

Appendix 1

The mark | indicates a line break in the original cover copy.

Emlyn Rees *The Book of Dead Authors* (London: Headline Review, 1998; paperback edition)

Front cover copy:

The Book of Dead Authors
Emlyn Rees

‘Sex and violence on every page...brilliant’ | MAIL ON SUNDAY |

Back cover copy:

‘A wonderfully black piece | of gratuitous sex and violence, | funny in a grim way, well plotted, | spooky and in splendidly bad taste’ | EVENING STANDARD |

When acclaimed author Adam Appleton opens the door of his | charming Hampstead home to an alluring stranger, he has no idea | that he is turning the page on the last, short and horribly violent | chapter of his life. For his killer, however, it is merely the exhilarating | opening scene in a long and grisly narrative of revenge, as one by one | famous writers come to sticky and wickedly appropriate ends. |

Soon a nation is holding its breath, waiting for the murderer’s next bloody | instalment, while terrified authors cower in their Soho clubs, hoping against | hope that they are not about to feature in this appallingly gripping serial. | But the creator of this most unusual murder mystery is no mere hack, and when | the final climax comes, it comes with one last terrifying, heartstopping twist...|

‘A gleefully wicked tale of the world’s | first literary serial killer hunting down | authors and dispatching them in a suitably | grisly manner...Pity it’s only a novel’ | THE BIG ISSUE |

Martyn Bedford *The Houdini Girl* (London: Penguin, 2000; paperback edition)

Front cover copy (1):

THE HOUDINI GIRL
MARTYN BEDFORD

‘An exciting high-wire act of a book’ | Sunday Times

Front cover copy (2):

'This year's *Captain Corelli's Mandolin*' | VOGUE |

Back cover copy:

Fletcher Brandon is a conjurer, an illusionist, a | master of deception. |

A professional magician, he charms wild, | impulsive Rosa into his life with simple sleight | of hand. But her mysterious death, and the lies | that emerge soon after, force Brandon to face a | painful realization – even the trickster can be | tricked. |

As he delves deeper into the circumstances of | Rosa's life and death, confronting her secret | past, Brandon enters a world where betrayal, | exploitation and violence are not simply part of the act. |

Sometimes, when the lady vanishes, she stays | vanished. |

'A great success, delivering what Bedford | always promised: writing that is nerve-racking, bold, unusual, stylish, never | complacent and always intelligent' | *The Times* |

'Magical in more senses than one, a novel, | that once started, is hard to put down ... a | refreshing and enviable new talent' | *Express* |

'A brilliant read: fast, funny and scary ... Sexy | – and magic' | *Cosmopolitan* |

Rupert Thomson *The Book of Revelation* (London: Bloomsbury, 2000; paperback edition)

Front cover copy:

'AN EXCEPTIONAL BOOK... IT IS PERFECT' GUARDIAN

THE BOOK OF REVELATION

RUPERT THOMSON

Back cover copy:

From the bestselling author of | *Soft* and *The Insult* |

On a bright spring day in Amsterdam a man goes out | to buy a packet of cigarettes. He is a dancer – | charismatic, talented, and physically beautiful. What | happens next takes him completely by surprise and | marks him for ever. His abduction by three strangers | and his subsequent imprisonment in a mysterious | white room have consequences that are both poignant | and highly disturbing. |

'Intellectually intriguing, viscerally gripping and | emotionally engaging. The only reason you'll put this | book down is to postpone the dreadful moment when | you finish it' *Independent* |

'An exceptional book... It is perfect... From beginning | to end it is a true chiller'
Guardian |

'Gripping, original and intricately conceived and | written' *The Times* |

'Compelling... A truly memorable book, full of insights | into sexuality, and the
dehumanisation of a man who | loses everything through no fault of his own'
Marie Claire |

'Witty, unsettling, nightmarish, entrancing' | Daily Mail |

'An unsettlingly dark vision coupled with elements of a | thriller... Start reading
and you're gripped' | Sunday Express |

'Thomson's new novel bears comparison with the | greats' Independent on
Sunday |

Toby Litt *Corpsing* (London: Penguin, 2000; paperback edition)

Front cover copy:

toby litt
corpsing

'a remarkable crime debut... | has all the hallmarks of | a cult book' guardian |

Back cover copy:

'A heart-thumping story- | line of murder, infidelity | and revenge... a grisly, | as
well as gripping, | read' *GQ* |

The first bullet entered the body | of my ex-girlfriend – gorgeous, | slightly-
famous Lily – two inches | beneath her left breast. We were sitting | at a table in
Le Corbusier, Frith Street, Soho. | As the first bullet went into her, I turned to |
look at the gunman. Wearing Day-Glo Lycra, | a helmet, mirror shades and a
pollution-mask – just like | a bike courier – he had a black and silver gun in his
hand. | And he was shooting the woman I still loved... |

'Sexy, full of twists and wickedly funny... By page twelve | you have laughed out
loud more than once... Tension, pace | and a sharp wit... Litt writes brilliantly'
Daily Mail |

'The dialogue is fresh and the pace frenetic... Has "soon | to be a major motion
picture" written all over it' *i-d* |

'A genuine page-turner of a thriller' *Mirror* |

'Breakneck narrative... devastatingly | enjoyable... I cannot wait for | the movie'
Daily Telegraph |

Notes

Introduction

1. J. K. Rowling, *Harry Potter and the Philosopher's Stone*; *Harry Potter and the Chamber of Secrets*; *Harry Potter and the Prisoner of Azkaban*; *Harry Potter and the Goblet of Fire*; *Harry Potter and the Order of the Phoenix*; *Harry Potter and the Half-Blood Prince*; *Harry Potter and the Deathly Hallows* (London: Bloomsbury, 1997, 1998, 1999, 2000, 2003, 2005, 2007); Dan Brown, *The Da Vinci Code* (London: Bantam, 2003).
2. Gérard Genette, *Fiction and Diction*, translated by Catherine Porter (Ithaca: Cornell University Press, 1993; originally published in France in 1991), 1–29.
3. Genette writes, 'Literariness, being a plural phenomenon, requires a pluralist theory that takes into account the various means at the disposal of language for escaping and outliving its practical function and for producing texts capable of being received and appreciated as aesthetic objects', *Fiction and Diction*, 20–1.
4. Steven Connor, *The English Novel in History 1950–1995* (London: Routledge, 1996), 13–27.
5. Connor, *English Novel*, 19.
6. Examples of 1990s literary thrillers include Peter Høeg, *Miss Smilla's Feeling for Snow*, translated by F. David (London: Harvill, 1993; first published in Denmark in 1992); Caleb Carr, *The Alienist* (London: Little, Brown, 1994); David Guterson, *Snow Falling on Cedars* (London: Bloomsbury, 1995); and Lauren Belfer, *City of Light* (London: Sceptre, 1999).
7. Connor, *English Novel*, 19.
8. Bret Easton Ellis, *American Psycho* (London: Picador, 1991); Helen Fielding, *Bridget Jones's Diary* (London: Picador, 1996).
9. Randall Stevenson, *The Last of England? The Oxford English Literary History Volume 12 1960–2000* (Oxford: Oxford University Press, 2004); James F. English, ed., *A Concise Companion to Contemporary British Fiction* (Oxford: Blackwell Publishing, 2006).
10. Thomas R. Adams and Nicolas Barker, 'A New Model for the Study of the Book', in Nicolas Barker, ed., *A Potencie of Life: Books in Society. The Clark Lectures 1986–1987. The British Library Studies in the History of the Book* (London: The British Library, 1993), 5–43, 33.
11. Jonathan Rose's survey of work in the history of the book, 'The History of Books: Revised and Enlarged', illustrates this (in Haydn T. Mason, ed., *The Darnton Debate: Books and Revolution in the Eighteenth Century. Studies on Voltaire and the Eighteenth Century* 359 (Oxford: Voltaire Foundation, 1998), 83–104). More recently Simone Murray also mentioned the lack of more recent studies in her conference paper 'Publishing Studies: Critically Mapping Research in Search of a Discipline', at *SHARP 2006*, The Hague/Leiden, July 2006.

12. A discussion of the durability of contemporary fiction is to be found in Andrew Holgate and Honor Wilson-Fletcher, eds., *The Test of Time: What Makes a Classic a Classic?* (Brentford: Waterstone's, 1999).
13. Studies include Janice Radway's *Reading the Romance: Women, Patriarchy, and Popular Literature* (Chapel Hill: University of North Carolina Press, 1984); Joseph McAleer's *Passion's Fortune: The Story of Mills & Boon* (Oxford: Oxford University Press, 1999); and Eva Hemmungs Wirtén's *Global Infatuation: Explorations in Global Publishing and Texts* (Uppsala: Avdelningen för litteratursociologi vid Litteraturvetenskapliga Institutionen i Uppsala, 1998).
14. D. F. McKenzie, in 'Trading Places? England 1689–France 1789', in Haydn T. Mason, ed., *The Darnton Debate* (Oxford: Voltaire Foundation, 1998), 1–24, encapsulates this split in his question, 'As a matter of intellectual and publishing history [...] are we looking for great books that changed the world, although (or because) they addressed an elite, or for a critical mass of texts that less perceptibly shaped popular opinion?', 18.
15. John Sutherland, *Fiction and the Fiction Industry* (London: Athlone Press, 1978); *Bestsellers: Popular Fiction of the 1970s* (London: Routledge & Kegan Paul, 1981).
16. John Sutherland, *Reading the Decades: Fifty Years of the Nation's Bestselling Books* (London: BBC, 2002), 7.
17. Clive Bloom, *Bestsellers: Popular Fiction Since 1900* (Basingstoke: Palgrave Macmillan, 2002).
18. Paul Delany, *Literature, Money and the Market: From Trollope to Amis* (Basingstoke: Palgrave Macmillan, 2002), 1–16, 172–91, 180.
19. John Feather, *A History of British Publishing* (London: Routledge, 2006; 2nd edn.). Volume 7 of *The Cambridge History of the Book* is in preparation.
20. Stevenson's *The Last of England?* has a chapter on 'A Golden Age? Readers, Authors, and the Book Trade'. Brian W. Shaffer, ed., *A Companion to the British and Irish Novel 1945–2000* (Oxford: Blackwell Publishing, 2005) has a chapter by myself on 'Novelistic Production and the Publishing Industry in Britain and Ireland' (177–93). English's edited volume *A Concise Companion to Contemporary British Fiction* has chapters by Richard Todd on 'Literary Fiction and the Book Trade' (19–38) and by English and John Frow on 'Literary Authorship and Celebrity Culture' (39–57).
21. John B. Thompson, *Books in the Digital Age: The Transformation of Academic and Higher Education Publishing in Britain and the United States* (Cambridge: Polity, 2005). Thompson is currently working on a similar volume treating the general trade sector.
22. Judy Simons and Kate Fullbrook, eds., *Writing: A Woman's Business: Women, Writing and the Marketplace* (Manchester: Manchester University Press, 1998).
23. Simone Murray, *Mixed Media: Feminist Presses and Publishing Politics* (London: Pluto Press, 2004).
24. S. I. A. Kotei, 'The Book Today in Africa', 480–4; Philip G. Altbach, 'Literary Colonialism: Books in the Third World', 485–90, reprinted in Bill Ashcroft, Gareth Griffiths and Helen Tiffin, eds., *The Post-Colonial Studies Reader* (London: Routledge, 1995); Graham Huggan, *The Postcolonial Exotic: Marketing the Margins* (London: Routledge, 2001).
25. Richard Todd, *Consuming Fictions: The Booker Prize and Fiction in Britain Today* (London: Bloomsbury, 1996), James F. English, *The Economy of Prestige: Prizes,*

