... Un roman passionnant et surtout une écriture admirable. Des phrases belles à vous couper le souffle. Un Quèbec inoubliable, celui des « fous de

A66
Bassan », | ces oiseaux criards et désespérés, | qui hantent le ciel | et les souvenirs.’; Inside right flap: ‘[white background, at top, lines unjustified left, justified right, block of biographical text (5.8 cm x 4.5 cm, 12 lines, 1 paragraph), 10 point on point 10.5 Times roman] Anne Hébert est née | à Sainte-Catherine-de-Fossambault, | près de Québec, | où elle a fait ses études. | Son roman, [roman bold] Kamouraska [roman], | Prix des Libraires 1971, | a été traduit | en plusieurs langues | et est considéré par beaucoup | comme l’une des œuvres | les plus importantes de la littérature | de langue françaises contemporaine. | [at bottom, flush right] ISBN 2-7242-1466-8; Back: ‘[white background, at top, lines centred, 48 point Optima medium] Les fous | de Bassan | | [14 point on 15 point Times roman] « [Times roman bold] Les Fous de Bassan [Times roman]: magnifique, | C’est un texte magnifique, | d’où surgit la puissance conjuguée | et mystérieuse de la mer | et des mères | lien incorruptible entre le début du monde | et la fin des temps. » | | Réginald [sic] Martel, | [Times roman italic] la Presse Montréal. | | [at bottom], thin rule (1.6 cm) [8 point Helvetica medium extended] Atelier | Michel Méline | | [at bottom right corner, reading up the page, 8 point Granjon italic] Photo Rapho — [8 point Helvetica light] Serraillier’; Spine: ‘[white background, reading up spine, 36 point Optima medium, blue ink] Les fous de Bassan [42 point Optima medium, black ink] ANNE HÉBERT’.


5.4.2. Second Printing


5.5. Fifth Version


Collation: 19.8 cm x 13.8 cm: [1-8]° [9]°; 140 leaves.

p. 226: blank; p. 227: title page, 'DERNIERE LETTRE DE STEVENS BROWN A MICHAEL HOTCHKISS | [italic] automne 1982 | [at bottom, lines flush right, roman] J'ai seul la clef de cette parade sauvage. | [italic] A. Rimbaud'; p. 228: blank; pp. 229-249: text; p. 250: blank; p. 251: title page, 'TABLE'; p. 252: blank; p. 253: table of contents; p. 254: blank; p. 255: colophon, [at bottom, centred] Nº d'IMPRIMEUR : 31408'; pp. 256-258: blank; p. 1: autograph, '[script] Anne Hébert'; p. 2: '[halftone (150 line), fully bled, photograph (credited to Luc Joubert)] author from waist up, leaning on a railing, wearing hat and dark coat'; pp. 3-4: text of Anne Lavaud's interview with Anne Hébert, 'Anne Hébert | ou la poésie atlantique | [ ... ]'; p. 5: '[halftone (150 line), fully bled, photograph (credited to Luc Joubert)] author from shoulders up, wearing light-coloured turtle-neck sweater'; p. 6: text of interview; p. 7: '[halftone (7.2 cm x 10.1 cm, 150 line)] photograph (credited to author) of author standing on a shore, wearing sweater and pants, in background Percé Rock, text of interview'; p. 8: '[halftone (7.2 cm x 10.1 cm, 150 line)] photograph (credited to author) of Percé Rock, text of interview; p. 9: text of interview; p. 10: '[halftone (150 line), fully bled, photograph (credited to Luc Joubert)] author from shoulders up, wearing light-coloured turtle-neck sweater'; p. 11: text of interview; pp. 12-13: '[halftone (150 line), fully bled, photograph (credited to Luc Joubert)] author and Anne Lavaud in the offices of Éditions du Seuil'; p. 14: '[halftone (15.0 cm x 10.0 cm, 150 line)] photograph (credited to author) of author sitting on a railing, wearing light dress and sweater, bow of a ship in the background'; p. 15: '[halftone (15.0 cm x 10.0 cm, 150 line)] photograph (credited to author) of author from waist up, standing wearing dark coat and hat'; p. 16: '[halftone (15.0 cm x 10.0 cm, 150 line)] photograph (credited to Luc Joubert) of author from shoulders up, wearing light-coloured turtle-neck sweater'; pp. 17-18: text of interview; p. 19: '[halftone (150 line), fully bled, photograph (credited to Luc Joubert)] author from knees up, standing in front a tree, wearing hat and dark coat'; p. 20: '[halftone (15 cm x 10.0 cm, 150 line)] photograph (credited to Luc Joubert) of author from knees up, sitting wearing light-coloured turtle-neck sweater'; p. 21: colophon, [lines centred] cet ouvrage | a été achevé d'imprimer le 7 mars 1983 | par l'imprimerie Bussière pour le texte | par l'imprimerie G.G. Collet | pour le dossier iconographique | et relié par la SIRC | | Dossier d'Yveline Renaud | trademark (anchor-shaped) | cet ouvrage fait partie d'une édition numérotée réservée aux membres du Cercle du Nouveau Livre | 61, rue de la Tombe-Issoire – Paris 14e | | Exemplaire | | [hand-stamped] N° 000017.'

**Typography and Paper:** 12 point on 14 point Times roman. 15.1 cm (16.5 cm) x 10.4 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso.
'LES FOUS DE BASSAN'. Page numbers centred at bottom of page.

**Binding:** casebound, perfect binding, natural finish grey cloth, burgundy endpapers, red ribbon headband and bookmark. 

**Dust jacket:** sheet of transparent colourless plastic.

**Publication:** No data on number of copies printed. 


Based on the five digit job number (31408), it seems unlikely that the Imprimerie Bussière printed the sheets for this version of the novel because this printer appears to use only 4 digit job numbers. Since this number falls within the range of job numbers for other printings of this novel done by Imprimerie Hérissay, it would seem more likely that this printer produced the sheets for this version sometime between December 1982 (5.1.8., 5.3.) and January 1983 (5.4.2.).