- Awards, and the Circulation of Cultural Value* (Cambridge, Mass.: Harvard University Press, 2005).
26. Joe Moran, *Star Authors: Literary Celebrity in America* (London: Pluto Press, 2000).
 27. Eva Hemmungs Wirtén, *No Trespassing: Authorship, Intellectual Property Rights, and the Boundaries of Globalization* (Toronto: University of Toronto Press, 2004).
 28. Laura J. Miller, *Reluctant Capitalists: Bookselling and the Culture of Consumption* (Chicago: University of Chicago Press, 2006).
 29. Stephen Brown, ed., *Consuming Books: The Marketing and Consumption of Literature* (London: Routledge, 2006).
 30. Eric de Bellaigue, *British Book Publishing as a Business Since the 1960s* (London: British Library, 2004).
 31. McAleer, *Passion's Fortune*; Jeremy Lewis, *Penguin Special: The Life and Times of Allen Lane* (London: Viking, 2005); Elizabeth James, ed., *Macmillan: A Publishing Tradition* (Basingstoke: Palgrave Macmillan, 2002).
 32. Diana Athill, *Stet* (London: Granta, 2000); Tom Maschler, *Publisher* (London: Picador, 2005).
 33. James, 'Introduction' to *Macmillan*, 1–10, 10.
 34. Timothy Garton Ash, *History of the Present: Essays, Sketches and Despatches from Europe in the 1990s* (London: Penguin, 2000 updated edn.; 1st edn. 1999), xix.
 35. For more information on the Oxford International Centre for Publishing Studies, see <http://www.brookes.ac.uk/publishing>
 36. Carmen Callil and Colm Tóibín, *The Modern Library: The Two Hundred Best Novels in English Since 1950* (London: Picador, 1999), vii.
 37. Simone Murray, 'From Literature to Content: Media Multinationals, Publishing Practice and the Digitisation of the Book', at *SHARP 2002*, Institute of English Studies, School of Advanced Study, University of London, 10–13 July 2002. André Schiffrin, *The Business of Books: How International Conglomerates Took Over Publishing and Changed the Way We Read* (London: Verso, 2000). Other books referred to by Murray include Athill's *Stet*; Jason Epstein's *Book Business: Publishing Past Present and Future* (New York: W. W. Norton, 2001) and Hilary McPhee's *Other People's Words* (Sydney: Picador Australia, 2001).
 38. D. J. Taylor, *A Vain Conceit: British Fiction in the 1980s* (London: Bloomsbury, 1989), 1.
 39. Connor, *English Novel*, 16.
 40. Louis de Bernières, *Captain Corelli's Mandolin* (London: Secker & Warburg, 1994); Martin Amis, *The Information* (London: Flamingo, 1995).
 41. Irvine Welsh, *Trainspotting* (London: Secker & Warburg, 1993); Pat Barker, *The Ghost Road* (London: Viking, 1995) and its prequels *Regeneration* and *The Eye in the Door* (London: Viking, 1991, 1993); Arundhati Roy, *The God of Small Things* (London: Flamingo 1997).
 42. Philip Pullman, *Northern Lights, The Subtle Knife, The Amber Spyglass* (London: Scholastic, 1995, 1997, 2000); Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (London/Oxford: Jonathan Cape/David Fickling, 2003); David Mitchell, *Cloud Atlas* (London: Sceptre, 2004).
 43. Zadie Smith, *White Teeth* (London: Hamish Hamilton, 2000).

1. Publishing Contexts and Market Conditions

1. These continuities are suggested by Simon Eliot in 'Continuity and Change in British Publishing, 1770–2000', *Publishing Research Quarterly*, 19: 2 (Summer 2003), 37–50.
2. Jeremy Lewis, *Kindred Spirits: Adrift in Literary London* (London: Harper-Collins, 1995), 3.
3. Andrew Milner, *Literature, Culture and Society* (London: UCL Press, 1996), 100.
4. Giles Clark, *Inside Book Publishing* (London: Routledge, 2001; 3rd edn.), 15.
5. The Bookseller, *Who Owns Whom: Book Publishing and Retailing 1980–1989* (London: J. Whitaker & Sons, 1990); Christopher Gasson, *Who Owns Whom in British Book Publishing* (London: Bookseller Publications, 1998 and 2002).
6. Further measured accounts of the economic situation can be found in Ian McGowan, 'The United Kingdom', in Philip G. Altbach and Edith S. Hoshimo, eds., *International Book Publishing: An Encyclopaedia* (London: Fitzroy Dearborn, 1995), 565–74, and Ian R. Willison's 'Massmediatisation: Export of the American Model?', in Jacques Michon and Jean-Yves Mollier, eds., *Les Mutations de Livre et de l'Édition Dans le Monde du XVIII^e Siècle à l'An 2000: Actes du Colloque International Sherbrooke 2000* (Saint-Nicolas: Les Presses de l'Université Laval, 2001). For more opinionated accounts of the impact on culture of the processes of conglomeration see L. A. Coser, C. Kadushin and W. W. Powell, *Books: The Culture and Commerce of Publishing* (New York: Basic Books, 1982), Thomas Whiteside, *The Blockbuster Complex: Conglomerates, Show Business, and Book Publishing* (Middletown: Wesleyan University Press, 1981) and Ben Bagdikian, *The Media Monopoly* (Boston: Beacon Press, 1983).
7. De Bellaigue, *British Book Publishing*, 13.
8. Gasson, *Who Owns Whom in British Book Publishing* (2002), 88–9.
9. The cartoon was contained within the editorial 'John Murray: Gentlemen Overcome by Arrivistes?', *The Bookseller*, 17 May 2002, 26. See also Boyd Tonkin, 'Lord Byron's Publisher Bids Farewell to Independence', *Independent*, 11 May 2002, 9.
10. Chris Patten, *East and West: The Last Governor General of Hong Kong on Power, Freedom and the Future* (London: Macmillan, 1998).
11. See Derek Jones, ed., *Censorship: A World Encyclopedia Volume 3: L–R* (London: Fitzroy Dearborn Publishers, 2001), 1946.
12. Schiffrin, *The Business of Books*, 103.
13. Clark, *Inside Book Publishing*, 15.
14. De Bellaigue, *British Book Publishing*, 190.
15. Simone Murray, 'From Literature to Content'. The design of Random House's appointments schedule from the Frankfurt Book Fair 2002 does nothing to dispel this idea, featuring an array of over 100 imprint colophons belonging to the conglomerate (Random House appointments schedule, 2002).
16. De Bellaigue, *British Book Publishing*, 3–4.
17. Clark, *Inside Book Publishing*, 15.
18. Carole Blake, a UK literary agent, discusses why the agent (and the author) would find this a desirable business process in *From Pitch to Publication: Everything You Need to Know to Get Your Novel Published* (London: Macmillan,

- 1999), particularly in the chapters 'Who Sells Where' and 'Selling Other Rights', as does Lynette Owen's *Selling Rights* (Abingdon: Routledge, 2006; 5th edn.).
19. Ian Norrie, *Mumby's Publishing and Bookselling in the Twentieth Century* (London: Bell and Hyman, 1982; 6th edn.), 91–2, 220.
 20. Athill, *Stet*, 34.
 21. Norrie, *Mumby's Publishing and Bookselling*, 220; *Book Facts 2001: An Annual Compendium* (London: Book Marketing Ltd, 2001), 17.
 22. *Book Facts 2001*, 17.
 23. *Book Facts 2001*, 17; Alison Bone 'Output Surges 11%', *The Bookseller*, 9 September 2005, 7.
 24. Eliot, 'Continuity and Change', 48.
 25. Schiffrin, *The Business of Books*, 112.
 26. KPMG, *The UK Book Industry: Unlocking the Supply Chain's Hidden Prize*, February 1998. The 1998 report was followed by the further KPMG document, *Tackling Returns*, August 1999.
 27. R. E. Barker and G. R. Davies, *Books Are Different: An Account of the Defence of the Net Book Agreement Before the Restrictive Practices Court in 1962* (London: Macmillan, 1966). Alison Baverstock turned this phrase around in her book of 1993, *Are Books Different?: Marketing in the Book Trade* (London: Kogan Page, 1993), in order to question both the practice of retail price maintenance and its broader implications for the cultural and business status of the publishing industry.
 28. See Joel Rickett, 'Year-in-View of the Publishing Industry', in *Writers' and Artists' Yearbook 2006* (London: A&C Black, 2005; 99th edn.), 270–3, 271.
 29. Rickett, 'Year-in-View', 271.
 30. Posy Simmonds, *Literary Life* (London: Jonathan Cape, 2003), 30.
 31. Giles Gordon, 'Proper Publishing Goes Bung', *Bookseller*, 25 January 2002, 27–8, 27.
 32. Gordon, 'Proper Publishing', 27.
 33. Gordon, 'Proper Publishing', 28.
 34. Danuta Kean, 'Bungs – Are They Fair Trade?', *Bookseller*, 15 February 2002, 26–9.
 35. Kean, 'Bungs', 26, 27; Margaret Atwood, *The Blind Assassin* (London: Bloomsbury, 2000).
 36. Kean, 'Bungs', 26, 29.
 37. Kean, 'Bungs', 29.
 38. Kean, 'Bungs', 28.
 39. Kean, 'Bungs', 28.
 40. Kean, 'Bungs', 27.
 41. Joel Rickett, 'Publishing by Numbers?', *Bookseller*, 1 September 2000, 20–2, 21.
 42. Rickett, 'Publishing by Numbers?', 21. Knight refers to Dava Sobel's *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* (London: Fourth Estate, 1996).
 43. An argument explored by Laura J. Miller in 'The Best-Seller List as Marketing Tool and Historical Fiction', *Book History* 3 (2000), 286–304.
 44. Winslow Farrell, *How Hits Happen: Forecasting Unpredictability in a Chaotic Marketplace* (London: Orion Business, 1998), 20.

45. *Book Retailing – UK* (London: Mintel International Group Limited, 2000), accessed via <http://reports.mintel.com>, 25 July 2003.
46. The Competition Commission's inquiry is available at <http://www.competition-commission.org.uk/inquiries/ref2005/hmv/>, accessed 29 September 2006.
47. Book Marketing Limited, *Books and the Consumer: Summary Report on the Findings of the 2004 Survey* (London: BML, 2005), 21.
48. Steve Hare, *Penguin Portrait: Allen Lane and the Penguin Editors 1935–1970* (London: Penguin, 1995), 7.
49. As reported in Book Marketing Limited, *Expanding the Book Market: A Study of Reading and Buying Habits in GB* (London: BML, 2005), 5.
50. Michael Lane, *Books and Publishers: Commerce Against Culture in Postwar Britain* (Lexington, Mass.: Lexington Books, 1980), 112.
51. Book Marketing Limited, *Expanding the Book Market*, 5.
52. Danuta Kean, *Book Retailing in Britain* (London: Bookseller Publications, 2001), 49.
53. Rickett, 'Year-in-View', 271.
54. Kean, *Book Retailing in Britain*, 48; Liz Bury and Danuta Kean, 'Browser to Buyer, Amazon Style', *The Bookseller*, 7 January 2005, 26–7, 26; Rickett, 'Year-in-View', 271.
55. Chris Anderson, *The Long Tail: How Endless Choice is Creating Unlimited Demand* (London: Random House, 2006).
56. Bury and Kean, 'Browser to Buyer'.
57. Kean, *Book Retailing in Britain*, 5.
58. Thompson, *Books in the Digital Age*.
59. Miller, *Reluctant Capitalists*, 117–39.
60. Iain D. Brown and Jo Fletcher, eds., *Superstores – Super News?: The Report of Fiona Stewart, 1998 Tony Godwin Award Recipient* (London: The Tony Godwin Memorial Trust, 1999).
61. Leon Kreitzman, 'Shop Around the Clock', *Bookseller*, 26 March 1999, 36.
62. Miller, *Reluctant Capitalists*, 117.
63. For a discussion of Borders' entry into Oxford and Cambridge, see Richard Barker, 'A Tale of Two Cities', *Bookseller*, 30 April 1999, 30–2.
64. Feather, *A History of British Publishing*, 102, 140–1.
65. Michael Legat, *An Author's Guide to Literary Agents* (London: Robert Hale, 1995), 14.
66. Suki Dhanda, 'Our Top 50 Players in the World of Books', *Observer*, 5 March 2006, 4–7.
67. Dhanda, 'Our Top 50', 4.
68. Kate Pool, 'Love, Not Money: The Survey of Authors' Earnings', *The Author* 111: 2 (2000), 58–66. In 2007, the Authors' Licensing and Collecting Society (ALCS) produced a report that summarised equally depressing news for writers. <http://www.alcs.co.uk/multimedia/pdf2/word2.pdf>, accessed 25 March 2007.
69. Cyril Connolly, ed., 'Questionnaire: The Cost of Letters', *Horizon*, 14: 81 (1946), 140–75; Andrew Holgate and Honor Wilson-Fletcher, eds., *The Cost of Letters: A Survey of Literary Living Standards* (Brentford: Waterstone's Book-sellers Ltd, 1998).
70. Holgate and Wilson Fletcher, *The Cost of Letters*, 23.

71. James F. English, 'Winning the Culture Game: Prizes, Awards, and the Rules of Art', *New Literary History* 33: 1 (2002), 109–35, 123; Karl Miller, *Authors* (Oxford: Oxford University Press, 1989), 192.
72. Andrew Miller, *Ingenious Pain* (London: Sceptre, 1997); Interview with Andrew Miller, 30 June 2000.
73. Juliet Gardiner, '“What is an Author?” Contemporary Publishing Discourse and the Author Figure', *Publishing Research Quarterly* 16: 1 (Spring 2000), 63–76, 69.
74. Moran, *Star Authors*, 1.
75. See, for example, previously mentioned studies by Moran, Gardiner, English and Frow.
76. As Jamie Hodder-Williams, Sales and Marketing Director, Hodder & Stoughton General Division, explained in interview at Hodder Headline, 13 July 2000. Typically a company will have one 'lead' fiction and one 'lead' non-fiction title a month, along with a handful (c.3–6) of 'supersellers'.
77. Moran, *Star Authors*, 38.
78. Catherine Feeny, '“I Haven't Actually Read Your Book, Catherine . . .”', *Independent*, 10 March 2000, 6 (World Book Day 2000 supplement).
79. Lorna Sage, 'Living on Writing', in Jeremy Treglown and Bridget Bennett, eds., *Grub Street and the Ivory Tower: Literary Journalism and Literary Scholarship from Fielding to the Internet* (Oxford: Clarendon Press, 1998), 262–76, 264.
80. Sage, 'Living on Writing', 266–7.
81. Sage, 'Living on Writing', 265, 267.
82. English and Frow, 'Literary Authorship and Celebrity Culture', 45.

2. Literature and Marketing

1. Coser, et al., *Books: The Culture and Commerce of Publishing*, 7.
2. Delany, *Literature, Money and the Market*, 97, 98.
3. In 'I Write Marketing Textbooks but I'm Really a Swill Guy', Chris Hackley notes Dag Smith's comment in Patrick Forsyth and Robin Birn, *Marketing in Publishing* (London: Routledge, 1997) to the effect that 'book publishing is still product- rather than marketing-led but argues that this is rapidly changing, at least in the UK industry'. In Brown, ed., *Consuming Books*, 175–82, 178.
4. Q. D. Leavis, *Fiction and the Reading Public* (London: Peregrine, 1979; first published in 1932), 32.
5. Leavis, *Fiction and the Reading Public*, 32.
6. Leavis, *Fiction and the Reading Public*, 163. She refers to F. R. Leavis, *Mass Civilisation and Minority Culture* (Cambridge: Minority Press, 1930).
7. Joan Shelley Rubin, *The Making of Middle/Brow Culture* (Chapel Hill: University of North Carolina Press, 1982); Janice A. Radway, *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire* (Chapel Hill: University of North Carolina Press, 1997).
8. Radway, *A Feeling for Books*, 9.
9. Rubin, *The Making of Middle/Brow Culture*, xix.
10. John Seabrook, *Nobrow: The Culture of Marketing the Marketing of Culture* (London: Methuen, 2000), 12.

11. John Carey, *The Intellectuals and the Masses* (London: Faber and Faber, 1992), vii.
12. Leavis, *Fiction and the Reading Public*, 19; Geoffrey Faber, *A Publisher Speaking* (London: Faber and Faber, 1934), 29.
13. Richard Hoggart, *The Uses of Literacy* (London: Chatto & Windus, 1957), 193.
14. Hoggart, *The Uses of Literacy*, 196.
15. Hare, *Penguin Portrait*, 237; C. H. Rolph, ed., *The Trial of Lady Chatterley* (Harmondsworth: Penguin, 1961).
16. Rolph, *The Trial of Lady Chatterley*, 17.
17. Connor, *English Novel*, 14.
18. Fredric Warburg, *An Occupation for Gentlemen* (London: Hutchinson, 1959), 118–19.
19. Anne Batt, 'A Book is Not a Tin of Beans ...', *Daily Express*, 8 May 1967.
20. Hare, *Penguin Portrait*, 189.
21. Warburg, *An Occupation for Gentlemen*, 14–15.
22. Cited in Hare, *Penguin Portrait*, 263.
23. The Arts Council's decibel initiative produced the report *In Full Colour: Cultural Diversity in Publishing Today* in collaboration with *The Bookseller* in March 2004 in order to assess the extent of the industry's diversity. Its verdict was that there was still much to achieve.
24. Hare, *Penguin Portrait*, 263.
25. Lane, *Books and Publishers*, 77, 112.
26. Doris Stockmann's article 'Free or Fixed Prices on Books – Patterns of Book Pricing in Europe', *Javnost The Public* 11: 4 (2004), 49–64, explores European trends in book pricing and price fixing.
27. Schiffrin, *The Business of Books*, 5–6.
28. Morris B. Holbrook attempts to do so in 'On the Commercial Exaltation of Artistic Mediocrity: Books, Bread, Postmodern Statistics, Surprising Success Stories, and the Doomed Magnificence of Way Too Many Big Words', in Brown, *Consuming Books*, 96–113, but ends up tying himself in knots.
29. Catherine Lockerbie, 'Return of Reading's Red Letter Day', *The Scotsman*, 10 April 1999, 10.
30. English and Frow, 'Literary Authorship and Celebrity Culture', 45.
31. English and Frow, 'Literary Authorship and Celebrity Culture', 45.
32. Andrew Wernick, 'Authorship and the Supplement of Promotion', in Maurice Biriotti and Nicola Miller, eds., *What is an Author?* (Manchester: Manchester University Press, 1993), 85–103, 101–2.
33. Stephen Brown, Anne Marie Doherty and Bill Clarke's self-reflexive *Romancing the Market* (London: Routledge, 1998) is one example. Brown's *Consuming Books* has two chapters that look at books about marketing: Charles Chandler's 'No Experience Necessary (Or, How I Learned to Stop Worrying and Love Marketing)', 167–74, and Chris Hackley's 'I Write Marketing Textbooks but I'm Really a Swill Guy', 175–82.
34. Alison Baverstock, *How to Market Books* (London: Kogan Page, 2000; 3rd edn.); Patrick Forsyth and Robin Birn, *Marketing in Publishing* (London: Routledge, 1997).
35. Forsyth and Birn, *Marketing in Publishing*, 2.
36. See, for example, Sally Dibb, Lyndon Simkin, William M. Pride and O. C. Ferrell, *Marketing: Concepts and Strategies* (Boston: Houghton Mifflin, 2001; 4th edn.), 9.

37. Robert Darnton, 'What is the History of Books?', in *The Kiss of Lamourette: Reflections in Cultural History* (London: Faber and Faber, 1990), 107–35, 111. First published in *Daedalus* (Summer 1982), 65–83.
38. Darnton, 'What is the History of Books?', 112, 113.
39. Darnton, 'What is the History of Books?', 110.
40. Book historians do legitimate their study with the claim that histories of the book are in fact histories of the world – or at least of a particular part of society in a given place and time. As Thomas R. Adams and Nicolas Barker write in 'A New Model for the Study of the Book', in Nicolas Barker, ed., *A Potencie of Life: Books in Society. The Clark Lectures 1986–1987. The British Library Studies in the History of the Book* (London: The British Library, 1993), 5–43, 12, 'for a period of roughly five hundred years the printed book reigned supreme, as a method of recording, communication and storing all that people put on paper: knowledge, ideas, persuasion (political or religious), diversions, etc. Its influence on one or more of these areas touched almost every aspect of what we call western civilization, in ways we still have to discover.'
41. Adams and Barker, 'A New Model', 12.
42. Darnton, 'What is the History of Books?', 135.
43. Darnton, 'What is the History of Books?', 135.
44. Adams and Barker, 'A New Model', 12.
45. Adams and Barker, 'A New Model', 15.
46. Adams and Barker, 'A New Model', 15.
47. Adams and Barker, 'A New Model', 15.
48. Adams and Barker, 'A New Model', 16.
49. Adams and Barker, 'A New Model', 18.
50. Adams and Barker, 'A New Model', 23.
51. Adams and Barker, 'A New Model', 25–6.
52. Adams and Barker, 'A New Model', 38.
53. Adams and Barker, 'A New Model', 39.
54. Pierre Bourdieu, 'The Field of Cultural Production', in *The Field of Cultural Production: Essays on Art and Literature*, translated by Randal Johnstons (Cambridge: Polity Press, 1993), 29–73. Originally published in *Poetics* 12/4–5 (1983), 311–56.
55. Leavis, *Fiction and the Reading Public*, 32.
56. Leavis, *Fiction and the Reading Public*, 163; Bourdieu, *The Field of Cultural Production*, 40.
57. Bourdieu, *The Field of Cultural Production*, 38.
58. Bourdieu, *The Field of Cultural Production*, 34.
59. See, for example, Theodor Adorno, *The Culture Industry: Selected Essays on Mass Culture*, edited with an Introduction by J. M. Bernstein (London: Routledge, 1991).
60. Bourdieu, *The Field of Cultural Production*, 30.
61. Bourdieu, *The Field of Cultural Production*, 37.
62. Bourdieu, *The Field of Cultural Production*, 31.
63. Peter McDonald, *British Literary Culture and Publishing Practice 1880–1914* (Cambridge: Cambridge University Press, 1997), 20.
64. Bourdieu, *The Field of Cultural Production*, 30.
65. Bourdieu, *The Field of Cultural Production*, 38.
66. Bourdieu, *The Field of Cultural Production*, 40.