5.6. Sixth Version

**Title page recto:** '[at top, lines centred, 14 point Times Roman italic] ANNE HÉBERT | [36 point Times roman] LES FOUS | DE BASSAN | [12 point Times roman] roman | [at bottom, 14 point Times roman] FRANCE LOISIRS | [10 point Times roman] 123, boulevard de Grenelle, Paris'. **Title page verso:** notice, '[at top, lines centred, Times roman] Avis au lecteur | | | | | | [justified left and right, Times roman italic] Tous mes souvenirs de rive sud et de rive nord du Saint-Laurent, ceux du golfe et des îles ont été fondus et livrés à l'imaginaire, pour ne faire qu'une seule terre, appelée Grif- | fin Creek, située entre cap Sec et cap Sauvagine. Espace romanesque où se déroule une histoire sans aucun rapport | avec aucun fait réel ayant pu survenir, entre Québec et [centred] l'océan Atlantique.' [at bottom] Édition du Club France Loisirs, Paris | | ISBN 2-02-

Collation: 20.0 cm x 13.0 cm: no collation marks; 112 leaves.


The quotation on page nine is attributed to Saint Paul.

Typography and Paper: 10 point on 12.5 point Times roman.

A71
14.8 cm (16.5 cm) x 9.9 cm. Thirty-three lines per page. Running heads centred in small capitals recto and verso, 'LES FOUS DE BASSAN'. Page numbers centred at bottom of page.

**Binding:** casebound, perfect binding, natural finish navy blue cloth, white endpapers, gold headband and ribbon bookmark. First page: '[at bottom, flush left, 14.8 cm from top, stamped, 24 point Helvetica medium, gold foil] ANNE HÉBERT | [36 point Garamond bold] Les fous de Bassan'; Second page: blank; Third page: blank; Fourth page: blank; Fifth Page: '[near top, centred on spine, stamped, 10 point Helvetica medium, gold foil] ANNE | HÉBERT | [near centre of spine, 12 point Garamond] Les fous | de | Bassan'.

**Dust jacket:** Front: '[at top, lines centred, 60 point Optima medium classified, black ink] ANNE HÉBERT | [background, fully bled, four-colour reproduction of a photograph] a gannet colony overlooking the ocean [reversed type, white image, one-third from bottom] Les fous | de Bassan'; Inside left flap: '[white background, at top, lines justified left, right side unjustified, plot description (7.0 cm x 16.2 cm, 43 lines, 2 paragraphs), 10 point on 10.5 point Times roman] ...'; Inside right flap: '[white background, at top, lines unjustified left, justified right, biographical text (5.8 cm x 4.5 cm, 12 lines, 1 paragraph), 10 point on 10.5 point Times roman] Anne Hébert est née | à Sainte-Catherine-de-Fossambault, | [...] [at bottom] ISBN 2-7242-1466-8'; Back: '[white background, lines centred, 48 point Optima medium] Les fous | de Bassan | | [14 point on 15 point Times roman] * [Times roman bold] Les Fous de Bassan [Times roman]: magnifique, | C'est un texte magnifique, | d'où surgit la puissance conjuguée | et mystérieuse de la mer | et des mères | lien incorruptible entre le début du monde | et la fin des temps. * | | Réginald Martel, | [Times roman italic] la Presse Montréal. | [at bottom] thin rule (1.6 cm) [8 point Helvetica medium extended] Atelier | Michel Méline | [at bottom right corner] 3480-4 | 004500 [at bottom right corner, reading up the page, 8 point Granjon italic] Photo Rapho – [8 point Helvetica light] Serraillier'; Spine: '[white background, reading up spine, blue ink, 36 point Optima medium] Les fous de Bassan [42 point Optima medium, black ink] ANNE HÉBERT'.

The text on the inside left and right flaps is the same as in 5.4.1. and 5.4.2.

**Publication:** No data on number of copies printed. Publisher’s number: 7853. ISBN 2-7242-1466-8. Copyright: May 1983.


A72
5.7. Seventh Version


**Collation:** 18.0 cm x 11.3 cm: [116] 216 [316] 4-816; 128 leaves.


The plot description on page 3 differs from the one on the cover of the various printings of 5.1.

**Typography and Paper:** 2.5 mm on 4 mm Times roman. 12.8 cm (14.0 cm) x 8.9 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: 'LES FOUS DE BASSAN'. Page numbers centred at bottom of page.
This version appears to have been produced from the same setting of type as 5.1.1., but it was photographically reduced by approximately 10%.

**Binding:** Thick white paper, film-coated on one side, perfect binding. First page: ' [flush top left corner, 36 point Bellini, reversed type] Anne Hébert | [42 point Bellini] Les fous de Bassan | [set in black vertical rule (19 mm x 6 mm), hanging from top of page, inset 3 mm from right side, reading up the page, 12 point Helvetica medium, yellow ink] Points [background, fully bled, four-colour reproduction of a painting] a field of dry grass, trampled in places, on top of a promontory [flush bottom right corner, reversed type, 14 point Helvetica medium, reversed type, white image] roman | [underneath] trademark (1 cm diam., formed with 3 offset circles of varying size) [to left, 6 point Helvetica light] TEXTE INTEGRAL'; Second page: blank; Third page: blank; Fourth page: ' [white background, set in black vertical rule (18 mm x 5 mm), hanging from top of page, inset 4 mm from left side, reading up the page, 14 point Helvetica medium, yellow ink] Points [flush left, 4.8 cm from top, 14 point Plantin bold roman, grey-blue ink] Anne Hébert | [flush left, black ink] Les fous de Bassan | [block of text summarizing novel (3.0 cm x 9.8 cm, 6 lines, 1 paragraph) justified left and right, 14 point on 15 point Plantin roman] Un des derniers soirs de l'été 1936 deux jeunes | adolescentes disparaissent sur la grève. Dans le village de Griffin Creek, face à la mer et au vent, chacun sait que cette tragédie vient de loin: de l'histoire d'un peuple soumis aux commandements de Dieu. | [quotation from a book review (9.8 cm x 2.8 cm, 4 lines, 1 paragraph), justified left and right] «C'est à Faulkner sans cesse que l'on pense, un Faulkner boréal, dont le bruit et la fureur se cacherait sous les mots. » | [flush right] Mathieu Galey, [italic] l'Express | [flush left] Prix Femina 1982 | [at bottom left corner] bar code (1.8 cm x 2.9 cm) [flush right, 6 point Plantin roman] Seuil, 27 r. Jacob, Paris 6 | [italic] Vol.● ISBN 2.02.006744.7 / Imp. en France 2-84'. Fifth page: ' [grey-blue background, at bottom, across spine, 12 point Helvetica light, black ink] R117 [above] trademark (7.5 mm diam., formed with 3 offset circles of varying size) [up spine, 12 point Plantin roman bold, black ink] Anne Hébert [14 point Plantin roman bold] Les fous de Bassan [set in black vertical rule (18 mm x 6 mm), hanging from top of spine, reading up the page, 14 point Helvetica medium, yellow ink] Points'.

**Dust jacket:** No dust jacket. Pocket-book format.

**Publication:** No data on number of copies printed.

**Printing:** Imprimerie Bussière, Saint-Amand (Cher), February

5.8. Eighth Version

5.8.1. First Printing


**Collation:** 18.0 cm x 10.9 cm: no collation marks; 128 leaves.

Espace où se déroule une histoire sans aucun rapport avec aucun fait réel ayant pu survenir, entre Québec et l’océan Atlantique.


The text summarizing the novel and the biographical text on page one are the same as on page three of 5.7.

Typography and Paper: 2.5 mm on 4 mm Times roman. 12.8 cm (14.0 cm) x 8.9 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: ‘LES FOUS DE BASSAN’. Page numbers centred at bottom of page.

Binding: Thick white paper, film-coated on one side, perfect binding. First page: ‘[flush top left corner, 30 point Bellini, reversed type, white image] Anne Hébert | [42 point Bellini] Les fous | de Bassan | [set in black vertical rule (17 mm x 5 mm), hanging from top of page, inset 3 mm from right side, reading up the page, 10 point Helvetica medium, yellow ink] Points [black background, framed by thin blue rule (10 cm x 10.1 cm)] four-colour reproduction of a collage of images from the film Les Fous de Bassan, church against a setting sky, two young girls, one bare-breasted, a young man in a black felt hat [flush bottom right corner, 14 point Helvetica medium, reversed type, white image] roman |
The text on page four of the cover is the same as on the cover of 5.7.

**Dust jacket:** No dust jacket. Pocket-book format.


**Printing:** Imprimerie Bussière, Saint-Amand (Cher), August 1987. Job number: 1876.

5.8.2. Second Printing

**Collation:** 18.0 cm x 10.9 cm: [115] [2-316] 4-716 [817]; 128 leaves. Odd number of leaves in signatures 1 and 8.

1988 | coll. « Points Roman », n° 358 | | [roman] CHEZ D'AUTRES
ÉDITEURS | | | Les Songes en équilibre | [italic] poèmes, Éd. de
l'Arbre, 1942 | | [roman] Le Tombeau des rois | [italic] poèmes,
Institut littéraire du Québec, 1953 | | [new page, at top, lines
[roman] L'Ile de la Demoiselle | [italic] théâtre, 1990 | en coédition
avec les Éditions du Boréal, Montréal'; p. 254: blank; p. 255:
colophon, '[at bottom, lines centred] IMPRIMERIE BUSSIÈRE À
SAINT-AMAND (2-91) | DÉPÔT LÉGAL FÉVRIER 1984. N° 6744-3
(452)'; p. 256: blank; pp. 257-260: list of works published

Binding: Fourth page: '[...] [at bottom, flush left, 6 point
Plantin roman] ISBN 2.02.006744.7 / Imp. en France 2.84.3
[flush right] ••'.

Printing: Imprimerie Bussière, Saint-Amand (Cher), February

5.9. Ninth Version

Title page recto: '[lines centred, 18 point Garamond italic]
Anne Hébert | | | | [30 point Garamond bold extended] Les
fous | de | Bassan | [at bottom] trademark, thin circle
(1.4 cm diameter) inside [sans serif, possibly hand-drawn,
first character extended, second character condensed] ES'.

Title page verso: '[lines centred, centred two-thirds from
top of page, Garamond italic] © 1982, Éditions du Seuil,
roman] ISBN 2-8302-1507-9 | | (Publié précédemment par les
Éditions du Seuil: | ISBN 2-02-006243-7 éd. brochée | 2-02-006393-X éd. reliée) | [flush bottom right corner]
16 394 066(30)'.

220 [221-224] 225-244 [245-248].

Collation: 18.8 cm x 11.8 cm: no collation marks; 128 leaves.

Contents: p. 1: half title, '[lines centred, 16 point
Garamond light condensed italic] LES FOUS | DE | BASSAN';
p. 2: blank; p. 3: title page: verso; title page: recto;
p. 5: notice, '[at top, centred, Times roman] Avis au
lecteur | | | | | [italic] Tous mes souvenirs de rive sud et de
rive nord du Saint- | Laurent, ceux du golfe et des îles ont été fondus
et livrés à | l'imaginaire, pour ne faire qu'une seule terre, appelée
Griffin | Creek, située entre cap Sec et cap Sauvagine. Espace |
romanescou où se déroule une histoire sans aucun rapport | avec aucun
fait réel ayant pu survenir, entre Québec et | [centred] l'océan

A79
ADDENDUM: Page A79, insert before description 5.9

5.8.3. Third Printing

Title page verso: '[...] [at bottom, justified left and right] Le Code de la propriété intellectuelle interdit les copies ou reproductions destinées à une | utilisation collective. Toute représentation ou reproduction intégrale ou partielle faite par | quelque procédé que ce soit, sans le consentement de l'auteur ou de ses ayants cause, est illicite | et constitue une contrefaçon sanctionnée par les articles 425 et suivants du Code pénal.'.


Binding: Fourth page: '[...] [at bottom, flush left, 6 point Plantin roman] ISBN 2.02.006744.7 / Imp. en France 2.84.4 [flush right, 8 point Helvetica light] cat. [10 point Helvetica medium] C'.

The colour of ink used for the background of the spine appears more of a royal blue colour in 5.8.1./5.8.2.


Typography and Paper: 10 point on 12 point Times roman. 13.6 cm (14.7 cm) x 8.8 cm. Thirty-one lines per page. Running heads centred in small capitals recto and verso: ‘LES FOUS DE BASSAN’. Page numbers centred at bottom of page.