67. Bourdieu, *The Field of Cultural Production*, 39.
68. English, 'Winning the Culture Game', 123.
69. English, 'Winning the Culture Game', 125, 126.
70. English, 'Winning the Culture Game', 127.
71. English, 'Winning the Culture Game', 127.
72. Nicolas Barker, 'Intentionality and Reception Theory', in Barker, ed., *A Potencie of Life*, 195–210, 200.
73. For example, Jonathan Rose's *The Intellectual Life of the British Working Classes* (New Haven: Yale University Press, 2001), Radway's *A Feeling for Books* and Elizabeth Long's *Book Clubs: Women and the Uses of Reading in Everyday Life* (Chicago: University of Chicago Press, 2003).
74. Darnton, 'What is the History of Books?', 122.
75. Darnton, 'What is the History of Books?', 131. Darnton refers in a footnote to Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore: Johns Hopkins University Press, 1974), Stanley Fish, *Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature* (Berkeley: University of California Press, 1972) and *Is There a Text in This Class? The Authority of Interpretive Communities* (Cambridge, Mass.: Harvard University Press, 1980), Walter Ong, 'The Writer's Audience is Always a Fiction', *PMLA (Publication of the Modern Language Association of America)* 90 (1975), 9–21, and to Susan Suleiman and Inge Crosman's *The Reader in the Text: Essays on Audience and Interpretation* (Princeton: Princeton University Press, 1980) for an overview of reader-response theorists.
76. Robert Darnton, 'First Steps Towards a History of Reading', in *The Kiss of Lamourette*, 154–87. First published in the *Australian Journal of French Studies* 23 (1986), 5–30.
77. Darnton, 'What is the History of Books?', 131; Michel Foucault, 'What is an Author?', in Josué V. Harari, *Textual Strategies: Perspectives in Post-Structuralist Criticism* (London: Methuen & Co, 1980; English translation first published in the US in 1979), 141–60.
78. Foucault, 'What is an Author?', 159.
79. Foucault, 'What is an Author?', 153, 159.
80. Foucault, 'What is an Author?', 160.
81. Darnton, 'First Steps Towards a History of Reading', 181–2.
82. Darnton, 'First Steps Towards a History of Reading', 157.
83. Guglielmo Cavallo and Roger Chartier, 'Introduction', in Guglielmo Cavallo and Roger Chartier, *A History of Reading in the West*, translated by Lydia G. Cochrane (Cambridge: Polity Press, 1999; first published in Italy in 1995), 1–36, 3.
84. Fish, 'Interpreting the Variorum', in *Is There a Text in This Class?*, 147–80, 171.
85. Fish, 'Interpreting the Variorum', 180.
86. The most passionate recent advocate of the traditional canon is Harold Bloom, in *The Western Canon: The Books and School of the Ages* (New York: Harcourt Brace, 1994).
87. Judith Fetterley, *The Resisting Reader: A Feminist Approach to American Fiction* (Bloomington: Indiana University Press, 1978).
88. Including the work of Long's *Book Clubs* and Jenny Hartley, *Reading Groups and The Reading Groups Book 2002–2003 Edition* (Oxford: Oxford University Press, 2001, 2002).

89. Avi Shankar, 'Book-Reading Groups: A "Male Outsider" Perspective', in Brown, ed., *Consuming Books*, 114–25, 121.
90. Hartley, *Reading Groups*, particularly in the chapter 'How Groups Talk', 73–101.
91. Chris Fill, *Marketing Communications: Contexts, Contents and Strategies* (London: Prentice Hall, 1999; 2nd edn.), 1. In her essay 'The Bridge from Text to Mind: Adapting Reader-Response Theory to Consumer Research', in *Journal of Consumer Research* 21 (December 1994), 461–80, Linda M. Scott made an interesting attempt to bring together these two sets of discourse.
92. Baverstock, *How to Market Books*, 185.
93. For an example of the impact of literary awards on sales, see 'Winning Prizes: The Sales Effect', *The Bookseller*, 9 July 1999, 19.
94. I discuss this in more detail in my article 'Judging on a Cover: Book Marketing and the Booker Prize', in Nicole Matthews and Nickianne Moody, eds., *Judging a Book by its Cover: Fans, Publishers, Designers and the Marketing of Books* (London: Ashgate, forthcoming).
95. Interview with Erica Wagner, Literary Editor of *The Times*, 1 February 2000.
96. Interview with Robert McCrum, Literary Editor of the *Observer*, 1 February 2000.
97. See Stephen Brown, *Wizard! Harry Potter's Brand Magic* (London: Cyan Books, 2005), for an investigation of this.
98. P. R. Smith *Marketing Communications: An Integrated Approach* (London: Kogan Page, 1998; 2nd edn.), 509.
99. Interview with Robert McCrum.
100. Fill, *Marketing Communications*, 10.
101. Fill, *Marketing Communications*, 33.
102. Fill, *Marketing Communications*, 33.
103. Smith, *Marketing Communications*, 75.
104. Baverstock, *How to Market Books*, 185.
105. Interview with Erica Wagner.
106. Interview with Robert McCrum.
107. Fill, *Marketing Communications*, 23.
108. Interview with Robert McCrum. Fill, *Marketing Communications*, 203–11. He names the demographic, geographic, geodographic, psychoanalytic and behaviouristic, and adds usage, benefit, loyalty and buyer readiness stage.
109. Sage, 'Living on Writing', 272.
110. Darnton, 'What is the History of Books?', 111.
111. Sage, 'Living on Writing', 262.
112. Darnton, 'What is the History of Books?', 122.
113. Interview with Robert McCrum.
114. Caroline Sylge, 'Reviews – Who Needs Them?', *The Bookseller*, 27 February 1998, 26–9, 26.
115. Claire Tomalin, *Several Strangers: Writing from Three Decades* (London: Viking, 1999).
116. Forsyth and Birn, *Marketing in Publishing*, xiii.
117. John Mitchinson, 'Bestseller Genes', *The Bookseller*, 2 April 1999, 24–6, 25.
118. Farrell, *How Hits Happen*, 87.
119. Mitchinson, 'Bestseller Genes', 25.

3. Genre in the Marketplace

1. Darnton, 'What is the History of Books?', 111.
2. Benedetto Croce, 'Criticism of the Theory of Artistic and Literary Kinds', in David Duff, ed., *Modern Genre Theory*, translated by Douglas Ainslie (Harlow: Longman, 2000; first published in Italy in 1902), 25–8, 28.
3. Croce, 'Criticism of the Theory of Artistic and Literary Kinds', 25.
4. Duff, 'Key Concepts', in *Modern Genre Theory*, x–xvi, xiii.
5. Tzvetan Todorov, *Genres in Discourse*, translated by Catherine Porter (Cambridge: Cambridge University Press, 1990; first published in France in 1978).
6. Todorov, *Genres in Discourse*, 18.
7. 'Genres are the meeting place between general poetics and event-based literary history; as such, they constitute a privileged object that may well deserve to be the principal figure in literary studies', *Genres in Discourse*, 19–20.
8. Todorov, *Genres in Discourse*, 19.
9. Boyd Tonkin, 'Historical', in Jane Rogers, ed., *Good Fiction Guide* (Oxford: Oxford University Press, 2001), 62–4, 62. Another account of the re-emerging popularity of the historical novel is provided by Matthew Kneale in 'Re-animating the Past', *Waterstone's Books Quarterly*, Issue 2, 2001, 22–5.
10. Interview with Andrew Miller. Miller's historical fictions are *Ingenious Pain* and *Casanova* (London: Sceptre, 1998). His third novel, *Oxygen* (London: Sceptre, 2001), is contemporary.
11. A. S. Byatt, 'Fathers' in *On Histories and Stories: Selected Essays* (London: Chatto & Windus, 2000), 9–35, 9.
12. Todd, *Consuming Fictions*, 128. A. S. Byatt's *Possession* (London: Chatto & Windus, 1990) won in 1990, Salman Rushdie's *Midnight's Children* (London: Jonathan Cape, 1981) won in 1981.
13. Ireneusz Opacki, 'Royal Genres', in Duff, *Modern Genre Theory*, 118–26, 123. First published in 1963, translated by David Malcolm.
14. Michael Legat, *An Author's Guide to Publishing* (London: Robert Hale, 1998; 3rd edn.), 82.
15. The forthcoming volume of essays edited by Nicole Matthews and Nickianne Moody, *Judging a Book by its Cover*, promises to treat this topic in detail.
16. Gérard Genette, *Paratexts: Thresholds of Interpretation*, translated by Jane E. Lewin (Cambridge: Cambridge University Press, 1997; first published in France in 1987), 1–2.
17. Genette, *Paratexts*, 5.
18. Legat, *An Author's Guide to Publishing*, 181.
19. Legat, *An Author's Guide to Publishing*, 95.
20. Juliet Gardiner, 'Recuperating the Author: Consuming Fictions of the 1990s', *The Papers of the Bibliographical Society of America* 94: 2 (2000), 255–74.
21. Emlyn Rees, *The Book of Dead Authors* (London: Headline Review, 1997); Martyn Bedford, *The Houdini Girl* (London: Viking, 1999); Rupert Thomson, *The Book of Revelation* (London: Bloomsbury, 1999); Toby Litt, *Corpsing* (London: Hamish Hamilton, 2000). Paperback editions are Rees, *The Book of Dead Authors* (London: Headline Review, 1998); Bedford, *The Houdini Girl* (London: Penguin, 2000); Thomson, *The Book of Revelation* (London: Bloomsbury, 2000); Litt, *Corpsing* (London: Penguin, 2000).