Binding: casebound, perfect binding, red synthetic leather covering (Fabricoid type), burgundy endpapers printed on one side with basket weave pattern, red and yellow headband. First page: ‘[stamped in gold foil rectangular border (18.9 cm x 11.3 cm) built from thin rules decorated with a motif (1.6 cm x 2.5 cm) composed of 5 equally spaced concentric ’U’-shaped lines, 4 motifs arranged along the horizontal rule, 6 motifs arranged along the vertical rule, stamped in gold foil, 24 point Monotype Garamond italic] Anne | Hébert | [thin rule (9 mm)] | Les Fous de Bassan’; Second page: blank; Third page: blank; Fourth page: page: blank; Fifth page: ‘[stamped in gold foil pattern built from series of motifs (1.2 cm x 2.5 cm) composed of 4 concentric ’U’-shaped lines equally spaced, arranged back to back so as to form a series of 6 crosses, at top], thin rule (2.4 cm), one cross formed from 4 half motifs, split along centrel ine, thin rule (2.4 cm) [lines centred, 10 point Monotype Garamond italic] Anne Hébert | [thin rule (5 mm)] | Les Fous
| de Bassan | thin rule (2.4 cm), 1 cross (2 half motifs, 2 full-sized motifs, back to back) 1 cross (4 full-sized motifs, back to back) 1 cross (2 full-sized motifs, 2 half motifs, back to back), thin rule (2.4 cm)’.

**Dust jacket:** No dust jacket seen. Probably not issued with one.


**Printing:** Printed in Italy. Printer unknown. Job number: none.

**Location:** Bibliothèque nationale, Paris; Bibliothèque publique et universitaire, Genève.
6.0. LE PREMIER JARDIN

6.1. First Version

6.1.1. First Printing


Collation: 20.5 cm x 13.9 cm: no collation marks; 96 leaves.

Elle devra être un actrice.

C'est une ville au bord d'un fleuve. C'est une femme vieillissante qui y revient. Elle avait cru pourtant, à tout jamais, avoir abandonné cette ville et son enfance. Or, voici que la ville l'appelle. lui offre un rôle, car cette femme est actrice. Tour à tour Célimène, Ophélie, Phèdre ou Jeanne, elle a passé sa vie à se dédoubler, à être une autre. L'état civil prétend qu'elle s'appelle Pierrette Paul. Elle reventre le nom de Flora Fontanges, qu'elle a choisi entre tous, le reprenant entre chaque rôle comme son bien propre.

C'est un femme qui marche dans la ville et évoque le passé. C'est une ville qui se réveille sous ses pas, divaguant peu à peu ses secrets. Sous les yeux de Flora défilent suriges de l'Histoire, de humbles silhouettes féminines. Encore des noms pour rêver, pour échapper à son histoire. Voici l'esplanade. Une façade. Des fenêtres. Le passé ressurgit. C'est une petite fille perdu, l'enfant que Flora fut autrefois. Impossible, cette fois, de se dérober. Elle devra obéir à la ville, jouer enfin son propre

Dust jacket: Front: ‘[at top, lines centred, 48 point Souvenir gothic demi bold, azure ink] Anne Hébert | [background, fully bled, four-colour reproduction of a hand-coloured black-and-white photograph] a winter street scene [at bottom, 60 point Souvenir gothic demi bold, reversed shaded, black ink] Le premier jardin | [flush right to end of previous line, 24 point Souvenir gothic demi bold, black ink] roman | [flush right corner, 28 point Souvenir gothic demi bold, azure ink] Seuil’; Inside left flap: ‘[white background, at top, flush left, 16 point Souvenir demi bold, azure ink] Anne Hébert | [block of text, (5.2 cm x 6.0 cm, 15 lines, 1 paragraph), justified right and left, 10 point on 11.5 point Optima italic] Née à Sainte-Catherine de Fossambault, près de Québec, où elle a fait ses études. Après un premier recueil de poésie, elle a publié en 1958 [Optima roman] les Chambres de bois, [italic] roman qui fut aussitôt chaleureusement accueilli par la critique et qui lui valut le prix France-Canada. Bien qu’installée à Paris depuis plusieurs années, elle montre dans son œuvre qu’elle reste tout entière habitée par l’Amérique de son enfance. Son roman, [roman] Kamouraska, [italic] a obtenu le prix des Libraires 1971 et les [roman] Fous de Bas-| san [italic] le prix Femina en 1982. | [at bottom, 8 point Optima roman] En couverture: Québec – La rue Champlain | en hiver © Cap – Viollet’; Inside right flap: blank; Back: ‘[at top, block of text (9.4 cm x 9.0 cm, 21 lines, 3 paragraphs), justified right and left, 10 point on 12.5 point Optima roman] C’est une ville au bord d’un fleuve. C’est une femme vieillissante qui y revient. Elle avait cru pourtant, à tout jamais, avoir abandonné cette ville et son enfance. | Or, voici que la ville l’appelle, lui offre un rôle, car cette femme est actrice. Tour à tour Célimène, Ophélie, Phèdre ou Jeanne, elle a passé sa vie à se dédoubler, à être une autre. L’état civil prétend qu’elle s’appelle Pier- | ette Paul. Elle

A84

[centred, half tone (5.3 cm x 6.8 cm, 150 line)] photograph of author, showing her from neck to top of head, medium length light hair, smiling at camera, dressed in light outfit with large rolled collar [credit, along right side of halftone, reading up the page, 6 point Optima roman] Photo Ulf Andersen © Seuil [at bottom left corner] bar code (1.7 cm x 1.9 cm) [to right, 8 point Optima roman] ISBN 2.02.009974-8/Imprimé en France 3-88 [flush right corner, 10 point Optima roman bold] 79 [8 point Optima roman] F'; Spine: '[at bottom, reading up spine, 20 point Souvenir gothic demi bold, black ink] Seuil [near centre, 18 point Souvenir gothic demi bold, azure ink] Anne Hébert [24 point Souvenir gothic demi bold, reversed shaded, black ink] Le premier jardin'.


6.1.2. Second Printing


6.2. Second Version


Collation: 18.0 cm x 10.8 cm: no collation marks; 96 leaves.

Contents: pp. 1-2: blank; p. 3: half title, '[lines centred, roman] Le premier | jardin | (block of text summarizing novel (6.0 cm x 8.2 cm, 18 lines, 4 paragraphs), justified left and right) C'est une ville au bord d'un fleuve. C'est une femme vieillissante qui y revient. Elle avait cru pourtant, à tout jamais, avoir abandonné cette ville et son enfance. Or, voici que la ville l'appelle, lui offre un rôle, car cette femme est actrice. |

[indent] Tour à tour Célimène, Ophélie, Phédre ou Jeanne, elle a passé sa vie à se dédoubler, à être une autre. L'état civil prétend qu'elle s'appelle Pierrette Paul. Elle revendique le nom de Flora | Fontanges, qu'elle a choisi entre tous, le reprenant entre chaque rôle comme son bien propre. dès qu'elle ne joue plus | [indent] C'est un femme qui marche dans la ville et évoque le passé. | C'est une ville qui se réveille sous ses pas, divulguant peu à peu ses secrets. Sous les yeux de Flora défilent, surgies de l'Histoire, | d'humbles silhouettes féminines. Encore des noms pour rêver, pour échapper à son histoire. |


[block of biographical text (3.0 cm x 8.2 cm, 9 lines, 1 paragraph), justified left and right, roman italic]

**Typography and Paper:** 10 point on 10.5 point Times roman. 14.6 cm (15.3 cm) x 8.6 cm. Thirty-nine lines per page. Running heads flush left recto and flush right verso: ‘[italic] Le premier jardin’. Page numbers flush right recto and flush left verso, at top of page.