22. Gaskell comments that, 'In deciding what and how much to include, the bibliographer must ask himself repeatedly: "What is the purpose of the descriptions? Who really needs each item of information? Can anything be abbreviated?" Only thus can we avoid burdensome and expensive superfluity, and escape the ultimate absurdity of mistaking the means of bibliography for its end, of practising bibliography for bibliography's sake.' (Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), 322.)
23. Entry for 'Detective Fiction', in Margaret Drabble, ed., *The Oxford Companion to English Literature* (Oxford: Oxford University Press, 2000; 6th edn.), 277.
24. Alex Hamilton, 'Fastsellers 2000: The Hot Paperbacks', *Guardian*, 6 January 2001, 10 (Saturday Review section).
25. For example, a 1990s novel of an entirely different note, Joanne Harris's *Chocolat* (London: Black Swan, 2000; first published in 1999) has paperback cover copy structured in a very similar way.
26. Toby Litt, *Adventures in Capitalism* (London: Secker & Warburg, 1996) and *Beatniks* (London: Secker & Warburg, 1997).
27. Further details of this are given in Claire Squires, 'Toby Litt', in Michael Molino, ed., *Dictionary of Literary Biography 267: Twenty-First-Century British and Irish Novelists* (Detroit: The Gale Group, 2002), 164–71.
28. David Duff defines 'Hybridization' in *Modern Genre Theory* as 'The process by which two or more genres combine to form a new genre or subgenre; or by which elements of two or more genres are combined in a single work.' 'Key Concepts', xiv.
29. Evidence derived from visits to Waterstone's (1 March 2001) and Blackwell's and Borders (18 March 2003). See note 67 for full details.
30. Opacki, 'Royal Genres', 123–4.
31. Nicci Gerrard, *Into the Mainstream* (London: Pandora, 1989), 116.
32. Gerrard, *Into the Mainstream*, 118.
33. Dibb et al., drawing on Peter D. Bennett, ed., *Dictionary of Marketing Terms* (Chicago: American Marketing Association, 1988), 18, for their own *Marketing: Concepts and Strategies*, 269–70, define 'brand' as 'a name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers. A brand may identify one item, a family of items or all items of that seller.'
34. Jo Royle, Louise Cooper and Rosemary Stockdale, 'The Use of Branding by Trade Publishers: An Investigation into Marketing the Book as a Brand Name Product', *Publishing Research Quarterly* 15: 4 (Winter 1999/2000), 3–13, 3.
35. Baverstock, *Are Books Different?*, 13–29.
36. Royle et al., 'The Use of Branding by Trade Publishers', 5. They refer to Philip Kotler's *Marketing Management: Analysis, Planning, Implementation and Control* (Englewood Cliffs, NJ: Prentice Hall, 1996; 9th edn.).
37. Royle et al., 'The Use of Branding by Trade Publishers', 5.
38. Royle et al., 'The Use of Branding by Trade Publishers', 5–6.
39. Royle et al., 'The Use of Branding by Trade Publishers', 5.
40. Royle et al., 'The Use of Branding by Trade Publishers', 6.
41. Royle et al., 'The Use of Branding by Trade Publishers', 9.
42. Alex Hamilton writes in 'Top Hundred Chart of 1996 Fastsellers', in *Writers' & Artists' Yearbook 1998* (London: A&C Black, 1998), 261–8, 262, that 'Surveyed

- over a period, the fastseller lists indicate a rather conservative attitude on the part of buyers. It is not very common for a book to appear in the top 20 [...] which has not [i.e. whose author has not] appeared somewhere on the list in previous years [...] Once established on the list, an author has only to turn in a regular supply of similar works to stay on it.'
43. Wernick, 'Authorship and the Supplement of Promotion', 93.
 44. Royle et al., 'The Use of Branding by Trade Publishers', 9, quoting from Hugh Look, 'Stars for all the Write Reasons', *The Bookseller*, 10 July 1998, 27.
 45. Royle et al., 'The Use of Branding by Trade Publishers', 10.
 46. Angus Phillips, 'How Books Are Positioned in the Market', in Matthews and Moody, eds., *Judging a Book by Its Cover*.
 47. Royle et al., 'The Use of Branding by Trade Publishers', 11.
 48. Paul Johnston, *Body Politic* (London: Hodder & Stoughton, 1997).
 49. For example, William Dalrymple, *From the Holy Mountain: A Journey in the Shadow of Byzantium* (London: Flamingo, 1998; paperback edn., first published in 1997); Amanda Craig, *A Vicious Circle* (London: Fourth Estate, 1997; paperback edn., first published in 1996). See Alan Powers, 'Jeff Fisher', in *Front Cover: Great Book Jackets and Cover Design* (London: Mitchell Beazley, 2001), 128–9. Powers comments on Fisher's design for *Captain Corelli's Mandolin* that 'One day soon, students will write dissertations explaining the magnetic attraction of this cover design which, in an age of computer graphics, indicates the power of hand, eye, and paintbrush.'
 50. Powers' *Front Cover* offers a variety of such branding strategies in the twentieth century, including Victor Gollancz (22–3), Penguin (30–1) and the more recent Pocket Canons (120–1)
 51. Royle et al., 'The Use of Branding by Trade Publishers', 12.
 52. Legat, *An Author's Guide to Publishing*, 55. McAleer's *Passion's Fortune* traces Mills & Boon's development.
 53. *Book Publishing in Britain* (London: Bookseller Publications, 1999), 15.
 54. Brands typified respectively by Oxford, Lonely Planet, Penguin, Letts and Teach Yourself, and by Dorling Kindersley, Modern Masters, Mills & Boon, Haynes and Faber (*Book Publishing in Britain*, 16).
 55. Nicci Gerrard, *Into the Mainstream*, 25.
 56. Feminist publishing history is chronicled in Nicci Gerrard, *Into the Mainstream*, Patricia Duncker, 'A Note on the Politics of Publishing', in *Sisters and Strangers: An Introduction to Contemporary Feminist Fiction* (Oxford: Blackwell, 1992), Eileen Cadman, Gail Chester and Agnes Pivot, *Rolling Our Own: Women as Printers, Publishers and Distributors* (London: Minority Press Group, 1981), Ursula Owen, 'Feminist Publishing', in Peter Owen, ed., *Publishing: The Future* (London: Peter Owen, 1988), 86–100, Florence Howe, 'Feminist Publishing', in Altbach et al., *International Book Publishing*, 130–8, and Carmen Callil, 'Women, Publishing and Power', in *Writing: A Woman's Business*, 183–92, and most recently and in greatest depth in Murray's *Mixed Media*.
 57. Interview with Peter Straus, Publisher of Picador, Macmillan, 19 July 1999.
 58. Interview with Kirsty Fowkes, Editor, Hodder & Stoughton Publishers, 13 July 2000.
 59. De Bellaigue, *British Book Publishing*, 182–6.

60. 'Push' marketing promotes to the next group in the marketing channel, whereas 'pull' promotion appeals directly to consumers. Dibb et al., *Marketing: Concepts and Strategies*, 472–3.
61. Interview with David Godwin, David Godwin Associates, 11 May 1998.
62. Lucy Ellmann, *Man or Mango?* (London: Review, 1998); Ronan Bennett, *The Catastrophist* (London: Review, 1997).
63. Interview with Alexandra Pringle.
64. Peter Straus, 'Format', in Peter Owen, ed., *Publishing Now* (London: Peter Owen, 1996; revised edn., 1st edn. 1993), 68–74, 73.
65. Peter Straus, 'Format', 69.
66. Peter Straus, 'Format', 69.
67. The floor plans described are derived from the layout of Waterstone's, on Broad Street in Oxford, from Blackwell's, on Broad Street in Oxford, Borders on Magdalen Street in Oxford and The QI Bookshop on Turl Street in Oxford on 6 September 2006.
68. Alan Hollinghurst's books are *The Swimming Pool Library* (London: Chatto & Windus, 1988), *The Folding Star* (London: Chatto & Windus, 1994), *The Spell* (London: Chatto & Windus, 1998) and *The Line of Beauty* (London: Picador, 2004). There wasn't a named gay and lesbian section in any of the four bookshops on the dates visited.
69. The Travel Bookshop is at 13–15 Blenheim Crescent, London W11 2EE.
70. Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Routledge, 1994; first published in the UK in 1970; first published in France in 1966).
71. Foucault, *The Order of Things*, xviii.
72. My article 'A Common Ground? Book Prize Culture in Europe' considers the varying role of literary prizes, and the ways in which research into them can be conducted. In *Javnost The Public* 11: 4 (2004), 37–47.
73. Jonathan Taylor, Chairman of Booker plc and The Booker Prize Management Committee, Introduction to *Booker 30: A Celebration of 30 Years of The Booker Prize for Fiction 1969–1998* (Great Britain: Booker plc, 1998), 5.
74. Pico Iyer, in 'The Empire Writes Back', *Time* (8 February 1993), 54–9 sees the Booker Prize at the forefront of the promotion of a new set of post-colonial or 'World Fiction' writers (54). Graham Huggan, in *The Post-Colonial Exotic*, particularly in chapter 4, 'Prizing Otherness: A Short History of the Booker', 105–23, analyses the ironies of the Booker Prize's relation to the colonial past (including Booker's history as a distribution company in Guyana) and post-colonial present.
75. 'Prizes and Awards', in *Writers' & Artists' Yearbook 1998* (London: A&C Black, 1998), 488–515.
76. Todd, *Consuming Fictions*, 128.
77. Todd, *Consuming Fictions*, 128.
78. Rose Tremain, *Music and Silence* (London: Chatto & Windus, 1999); David Cairns, *Berlioz Volume Two: Servitude and Greatness 1832–1869* (London: Allen Lane, 1999); Seamus Heaney, *Beowulf* (London: Faber and Faber, 1999).
79. Kate Atkinson, *Behind the Scenes at the Museum* (London: Doubleday, 1995).
80. Ted Hughes, *Birthday Letters* (London: Faber and Faber, 1998).
81. Interview with Bud McLintock of Karen Earl Ltd., Director of the Whitbread Book Awards, 30 June 2000.

82. Connor, *The English Novel in History*, 22–23. Michael Hayes makes the same argument in his chapter on ‘Popular Fiction’, in Clive Bloom and Gary Day, eds., *Literature and Culture in Modern Britain. Volume Three: 1956–1999* (Harlow: Longman, 2000), 76–93, 77.

4. Icons and Phenomenons

1. Mitchinson, ‘Bestseller Genes’, 25.
2. Sutherland, *Reading the Decades*, 7.
3. Bloom, *Bestsellers*, 15.
4. Sebastian Faulks, *Birdsong* (London: Hutchinson, 1993).
5. Nick Hornby, *High Fidelity* (London: Gollancz, 1995).
6. For the construction of this case study, I am indebted to Geoff Mulligan, Publishing Director, Secker & Warburg. Mulligan’s article ‘Promoting the Captain’ in *The Bookseller*, 29 May 1998, 34, provides further information.
7. Paul Wood, ‘Death Cheats Two Wartime Lovers’, *Independent*, 11 January 1999, 8 (main section).
8. Louis de Bernières, *The War of Don Emmanuel’s Nether Parts* (London: Secker & Warburg, 1990); *Señor Vivo and the Coca Lord* (London: Secker & Warburg, 1991); *The Troublesome Offspring of Cardinal Guzman* (London: Secker & Warburg, 1992). Print run information from Interview with Geoff Mulligan.
9. According to Random House’s celebratory advert in *The Bookseller*, 12 February 1999, 19.
10. Joanna Pitman, ‘Word of Mouth’, *The Times*, 15 November 1997, 16 (Metro section).
11. Nicholas Best, ‘Drugs and Thugs’, *Financial Times*, 6 July 1991, 9 (Weekend section).
12. Louis de Bernières, ‘The Brass Bar’, *Granta 43: Best of Young British Novelists*, Spring 1993, 23–31. The choice of twenty writers was made by Bill Buford, A. S. Byatt, John Mitchinson and Salman Rushdie.
13. Interview with Geoff Mulligan.
14. Interview with Geoff Mulligan.
15. Interview with Geoff Mulligan.
16. “‘Can YOU Recommend a Really Good Book?’”, presenter for *Captain Corelli’s Mandolin* produced by Secker & Warburg n.d. [1993/4?].
17. “‘Can YOU Recommend a Really Good Book?’”
18. “‘Can YOU Recommend a Really Good Book?’”
19. Peter Silverton, ‘Word of Mouth’, *Observer*, 27 July 1997, 4 (Review section).
20. Silverton, ‘Word of Mouth’, 4. Random House posted a ‘Reading Guide’ to *Captain Corelli’s Mandolin* on their website (www.randomhouse.co.uk/offthepage/guidehtm?command=search&db=/catalog/main.txt&eqisbndata+0749397543, accessed 4 February 1999) – an example of the publisher intersecting with the word-of-mouth phenomenon they instigated. (This theme is explored in more detail in the article ‘Marionettes and Puppeteers?: The Relationship between Book Club Readers and Publishers’ by Danielle Fuller, DeNel Rehberg Sedo and Claire Squires, forthcoming in a volume of essays on reading groups edited by DeNel Rehberg Sedo, and in Long’s *Book Clubs*, in the chapter on ‘Reading Groups and the Challenge of Mass Communication and Marketing’, 189–218.)
21. The list is printed in Holgate and Wilson-Fletcher, *The Test of Time*, 216–20.

22. Silverton, 'Word of Mouth', 4.
23. Silverton, 'Word of Mouth', 4.
24. Book Marketing Ltd./The Reading Partnership's *Reading the Situation: Book Reading, Buying and Borrowing Habits in Britain* (London: Book Marketing, 2000), 11.
25. Interview with Geoff Mulligan.
26. See, for example, John Cunningham, 'Interview: Louis de Bernières', *Guardian*, 23 August 1997, 3 (G2 section).
27. Sven Birkerts, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (London: Faber and Faber, 1996; first published in the US in 1994), 7.
28. See, for example, the discussion that arose around the film deal for the novel in John Harlow, 'Will Tom Cruise Pluck Corelli's Mandolin?', *Sunday Times*, 3 January 1999, 7 (main section). The controversy that developed about Louis de Bernières' negative portrayal of the Greek communist resistance suggests that these are matters of political as well as aesthetic judgement. See, for example, Helena Smith, 'Mandolin Man Changes His Tune as Cameras Roll', *Observer*, 4 June 2000, 3 (main section) and Seumas Milne, 'A Greek Myth', *Guardian*, 29 July 2000, 10–19 (Weekend section).
29. Adams and Barker, 'A New Model for the Study of the Book', 14.
30. Amis's side of the quarrel is documented in his memoir *Experience* (London: Jonathan Cape, 2000).
31. Martin Amis, *Money* (London: Jonathan Cape, 1984); Martin Amis, *London Fields* (London: Jonathan Cape, 1989). See Todd, *Consuming Fictions*, 85, for more on the 1989 Booker arguments.
32. Martin Amis, *Time's Arrow* (London: Jonathan Cape, 1991).
33. Jonathan Wilson, 'The Literary Life: A Very English Story', *The New Yorker*, 6 March 1995, 96–104.
34. Amis, in fact, deserted HarperCollins to return to his previous house, Jonathan Cape, for the publication of his subsequent works including *Night Train* (London: Jonathan Cape, 1997) and *Heavy Water and Other Stories* (London: Jonathan Cape, 1998).
35. Moran, *Star Authors*, 151–3; Delany, *Literature, Money and the Marketplace*, 180–4; Gardiner, "'What is an Author?'"
36. Gardiner, "'What is an Author?'"', 67, 72.
37. Daragh O'Reilly, 'Martin Amis on Marketing', in Stephen Brown, ed., *Consuming Books: The Marketing and Consumption of Literature* (London: Routledge, 2006), 73–82, 77.
38. Gerald Howard, 'Slouching Towards Grubnet: The Author in the Age of Publicity', *Review of Contemporary Fiction* 16: 1 (Spring 1996), 44–53, cited in Moran, *Star Authors*, 152.

5. Marketing Stories

1. For the construction of this case study I am indebted to Robin Robertson (Welsh's editor), Deputy Publishing Director of Jonathan Cape.
2. James Naughtie, 'Teenage Passions', *Daily Telegraph*, 18 July 1998, 1 (Arts & Books section).
3. Welsh, *Trainspotting*, 339, 329.
4. Welsh, *Trainspotting*, 344.

5. Welsh, *Trainspotting*, 339–40.
6. Irvine Welsh, 'The First Day of the Edinburgh Festival', in Hamish Whyte and Janice Galloway, eds., *Scream, If You Want to Go Faster (New Writing Scotland 9)* (Aberdeen: Association for Scottish Literary Studies, 1991), 145–55.
7. Irvine Welsh, *Past Tense: Four Stories from a Novel* (South Queensferry: Clocktower Press, n.d. [1992]).
8. Duncan McLean, ed., *Ahead of its Time: A Clocktower Press Anthology* (London: Vintage, 1998), xiv.
9. *Rebel Inc.* 1 (May 1992), as mentioned by Peter Kravitz in his Introduction to his edited *The Picador Book of Contemporary Scottish Fiction* (London: Picador, 1997), xi–xxxvi, xvii.
10. See Kravitz, ed., *The Picador Book of Contemporary Scottish Fiction*, xvii.
11. Widely reported and confirmed to be 'not far off' the actual sum in Interview with Robin Robertson, Deputy Publishing Director of Jonathan Cape, 7 May 1999.
12. Irvine Welsh, *Porno* (London: Jonathan Cape, 2002).
13. See, for example, Alan Taylor's 'Scottish Efflorescence' in *The New Yorker*, 25 December 1995 and 1 January 1996, 97, which is followed by a double-page photograph of eleven Scottish writers by Richard Avedon, 98–9: Alan Warner, Kathleen Jamie, Duncan McLean, Robert Crawford, Janice Galloway, Robin Robertson, Don Paterson, John Burnside, Alasdair Gray, A. L. Kennedy and Welsh himself.
14. 'Generation Ecstasy: Forty Things that Started with an E', *The Face*, October 1995, 120.
15. Interview with Robin Robertson.
16. Sarah Champion, ed., *Disco Biscuits* (London: Sceptre, 1997).
17. See Rasselas, 'Noises Off', *Sunday Times*, 1 June 1997, 6 (Culture section). Books endorsed by Welsh include Matthew Collin and John Godfrey's *Altered State: The Story of Ecstasy Culture and Acid House* (London: Serpent's Tail, 1997); "'Brilliant" – Irvine Welsh', reads the front cover.
18. McLean, *Ahead of its Time*, xi; Kevin Williamson, ed., *Children of Albion Rovers* (Edinburgh: Rebel Inc., 1997; 2nd edn.; 1st edn. 1996), 230.
19. For these biographical details, see Andy Beckett, 'Raving with an MBA', *Independent on Sunday*, 23 April 1995, 38 (Review section) and John Walsh, 'The Not-So-Shady Past of Irvine Welsh', *Independent*, 15 April 1995, 25 (Weekend section). It is possible that the mischievous Welsh was creating yet another persona for the media, and never was a property dealer. Nevertheless, the point stands: Welsh was studying for an MBA when he began to write, a fact that only became widely known some time after publication.
20. Irvine Welsh, *Trainspotting and Headstate* (London: Minerva, 1996), 6–7.
21. Welsh, *Trainspotting*, 14–27.
22. Welsh, *Trainspotting*, 27.
23. For example, see John Walsh, 'The Not-So-Shady Past of Irvine Welsh'; Nicholas Lezard, 'Junk and the Big Trigger', *Independent on Sunday*, 29 August 1993, 28 (Sunday Review section); Nick Hornby, 'Chibs with Everything', *Times Literary Supplement*, 28 April 1995, 23.
24. Alan Freeman, 'Ghosts in Sunny Leith: Irvine Welsh's *Trainspotting*', in Susanne Hagemann, ed., *Studies in Scottish Fiction: 1945 to the Present* (Frankfurt: Peter Lang, 1996), 251–62, 257–8.

25. A report of Welsh's arrest, allegedly drunk, at a football match, is made in 'This is the Age of the Trainspotter', *The Times*, 28 January 1996. Alan Chadwick's 'End of the Line for Gravy Trainspotters?', *Sunday Times*, 8 November 1998, mentions Welsh's links with popstars including Primal Scream and Oasis.
26. Welsh, *Trainspotting*, 78.
27. Melvin Burgess, *Junk* (London: Andersen, 1996).
28. For the construction of this case study I am indebted to Gillon Aitken, Barker's agent, and Clare Alexander, Barker's former publisher at Viking.
29. Nicci Gerrard, 'Hype, hype hurrah!', *Observer*, 6 August 1995, 15 (The Observer Review section).
30. Barker's previous novels are *Union Street* (London: Virago, 1982); *Blow Your House Down* (London: Virago, 1984); *The Century's Daughter* (London: Virago, 1986); *The Man Who Wasn't There* (London: Virago, 1989); *Regeneration* (London: Viking, 1991) and *The Eye in the Door* (London: Viking, 1993).
31. Information about Arundhati Roy from Interview with David Godwin. By 2002, Roy would publish her second substantial volume, but it would be a collection of journalism and essays rather than a work of fiction, *The Algebra of Infinite Justice* (London: Flamingo, 2002). The publication of another novel only occurred in 2007.
32. Interview with Gillon Aitken and Clare Alexander, Gillon Aitken Associates Ltd., 19 July 1999.
33. Peter Parker, 'The War that Never Becomes the Past', *Times Literary Supplement*, 8 September 1995, 5.
34. Peter Kemp, 'What an Unlovely War', *Sunday Times*, 10 September 1995, 13 (Books section).
35. Salman Rushdie, *The Moor's Last Sigh* (London: Jonathan Cape, 1995). See, for example, John Walsh, 'Northern Realism wins over Rushdie Favourite', *Independent*, 8 November 1995, 3 (main section).
36. Mark Lawson, 'Pick of the Year', *Sunday Times*, 19 November 1995, 3 (Books section).
37. Valerie Grove, 'I Know in my Bones that Book Prizes are Just Three Lemons in a Row', *The Times*, 29 September 1995, 17 (main section).
38. Richard Todd claims in *Consuming Fictions*, 76, that, 'It could be argued that the award to Pat Barker for *The Ghost Road* in 1995 (whether consciously or not) took account of the fact that the winning book was the culmination of a highly acclaimed trilogy', but hard evidence to support this theory is unavailable, although it may eventually become so via the Booker Prize Archive at Oxford Brookes University (<http://www.brookes.ac.uk/services/library/speccoll/booker.html>).
39. Francis Spufford, 'Exploding Old Myths', *Guardian*, 9 November 1995, 2-3 (Section 2).
40. George Walden, 'Why Pat Barker Won the Booker', *The Times*, 8 November 1995, 15 (main section).
41. George Walden, 'Why Pat Barker Won the Booker', 15.
42. Hugh Cecil, *The Flower of Battle: British Fiction Writers of the First World War* (London: Secker & Warburg, 1995).
43. Geoff Dyer, *The Missing of the Somme* (London: Hamish Hamilton, 1994), 18.
44. Dyer, *The Missing of the Somme*, 77.