**Binding:** Thick white paper, film-coated on one side, perfect binding. First page: ‘[at top, flush right, 10 point Bellini, black ink] Anne Hébert | [background, fully bled, four-colour reproduction of an illustration] woman sitting
on stool, right leg lifted, gazing at right knee [flush left on centre line, 42 point Bellini] Le premier jardin [in top right corner, set in black vertical rule (18 mm x 6 mm), hanging from top of page, inset 4 mm from right side, reading up the page, 10 point Helvetica light, yellow ink] Points [at bottom left corner, inset 5 mm, 12 point Helvetica medium, reversed type, white image] roman [underneath], trademark (1 cm diam., formed with 3 offset circles of varying size) [to right, 6 point Helvetica light] TEXTE INTEGRAL'; Second page: blank; Third page: blank; Fourth page: '[white background, set in black vertical rule (18 mm x 6 mm), hanging from top of page, inset 5 mm from left side, reading up the page, 10 point Helvetica light, yellow ink] Points [flush left, 4.8 cm from top, 14 point Plantin bold, red ink] Anne Hébert [black ink] Le premier jardin [block of text (5.3 cm x 9.4 cm, 10 lines, 3 paragraphs) justified left and right, 14 point on 16 point Plantin roman] «... Elle a l'avantage de nous saisir au cœur; et, dès les premiers mots (...), d'étonner l'imagination.» [flush right] Lucien Guissard, [italic] la croix [roman] «La fresque au féminin de l'Histoire de son peuple. Un long poème frémissant de sensibilité et de contenance.» [flush right] Yves Viollier, [italic] la Vie [roman] «Avec Anne Hébert, la littérature respire au rythme d'une poésie... Ce récit séduit par son intense poésie.» [flush right] Alain Favarger, [italic] la Liberté [at bottom left corner] bar code (1.8 cm x 2.9 cm) [aligned with bottom of bar code, 6 point Plantin roman] Seuil, 27, r. Jacob, Paris 6 [ISBN 2-02-010800-3 / Imp. en France 6-89 [flush right] ». Fifth page: '[red background, at bottom, across spine, 12 point Helvetica medium, black ink] R358 [above] trademark (75 mm diam., formed with 3 offset circles of varying size) [up spine, 12 point Plantin roman, reversed type, white image] Anne Hébert [14 point Plantin roman, black ink] Le premier jardin [set in black vertical rule (19 mm x 5 mm), hanging from top of page, reading up spine, 10 point Helvetica light, yellow ink] Points'.

Dust jacket: No dust jacket. Pocket-book format.


7.0. L’ENFANT CHARGÉ DE SONGES

7.1. First Version

7.1.1. First Printing


Collation: 20.5 cm x 13.9 cm: [1-10⁸]; 80 leaves.

Même s'il est vrai que plusieurs prêtres, parmi ces sept, ont dirigé des paroisses, dont Bassan et Duchesnay, ce ne sont pas pour Julien de larmes et de songes.

Le roman pour Julien de larmes et de songes.

Under right side of face [block of text summarizing story (7.3 cm x 12.0 cm, 15 lines, 2 paragraphs), justified right and left, 10 point on 13 point Times roman, orange-red ink]

L'Enfant chargé de songes. [black ink] Jusqu'à cet automne là, la vie pour Julien s'écouta, lait, enfantine et recluse, entre Pauline sa mère et Hélène sa petite sœur. Une sorte de royaume absolu où leur mère régnait sans partage. Survint une saison, de pluie douce et de coups de soleil furieux. Il a alors su qu'une fille superbe et malfaisante surgisse, montée sur un cheval gris pommelé, et disparaîsse dans un claquement de sabots, pour que le cœur de Julien s'emplisse à ras bord de larmes et de songes. Il a su d'une veuille de chevaux pour que rien ne soit plus pareil après cet automne-là, au bord de la rivière Duchesnay.


malfaisante surgisse, montée sur un cheval gris pommelé, et disparaîsse dans un claquement de sabots, pour que le cœur de Julien s’emplisse à ras bord de larmes et de songes. Il a suffi d’une voleuse de chevaux pour que rien ne soit plus pareil après cet automne-là, au bord de la rivière Duchesnay.

This copy also has a band the front of which reads: ‘[red background, reversed type, white image] Prix du Gouverneur général | 1992 | ROMAN / SEUIL’. Since this award was announced in November 1992, this copy must have been returned to publisher and the band subsequently placed on it.


7.1.2. Second Printing


Dust jacket: No dust jacket on copy examined. Possibly not originally issued with one.


7.1.3. Third Printing


Dust jacket: Same jacket as 7.1.1.


7.2. Second Version


Collation: 20.5 cm x 13.9 cm: [1-10⁶]; 80 leaves.

Imprimé en France.

This version appears to have been produced from the same setting of type as 7.1.

Typography and Paper: 11 point on 12.5 point Aster. 15.7 cm (17.2 cm) x 10.4 cm. Thirty-five lines per page. Running heads centred: ‘L’ENFANT CHARGE DE SONGES’. Page numbers centred at bottom of page.

Binding: casebound, red cloth (Fabricoid type), red head band, perfect binding, white wove endpapers. First page: blank; Second page: blank; Third page: blank; Fourth page: blank; Fifth page: ‘[at bottom, reading up spine, stamped, 14 point Plantin roman bold, white ink] L’ENFANT CHARGE DE SONGES [near top, 12 point Plantin roman bold] Anne Hébert’.