45. Keith Miller, 'Dying for Happiness', *Times Literary Supplement*, 4 October 1996, 25.
46. DS, 'NB', *Times Literary Supplement*, 17 November 1995, 18.
47. In a letter in response to the *TLS* diarist, Walden argued that he had never in fact forgotten the more subtle manifestations of historical fiction, and that his views 'may have been inadvertently misconstrued'. Nevertheless, the polemic will inevitably be remembered rather than the retraction. See George Walden, 'Fiction, Nostalgia and Escapism', *Times Literary Supplement*, 24 November 1995, 17.
48. 'Sound of Silence', *Guardian*, 13 November 1995, 12 (main section).
49. Jason Cowley, 'Was the Pity All in the Poetry?', *Sunday Times*, 8 November 1998, 2–3, 2.
50. Niall Ferguson, *The Pity of War* (London: Allen Lane, 1998); Lyn MacDonald, *To the Last Man: Spring 1918* (London: Viking, 1998); John Keegan, *First World War* (London: Hutchinson, 1998); Cowley, 'Was the Pity All in the Poetry?', 2.
51. Cowley, 'Was the Pity All in the Poetry?', 2.
52. Discussed in Alan Riding, 'Testifying to the Ravages of Granddad's War', *New York Times*, 6 December, 17 (Section C). Angela Carter is mentioned as the mentor offering advice to Barker.
53. For example, Rachel Cusk, 'The Apple of Our Sisters' Eyes', *Guardian*, 26 October 1995, 5 (G2 section) and Sarah Baxter, 'Why Did the Apple Crumble?', *Observer*, 29 October 1995, 9 (The Review section).
54. Paul Taylor, 'Hero at the Emotional Front', *Independent on Sunday*, 2 June 1991, 32 (The Sunday Review section).
55. Catherine Bennett, 'The House that Carmen Built', *Guardian*, 14 June 1993, 10–11 (G2 section), 11.
56. Interview with Gillon Aitken and Clare Alexander.
57. Pat Barker, *The Man Who Wasn't There* (London, Penguin 1990; paperback edn.).
58. Interview with Gillon Aitken and Clare Alexander.
59. Interview with Gillon Aitken and Clare Alexander.
60. Taylor, 'Hero at the Emotional Front', 32.
61. Justine Picardie, 'The Poet who Came Out of his Shell Shock', *Independent*, 25 June 1991, 19 (main section).
62. Pat Barker, *Another World* (London: Viking, 1998). Michèle Roberts, 'Male Insensitivity, Female Nagging and Children's Selfishness', *Independent on Sunday*, 18 October 1998, 11 (Culture section).
63. Kate Kellaway, 'Billy, Don't be a Hero', *Observer*, 27 August 1995, 16 (The Observer Review section).
64. DS, 'NB', *Times Literary Supplement*, 5 January 1996, 14.
65. Jackie Wullschlager, 'Sanity, Madness and Unholy Innocence', *Financial Times*, 6 July 1991, 9 (Weekend FT section).
66. Barker talks about the influence of her grandparents in John Ezard, 'Warring Fictions', *Guardian*, 11 September 1993, 28 (Outlook section).
67. 195.157.68.238/research/summary2000.html, accessed 15 October 2002.
68. Lawson, 'Pick of the Year', 3.
69. For the construction of this case study I am indebted to David Godwin (Roy's agent) and Philip Gwyn Jones, Editorial Director of Flamingo (Roy's editor).

70. Roy, *The God of Small Things*, v.
71. Scott Hughes, 'CV: David Godwin, Literary Agent', *Independent*, 20 October 1997, 5 (Media + section).
72. Jason Cowley, 'Goddess of Small Things', *The Times*, 18 October 1997, 17 (Metro section).
73. Patrick French, 'The Many Lures of the Orient', *Sunday Times*, 30 June 1996, 13 (Books section).
74. Marianne MacDonald, 'Book Watch', *Independent*, 6 September 1996, 9 (main section).
75. 'Diary', *Sunday Times*, 18 May 1997, 6 (Books section).
76. Boyd Tonkin, 'Preface to 1997', *Independent*, 28 December 1996, 4 (The Long Weekend section). Jackie Wullschlager's 'Hedonism – and Feminism', *Financial Times*, 28 December 1996, xiv (Weekend section) was another preview mentioning Roy's book.
77. Arundhati Roy, 'Things Can Change in a Day', *Granta 57: India*, Spring 1997, 257–88.
78. Harvey Porlock, 'Critical List', *Sunday Times*, 29 June 1997, 2 (Books section).
79. Peter Popham, 'Rushdie Started It. And It Won't Stop', *Independent on Sunday*, 7 February 1999, 4 (Culture section). Later in the same year Tarun J. Tejpal's article 'New Gold-Rush in the East' in the *Guardian*, 14 August 1999, 3 (Saturday Review section), similarly suggests *The God of Small Things'* place in the altering landscape from the point of view of the Indian publisher of the novel.
80. English writes that 'The Booker's chief administrator, Martin [sic] Goff, who should be regarded as a major figure in the history of prizes, was fully and actively complicit in exploiting the association of the Booker with scandal, wagering that the prize stood to reap the greatest symbolic profit precisely from its status as a kind of cultural embarrassment' ('Winning the Culture Game', 115).
81. Damian Whitworth and Erica Wagner, 'Booker Prize Goes to Debut Novelist', *The Times*, 15 October 1997, 1 (main section).
82. Dalya Alberge, 'Literary Recluse Faces Booker Shortlist Limelight', *The Times*, 16 September 1997, 1 (main section).
83. Michael Gorra, 'Living in the Aftermath', *London Review of Books*, 19 June 1997, 22.
84. Peter Kemp, 'Losing the Plot', *Sunday Times*, 21 September 1997, 3 (Books section).
85. Valentine Cunningham, 'Manufacturing a Masterpiece', *Prospect*, December 1998, 56–8.
86. Jan McGirk, 'Indian Literary Star Faces Caste Sex Trial', *Sunday Times*, 29 June 1997, 19 (main section).
87. Peter Popham, 'Under Fire, but India is in my Blood', *Independent on Sunday*, 21 September 1997, 17 (main section).
88. Simon Barnes, 'Passage to the India in All of Us', *The Times*, 18 October 1997, 22 (main section).
89. Blake Morrison, 'The Country Where Worst Things Happen', *Independent on Sunday*, 1 June 1997, 33 (The Sunday Review section).
90. Jackie Wullschlager, 'Prose Full of Promise', *Financial Times*, 3 January 1998, v (Weekend section).

91. Amit Chaudhuri, 'Lure of the Hybrid', *Times Literary Supplement*, 3 September 1999, 5–6, 5.
92. Chaudhuri, 'Lure of the Hybrid', 5.
93. Chaudhuri, 'Lure of the Hybrid', 6.
94. Graham Huggan, *The Postcolonial Exotic*.
95. Salman Rushdie, "'Commonwealth Literature" Does Not Exist', in *Imaginary Homelands: Essays and Criticism 1981–1991* (London: Granta, 1991), 61–70, 66.
96. Cowley, 'Goddess of Small Things', 16.
97. The edition of *The New Yorker* is 23 and 30 June 1997, with the photograph on 118–19. Cowley, 'Goddess of Small Things', 17.
98. Chaudhuri, 'The Lure of the Exotic', 5.
99. Popham, 'Under Fire, but India is in my Blood', 17.
100. Rushdie, 'Imaginary Homelands', in *Imaginary Homelands*, 9–21, 10.
101. Cowley, 'Goddess of Small Things', 17.
102. Jack O'Sullivan, 'Have You Heard the One About the Oriental Fantasy?', *Independent*, 17 September 1997, 23 (main section).
103. O'Sullivan, 'Have You Heard the One About the Oriental Fantasy?', 23.
104. Interview with David Godwin.

6. Crossovers

1. Bret Easton Ellis, *Less Than Zero* (London: Picador, 1986; first published in the US in 1985), *The Rules of Attraction* (London: Picador, 1988; first published in the US in 1987).
2. Charles Bremner, 'Setting a Beast to Catch a Beastie', *The Times*, 19 November 1990, 12 (main section).
3. Jon Heilpern, 'Dressed to Kill and Bound for the Best-seller Lists', *Independent on Sunday*, 25 November 1990, 11 (main section).
4. Patrick Bateman's occasional admissions of his violent deeds are either misheard or disregarded by those to whom he confesses, for example the following conversation in a nightclub:

'Well?'

'I'm into, oh, murders and executions mostly. It depends.' I shrug.

'Do you like it?' she asks, unfazed.

'Um . . . It depends. Why?' I take a bite of sorbet.

'Well, most guys I know who work in mergers and acquisitions don't really like it,' she says. (Ellis, *American Psycho*, 206.)

5. Harvey Porlock, 'On the Critical List', *Sunday Times*, 28 April 1991, 7 (Books section).
6. Porlock, 'On the Critical List', 7. *Dirty Weekend* is a novel by Helen Zahavi (London: Picador, 1991), also subject to that week's 'review of reviews'.
7. www.panmacmillan.com/ppm/imprints/Picador.htm, accessed 27 June 2000.
8. Suzanne Moore, 'Can't Pay, Won't Pay', *Independent*, 26 September 1991, 21.
9. Interview with Peter Straus.

10. Interview with Peter Straus.
11. For the construction of this case study, I am indebted to Peter Straus, Publisher of Picador, and Gillon Aitken (Fielding's agent).
12. www.amazon.co.uk/exec/obidos/tg/stores/detail/-/books/0330332767/customer-reviews/qid=1035649491/sr=1-4/ref=sr_1_3_4/ref=cm_cr_dp_2_1/026-5624646-4387602, accessed 5 March 1999.
13. Interview with Peter Straus.
14. Cherry Norton, 'She's Successful, Attractive But Has Yet to Find the Right Man. Is it Down to Chance or, as New Study Claims, Evolution', *Sunday Times*, 7 June 1998, 17 (main section).
15. Katharine Viner, 'Suddenly, the Thirtysomething Single Woman is a Media Celebrity', *Guardian*, 11 September 1997, 2-3 (G2 section), 2. Fielding's first reference to 'Singletons' is in *Bridget Jones's Diary*, 42.
16. Viner, 'Suddenly, the Thirtysomething Single Woman is a Media Celebrity', 2.
17. Viner, 'Suddenly, the Thirtysomething Single Woman is a Media Celebrity', 2.
18. 'The Diary of Bridget Jones', *Independent*, 28 February 1995, 19 (Section 2).
19. Mentioned in Lydia Slater, 'Poignant, Funny and Truthful', *Daily Telegraph*, 8 November 1997, 15 (main section), Robert Yates, 'Bridget of Madison County', *Observer*, 31 May 1998, 20 (The Review section) and Decca Aitkenhead, 'Bridget Jones: Don't Ya Just Love Her?', *Guardian*, 8 August 1997, 17 (main section).
20. The apparent trivia of these accounts was counterbalanced by a contemporaneous manifestation: that of the journalistic 'sickness' narratives, for example Oscar Moore's *Guardian* PWA column that detailed the progressions of his AIDS, John Diamond's record of his cancer in *The Times*, and Ruth Picardie's occasional pieces about her breast cancer in the *Observer*.
21. Lydia Slater, 'Poignant, Funny and Truthful', 15.
22. Cosmo Landesman, 'Naughty Little Nietzschean', *Sunday Times*, 11 January 1998, 7 (News Review section).
23. Interview with Peter Straus. Helen Fielding, *Cause Celeb* (London: Picador, 1994).
24. Interview with Gillon Aitken. *Bridget Jones's Diary* is subtitled *A Novel*, to indicate its generic status as a novel, but is rarely quoted in full.
25. Interview with Peter Straus.
26. Joanna Pitman, 'Write On, Sisters', *The Times*, 11 October 1997, 16-17 (Metro section), 17.
27. Interview with Peter Straus.
28. Nicola Shulman, 'Some Consolations of the Single State', *Times Literary Supplement*, 1 November 1996, 26.
29. Fielding, *Bridget Jones's Diary*, front flap.
30. Interview with Peter Straus. In 1998, Picador published a 'Special gold-leaf type, commemorative-style, limited, important MILLION COPY CHARDONNAY EDITION', to celebrate the million paperback sales (London: Picador, 1998).
31. Helen Fielding, *Bridget Jones: The Edge of Reason* (London: Picador, 1999).
32. For example, Gill Hornby's 'Weight of the Single State', *The Times*, 19 October 1996, 10 (The Directory section); Kathy O'Shaughnessy's 'Authentic Tales of the Single Life', *Daily Telegraph*, 23 November 1996, 4 (Arts & Books section) and Nicola Shulman, 'Some Consolations of the Single State', 26.