Dust jacket: Front: ‘[at top, centred, 84 point Helvetica light condensed, shaded, light school-bus yellow] Anne Hébert | [background, fully bled, four-colour reproduction of a photograph] reflection of a boy standing and gazing into a body of water [flush left, 17 mm Poetica roman, reversed type, white image] L’E [swash] NFA [swash] NT | [flush right] CHA [swash] RGÉ | [centred] DE SO [swash] NGES’; Inside left flap: ‘[white background, at top, thin rule (7.5 cm) along margin, block of text summarizing story (7.5 cm x 5.5 cm, 18 lines, 1 paragraph) justified left, 10 point on 12 point Berkeley Old Style roman] Jusqu’à cet automne-là, la vie pour Julien s’écoulait, enfantine et recluse, entre Pauline sa mère et Hélène sa petite sœur. Une sorte de royaume où leur mère régnait sans partage. Survint une saison de pluie douce et de coups de soleil furieux. Il a alors su qu’une fille superbe et malaisante surgit, montée sur un cheval gris pommelé, et disparaisse dans un claquement de sabots, pour que le cœur de Julien s’emplit à ras bord de larmes et de songes. Il a su d’une voleuse de chevaux pour que rien ne soit plus pareil après cet automne-là, au bord de la rivière Duchesnay...’; Inside right flap: ‘[white background, at top, halftone (7.2 cm x 6.0 cm, 175 line)] photograph of author, showing her from neck to top of head, short light hair, smiling at camera, dressed in light outfit with large rolled collar [in bottom
Anne HEBERT


The halftone on the right flap is the same as on the cover and dust jacket of 6.1.1/6.1.2.


7.3. Third Version

Title page recto: ’ [at top, lines centred, 18 point Times roman italic] Anne Hébert | [30 point Times roman] L’Enfant
plusieurs

Kamouraska, [italic] à chargé entière qui poésie,

Duchesnay.

les Fous de Quebec,

Hélène de

pour rien ne soleil regnait claquement

larmes lui valut

elle a

plus pareil
des songes. Il a

avant

élue,

elle a

e

et de songes. Il a

rien ne soit plus pareil après cet automne-là, au bord de la rivière Duchesnay.

Anne Hébert

L'enfant chargé de songes

extract from novel

« Ivre de fatigue, il est attiré par la flamme de la forge comme un papillon par le feu d'une lampe... Le voici dans la chaleur étouffante. Il respire l'odeur d'étable et d'enfer. Ses vêtements mouillés lui fument sur le corps. Il doit faire un effort pour reconnaître Lydie parmi les enfants assis par terre, coude à coude, dans l'ombre, fascinés par le spectacle du feu et des chevaux. Elle se lève et vient vers lui, souriante et éta... siée, comme pour lui confier sa vie tout entière. S'approche de lui tout près, murmure dans un souffle : -- J'ai la passion des chevaux. Julien s'entend dire, sa voix passant à peine dans sa gorge serrée, comme s'il avouait à son tour sa vérité redoutable : -- J'ai la passion de vous. »

Prix du Gouverneur général 1992

Dust jacket: No dust jacket. Pocket-book format.


APPENDIX 'B'

HISTOGRAMS FOR

THE PUBLISHED VERSIONS OF

ANNE HÉBERT'S NOVELS

1958 -- 1994
INDEX TO THE HISTOGRAPHS

Les Chambres de bois ........................................... p. B3
Kamouraska .......................................................... p. B4
Les Enfants du sabbat ........................................... p. B5
Héloïse ................................................................. p. B6
Les Fous de Bassan ............................................... p. B7
Le Premier Jardin .................................................... p. B8
L'Enfant chargé de songes ....................................... p. B9
Sources ................................................................. p. B10
When Éditions de l'Espoir (Hull, Québec) went bankrupt in the mid-1980s, this version was withdrawn from the market. Editions Laurence Olivier Four also distributed it in France (note from Claude Four of Éditions Chardon Bleu, April 16, 1990 and letter December 16, 1993). For a number of years an entry in Les Livres disponibles has incorrectly shown that Editions Laurence Olivier Four issued a separate version. This entry still appears in this publication.
Éditions du Seuil (version 1)

Éditions du Seuil (version 2)

Éditions du Seuil (version 3)

La Guilde du Livre (version 4)

Art Global (version 5)

Éditions Famot (version 6)

Éditions du Seuil (version 7)

This version appears to have been withdrawn from the market for a period.

It is not known when this version became unavailable. La Guilde du Livre was merged with Club France Loisirs on January 31, 1978.

Although this version still appears in Les Livres disponibles canadiens de langue française, the publisher has not confirmed that it is still in a state of primary distribution.

It is not known when this version became unavailable.
Les Enfants du sabbat

Éditions du Seuil (version 1)

Éditions du Seuil (version 2)
Héloïse
Les Fous de Bassan

Éditions du Seuil (version 1)

Éditions du Seuil (version 2)

Le Grand Livre du mois (version 3)

Club Québec Loisirs (version 4)

Cercle du nouveau livre (version 5)

Club France Loisirs (version 6)

Éditions du Seuil (version 7)

Éditions du Seuil (version 8)

Édito-Service (version 9)

It is not known when this version became unavailable.

It is not known when this version became unavailable.

It is not known when this version became unavailable. I purchased one of the last available copies in Paris in June 1990.

It is not known when this version became unavailable.

It is not known when this version became unavailable.

B7
Le Premier Jardin

Éditions du Seuil (version 1)

Éditions du Seuil (version 2)
L'Enfant chargé de songes

Éditions du Seuil (version 1)

Club France Loisirs (version 2)

Éditions du Seuil (version 3)
These histographs were compiled with information from the following sources:


La Liste des livres disponibles de langue française des auteurs et des éditeurs canadiens Canadian Authors' and Publishers' French Books in Print (Ottawa/Outremont, Québec, Bibliodata, 1979-1987).


Les Livres disponibles canadiens de langue française/French Canadian Books in Print (Outremont, Québec, Bibliodata, 1988-1994).


Québec Loisirs : le club où il fait bon lire, n° 55, 4ème trim., 1993; n° 56, 1er trim., 1994.


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B10
APPENDIX 'C'

A LITERARY SCHOLAR'S CHECKLIST
FOR THE STUDY OF
BOOKWORKS PRODUCED IN
THE NINETEENTH AND
TWENTIETH CENTURIES
INDEX TO THE CHECKLIST

1. General Reference Works
   1.1. Bibliographies .................................. p. C3
   1.2. Dictionaries and Encyclopedias ............... p. C3
   1.3. Bibliographical Periodicals ................. p. C4
   1.4. Special Issues of Periodicals ............... p. C5
   1.5. Material Bibliography: Theory and Method ... p. C5

2. Book Design
   2.1. Bibliographies .................................. p. C6
   2.2. Exhibitions: Catalogues and Reviews ........ p. C7
   2.3. Specialized Periodicals ...................... p. C12
   2.5. Analysis of Book Design ...................... p. C18

3. Typography
   3.2. Dictionaries and Encyclopedias ............... p. C30
   3.3. Sources of Type Specimens .................... p. C32
   3.4. Specialized Periodicals ...................... p. C34
   3.5. Special Issues of Periodicals ............... p. C34
   3.7. Analysis of Typography ...................... p. C43

4. Iconography and Decoration
   4.1. Bibliographies .................................. p. C60
   4.2. Dictionaries and Encyclopedias ............... p. C62
   4.3. Specialized Periodicals ...................... p. C63
   4.4. Special Issues of Periodicals ............... p. C64
   4.5. Iconology: General Theory .................... p. C65
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5. Material
   5.2. Special Issues of Periodicals ............... p. C88
   5.3. Analysis of Bibliographic Materials ......... p. C88

6. The History and Sociology of Bookworks
   6.2. Dictionaries and Encyclopedias ............... p. C89
   6.3. Specialized Periodicals ...................... p. C90
   6.4. Special Issues of Periodicals ............... p. C90
   6.5. Historical and Sociological Analysis
        of Bookworks ................................ p. C90
1. General Reference Works

1.1. Bibliographies


2. ASTRIC, Sylvie/BARBIER-BOUVET, J. F., Répertoire de la recherche sur le livre contemporain et la lecture ([Paris], La Documentation française/Bibliothèque publique d'information, Centre Georges Pompidou, Service des études et de la recherche, 1983).

3. MEYER, Horst, Bibliographie der Buch- und Bibliotheksgeschichte (Bad Iburg, Bibliographischer Verlag Dr. Horst Meyer, since 1982).


5. «Vingt Ans de Communication et langages en édition, communication...», Communication et langages no 83, 1990, p. 84.


1.2. Dictionaries and Encyclopedias


8. DREYFUS, John/RICHAUDEAU, François eds., La Chose imprimée (2ème édition, [Paris], Cepl, « Les Encyclopédies du savoir moderne » ; 1ère édition [1977]).


13. STODDARD, Roger E., Marks in Books, Illustrated and Explained


1.3 Bibliographical Periodicals


24. Pratiques (Metz, Collectif de recherche et d'expérimentation sur l'enseignement du français, 1974).


26. Studies in Bibliography (Charlottesville, Va., The Bibliographical Society of the University of Virginia/The University Press of Virginia, since 1948).

1.4. Special Issues of Periodicals


1.5. Material Bibliography: Theory and Method


44. GREG, Walter Wilson, *Collected Papers*, ed. James Coutts


2. Book Design

2.1. Bibliographies


55. *Bibliographie exhaustive des livres de luxe illustrés de Michel Butor* (Braine-le-Compte, Belgique, Lettra Amorosa, 1975).


2.2. Exhibitions: Catalogues and Reviews


65. [BELLEN, Liana Van der], Artists in Books: Made in Canada II: Livres d'artistes (Ottawa, National Library of Canada, 1982).


C7

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93. HORNE, Alan, British Wood Engraving in the Twentieth Century (Toronto, Robarts Library, University of Toronto, 1992).


100. [LADA-MOCARSKI, Polly], La Reliure originale: Bookbindings by Contemporary French Binders, with a Selection of Illustrations and Examples of Typography: Organized under the Patronage of the Société de la reliure originale (New York, Museum of Contemporary Crafts, [1964]).


105. LOCK, Margaret, Two Centuries of Bookbinding: Materials & Techniques 1700-1900: an Exhibition Organized by The Canadian Bookbinders and Book Artists Guild: Touring 1991-94 ([Toronto], Canadian Bookbinders and Book Artists Guild, [1991]).
106. [MALKE, Lutz S. ed.], Europäische moderne Buch und Graphik aus Berliner Kunstverlagen 1890-1933 (Berlin, Dietrich Reimer Verlag, [1989]).

107. MANIER, Jean-François, Typographie: le poème et son encre ([Paris], Cheyne Éditeur, [1987]).

108. MASSIN, [Jean], 40 Ans d'édition française ([Paris], Musée-Galerie de la SEITA, 1989).


112. MÉGLIN-DELACROIX, Anne, Livres d'artistes ([Paris], BPI, Centre Georges Pompidou/Éditions Herscher, coll. « Séaphore », [1985]).


117. OLIVA, Achille Bonito, La Parola totale una tradizione futurista 1909-1986: testi di Claudio Cerritelli, Gabriella di Milia ([Modena], [Galleria Fonte d'Abisso Edizioni s.n.c./Mucchi editore], [1986]).

118. PENGUIN BOOKS, Fifty Penguin Years (Harmondsworth/New York/Markham, Ont./Auckland/Victoria, Australia, Penguin Books, 1985).
119. Printing and the Mind of Man ([London], F.W. Bridges & Sons Ltd./Association of British Manufacturers of Printers' Machinery (Proprietary) Ltd., 1963).


121. RITCHIE, Christina, Inquiries: Language in Art (Toronto, Art Gallery of Ontario/Musée des beaux-arts de l’Ontario, [1990]).


125. VIÉ, François, Henri Galeron: une image à l’endroit ([Paris], Éditions Gallimard, [1985]).

2.3. Specialized Periodicals


2.4. Theory and Practice of Book Design


130. АДАМОВ, Е[фим] Б[орисович] [ADAMOV, Efim Borisovich] ed.,


134. ARMITAGE, Merle, A Rendezvous with the Book ([Brooklyn], [George McKibbin & Son], "McKibbin Monograph Series, no. 3", 1949).


144. БУРОВ, Константин Михайлович [BUROV, Konstantin Mixailovich], Записки художественного редактора [Notes of a Book Designer] (Москва, Издательство «Книга», 1987).
148. ENCAUSSE, Michel, Imprimer ([Paris], Le Groupement des métiers de l'imprimerie, [1988]).
149. FAUCHEUX Pierre, Écrire l'espace: préface de Jean-Francois Revel ([Paris], Robert Laffont, [1978]).


177. ROGERS, Bruce, Pi: a Hodge-Podge of the Letters, Papers and Addresses Written During the Last Sixty Years by Bruce Rogers (Cleveland/New York, World Publishing Corporation, 1953).


180. SMITH, Keith A., Structure of the Visual Book ([Rochester], [Keith A. Smith], "Keith A. Smith Book no. 95", [1984]).


187. TSCHICHOLD, Jan, Leben und Werk des Typografen Jan Tschichold mit einer Einleitung von Werner Klemke, der Bibliographie aller Schriften und fünf grossen Aufsätzen von Jan Tschichold sowie über zweihundert, teils bunten Abbildungen (Dresden, VEB Verlag der Kunst, [1977]).


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2.5. Analysis of Book Design


204. **BAETENS, Jean**, "Le Transscriptuaire », *Poétique*, n° 73, 1988, pp. 51-70.


207. **BASSY, Alain-Marie**, "Le Livre : on cherche chercheurs... », *Communication et langages*, n° 44, 1979, pp. 53-68.


212. БЕНЮА, А. [BENOIS, Alexandre], "Задачи графики [The Goals of Graphic Art]", *Искусство и печатное дело* [Art and Typography], no 2/3, 1910, pp. 41-8.


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267. KOOPMAN, Harry Lyman, The Booklover and his Books (Boston, Boston Book Company, 1917).


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291. Meynell, Francis, "The Style is the Book" in Folio 21 [56.], pp. 7-10.


312. RIÈSE HUBERT, Renée, Surrealism and the Book (Berkeley/Los Angeles/Oxford, University of California Press, [1988]).


318. ROUDAUT, Jean, Michel Butor ou le livre futur ([Paris], Éditions Gallimard, coll. « Le Chemin », [1964]).


325. SHAND, James, "Author and Printer: G[eorge] B[ernard] S[haw]


343. WALTERS, Ray, Paperback Talk: Introduction by Ian and Betty Ballantine ([Chicago], [Academic Chicago Publishers], [1985]).


3. Typography

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357. SIMON, Oliver, "Index to Signature 1935-1940" in Oliver SIMON, Printing and Playground [1314.], pp. 141-7.


359. TINKER, Miles A., "Bibliography" in Miles A. TINKER, Legibility of Print [730.], pp. 267-322.


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361. ATKINS, Gordon, The Classification of Printing Types (Leicester, Apple Barrell Press, [1975]).


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372. GAUR, Albertine, A History of Writing (New York, Charles Scribner’s Sons, [1985]).


3.3. Sources of Type Specimens


397. PERFECT, Image/ROOKLEDGE, Gordon, *Rookledge’s International Type-Finder: the Essential Handbook of Typeface Recognition and Selection* ([London], Christopher Perfect/Gordon Rookledge, [1983]).


3.4. Specialized Periodicals


3.5. Special Issues of Periodicals


417. *Le Français dans le monde*, n° 109, "L'Écrit", Michel DABÈNE


3.6. Theory and Practice of Typography


C35


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C36


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475. McLEAN, Ruari, The Thames and Hudson Manual of Typography with 188 Illustrations ([London], Thames and Hudson Ltd., [1980]).


483. REICHL, Ernst, Legibility: a Typographic Book of Etiquette (Brooklyn, George McKibbin & Sons, "McKibbin Monograph Series, no. 5", [1949]).


486. ROSEN, Ben, Type and Typography: the Designer's Type Book (New York, Reinhold Publishing Corporation, [1963]).


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494. THIBAUDEAU, F[rancis], Manuel français de typographie moderne faisant suite à La Lettre d'imprimerie du même auteur: cours d'initiation à l'usage de tous ceux que cet art intéresse par la pratique du croquis-calque ou manuscrit typographique (Paris, Bureau de l'édition, [1924]).

495. TSCHICHOLD, Jan, Die neue Typographie: ein Handbuch für zeitgemäß Schaffende (Berlin, Verlag des Bildungsverbandes der deutschen Buchdrucker, 1928).

496. TSCHICHOLD, Jan, "Qu'est-ce que la nouvelle typographie et que veut-elle?", Arts et métiers graphiques, no 19, 1930, pp. 46-52.

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498. TSCHICHOLD, Jan, "Illustration und Typographie" in Die Buchillustration in Deutschland, Österreich und der Schweiz seit 1945.


510. Zapf, Herman, Herman Zapf and his Design Philosophy: Selected Articles and Lectures on Calligraphy and Contemporary Developments in Type Design, with Illustrations and Bibliographical Notes, and a Complete List of his Typefaces (Chicago, Society of Typographic
3.7. Analysis of Typography


514. ANIS, Jacques, « Pour une graphématic autonome », Langue française, n° 59, 1983, pp. 31-44.


523. BASSY, Alain-Marie/ BLANCHARD, Gérard/BUTOR, Michel/GARNIER, Pierre/MASSIN, [Jean]/PEIGNOT, Jérôme, « Du Calligramme : propos


530. BIGELOW, Charles/DVENSING Paul Hayden/GENTY, Linnea eds., Fine Print on Type: the Best of Fine Print Magazine on Type and Typography (San Francisco, Fine Print/Bedford Arts, 1989).


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553. CENTRE D’ÉTUDES ET DE RECHERCHE TYPOGRAPHIQUES, *De Plomb*. 

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558. CHRISTIN, Anne-Marie éd., Écritures II ([Paris], Le Sycomore, [1985]).


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601. GID, Raymond, « À l'heure où le plomb devient lumière : typosensibilité de lettres à lettres » in CENTRE D'ÉTUDES ET DE RECHERCHE TYPOGRAPHIQUES, De Plomb, d'encre et de lumière [553.], pp. 3-67.

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603. GONNEVILLE, Marthe, « Poésie et typographie(s) », Études françaises, vol. 18, no 3, 1983, pp. 21-34.

604. GOUUDY, Frederic W., Studies in Type Design and Type Making with Comment on the Invention of Typography, the First Types, Legibility and Fine Print (Berkeley/Los Angeles, University of California Press, 1940).


642. LEMAIRE, Gérard-Georges, Les Mots en liberté futuristes ([Paris], Jacques Damse, éditeur, [1986]).


650. MASSIN, [Jean], « Questions de style » in A.-M. CHRISTIN éd., L’Espace et la lettre [554.], pp. 227-42.


652. McLEAN, Ruari, Jan Tschichold: Typographer ([London], Lund Humphries, [1975]; Boston, David R. Godine, [1975]).


654. MEYNELL, Francis/SIMON, Herbert eds., Fleuron Anthology: Chosen and with a Retrospectus by Francis Meynell and Herbert Simon (London/Toronto/Buffalo, Ernest Benn Limited/University of Toronto Press, [1973]).


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