33. Gill Hornby, 'Weight of the Single State', 10; Penny Perrick, 'Sex and the Single Girl', *Sunday Times*, 20 October 1996, 12 (Books section).
34. Shulman, 'Some Consolations of the Single State', 26.
35. Catherine Bennett, 'Old Girls', *Guardian*, 17 January 1998, 23 (main section).
36. In referring to the 'New Feminism', Bennett would seem to be commenting generally on the situation of feminist debate in the late 1990s, but also specifically to Natasha Walter's *The New Feminism* (London: Little, Brown, 1998). In interview, Fielding mentioned her (failed) attempt to write a Mills & Boon novel, see Slater, 'Poignant, Funny and Truthful', 15.
37. Bidisha, 'Banish these Publishing Ghettoes', *Independent*, 16 July 1998, 4 (Thursday Review section).
38. In *The Feminist Bestseller: From Sex and the Single Girl to Sex and the City* (Basingstoke: Palgrave Macmillan, 2005), Imelda Whelehan sets about this task, including a lengthy analysis of Bridget Jones and the chicklit phenomenon.
39. Amanda Loose, 'Holidays Ready Booked', *The Times*, 19 August 1998, 3 (Crème de la Crème section).
40. Mike Gayle, *My Legendary Girlfriend* (London: Hodder & Stoughton, 1998). Jamie Hodder-Williams discussed the label used by Hodder & Stoughton and then taken up by the media. (Interview with Jamie Hodder-Williams.) The *Mirror* used the strapline 'Here comes the male Bridget Jones' in a review of *My Legendary Girlfriend*, 'Now on Sale... Round-Up' on 14 August 1998, 17 (The A List section). The *Guardian* was more cynical in its comments on the 'Bestsellers' on 1 August 1998, discussing 'The much-hyped Mike Gayle – "the male Bridget Jones" (they wish!)', 11 (Saturday section).
41. Emma Forrest, 'Not with a Bang but with a Simper', *Guardian*, 31 August 1998, 9 (G2 section). She refers to Isabel Wolff's *The Trials of Tiffany Trott* (London: HarperCollins, 1998); Jane Green's *Straight Talking* (London: Mandarin, 1997); Kate Morris's *Jemima J – Single Girl's Diary* (London: Penguin, 1998); and Freya North's *Chloe* (London: William Heinemann, 1997).
42. Interview with Peter Straus.
43. Pitman, 'Write On, Sisters', 17.
44. Sutherland, *Bestsellers*, 35–6.
45. Ideas suggested by Joanne Knowles in her paper "'Hurrah for the Singletons!" 1990s Fictions of the Single Woman', at *Contemporary British Women's Writing 1960–Present Day*, University of Leicester, 1 July 2000.
46. The 'crossover' phenomenon is due to be addressed in greater detail than available here by Rachel Falconer in her forthcoming *Crossover Fiction and Cross-Reading in the UK: Contemporary Writing for Children and Adults* (London: Routledge, 2007).
47. Philip Pullman, 'Writing Children's Fiction: or You Cannot Be Serious', in Barry Turner, ed., *The Writer's Handbook 2000* (London: Macmillan, 1999), 216–18, 217.
48. Julia Eccleshare, 'A Fast Track for Children's Books', *Publishers Weekly Special Report: British Publishing 2004*, 8 March 2004, 16–18, 16.
49. James Meek, 'To 3,000 Little Fans, With Love', *Guardian*, 11 March 2004.
50. Public Lending Right, 'Wilson Topples Cookson', <http://www.plr.uk.com/trends/pressrelease/feb2004.htm>, 2004, accessed 22 May 2006; Public

- Lending Right, 'Jacqueline Wilson: UK's Most Borrowed Author for Third Year Running', [http://www.plr.uk.com/trends/pressrelease/feb2006\(1\).htm](http://www.plr.uk.com/trends/pressrelease/feb2006(1).htm), 2006, accessed 22 May 2006.
51. *Children's Writers' and Artists' Yearbook* (London: A&C Black, 2004).
 52. Julia Eccleshare, 'A Golden Time for Children's Books', *Publishers Weekly*, 18 February 2002, 20–4, 20.
 53. Robert McCrum, 'Why Eng Lit Smites Pop Culture', *Observer*, 30 January 2000.
 54. Boyd Tonkin, 'Once Upon a Time in the Marketing Department...', *Independent*, 6 November 2002.
 55. Fiachra Gibbons, 'Booker Prize: Snubbed Unknown Sweeps Giants Off Shortlist', *Guardian*, 17 September 2003.
 56. David Almond, *The Fire-Eaters* (London: Hodder Children's, 2003).
 57. Mark Haddon, *The Talking Horse and the Sad Girl and the Village Under the Sea* (London: Picador, 2005); *A Spot of Bother* (London: Jonathan Cape, 2006).
 58. Nicholas Clew, 'The Bookseller', *Guardian*, 28 June 2003.
 59. Wendy Parsons and Catriona Nicholson, '"Talking to Philip Pullman": An Interview', *The Lion and the Unicorn* 23:1 (January 1999), 116–34, 126.
 60. Melvin Burgess, *Junk; Doing It* (London: Andersen, 2003).
 61. My study *Philip Pullman, Master Storyteller: A Guide to the Worlds of His Dark Materials* (London: Continuum, 2006) explores Pullman's writing in more detail.
 62. <http://www.commonwealthwriters.com/worldreaders/haddon.html>, accessed 22 May 2006.
 63. <http://www.commonwealthwriters.com/worldreaders/haddon.html>, accessed 22 May 2006.
 64. English, *The Economy of Prestige*, 10.
 65. See Alastair Niven, 'A Common Wealth of Talent', *Booker 30. A Celebration of the Booker Prize for Fiction. 1969–1998*, London: Booker plc, 1998, 40–2.
 66. See <http://www.brookes.ac.uk/services/library/speccoll/booker.html>
 67. Whitbread Book Awards, <http://www.whitbread-bookawards.co.uk/about.cfm?page=62>, accessed 18 April 2006.
 68. Robert McCrum, 'Pullman Gives His Readers Precisely the Satisfaction They Look For in a Novel', *Observer*, 22 October 2000.
 69. <http://www.commonwealthwriters.com/worldreaders/haddon.html>, accessed 22 May 2006.
 70. An argument made by Christine Evain in '"Whatever the trick is, you have it": International Marketing of Canadian-Authored Books in Relation to Commonwealth Literary Prizes', in Guignery and Gallix, eds., *Pre- and Post-Publication Itineraries*.
 71. See my 'A Common Ground? Book Prize Culture in Europe' for a framework through which the various uses to which literary prizes are put can be understood.
 72. This peritextual marketing item is thus named and discussed with regards to its frequent use in the French literary marketplace by Genette in *Paratexts*, 8, 27–8.
 73. Justine Jordan, 'Preview: Fiction: Seconds Out', *Guardian*, 27 December 2003. The publisher conveniently changed the preview to read 'this year' rather than 'next year'.

74. David Mitchell, *Ghostwritten* (London: Sceptre, 1999); *number9dream* (London: Sceptre, 2001).
75. Lawrence Norfolk and Tibor Fischer, eds., *New Writing 8* (London: Vintage, 1999).
76. All of these writers are quoted in the *Cloud Atlas* hardback cover copy. David Mitchell, 'The January Man', *Granta 81: Best of Young British Novelists* (2003), 135–48. Earlier editions were *Granta 43: Best of Young British Novelists 2* (1993) and *Granta 7: Best of Young British Novelists* (1983).
77. Mitchell wrote about the influence of Calvino's novel on *Cloud Atlas* in a newspaper article, 'Rereadings: Enter the Maze', *Guardian*, 22 May 2004.
78. Mark Sanderson, 'The Literary Life', *Sunday Telegraph*, 7 March 2004.
79. Eileen Battersby, 'Now, For my Next Trick...', *Irish Times*, 6 March 2004; Theo Tait, 'From Victorian Travelogue to Airport Thriller', *Daily Telegraph*, 28 February 2004.
80. Neel Mukherjee, 'Dances with Genres', *The Times*, 21 February 2004.
81. Matt Thorne, 'Welcome to a World Where Fabricants Live on Soap', *Independent on Sunday*, 29 February 2004.
82. Jan Dalley's 'Rich Mix Make Man Booker Prize Final Six', *Financial Times*, 22 September 2004 reports Mitchell's publisher's comments on the positive effect of the longlisting and shortlisting of *Cloud Atlas*. Sales figures courtesy of Nielsen Bookscan.
83. Alan Hollinghurst, *The Line of Beauty* (London: Picador, 2004). One of the judges, Rowan Pelling, described the difficult decision in her article 'Only After We Went to the Loo Did the Winner Emerge', *Independent on Sunday*, 24 October 2004.
84. Hartley, *Reading Groups*; Long, *Book Clubs*.
85. Suki Dhanda, 'Our Top 50 Players', 4.
86. As announced in Louise Jury and Boyd Tonkin, 'Does Richard and Judy's Book Club Guarantee Success for These Ten Titles?', *Independent*, 10 December 2004. Carlos Ruiz Zafon, *The Shadow of the Wind* (London: Weidenfeld & Nicolson, 2004); Audrey Niffenegger, *The Time Traveler's Wife* (London: Jonathan Cape, 2004); Andrew Taylor, *The American Boy* (London: Flamingo, 2003); Justin Cartwright, *The Promise of Happiness* (London: Bloomsbury, 2004); Karen Joy Fowler, *The Jane Austen Book Club* (London: Viking, 2004); William Brodrick, *The Sixth Lamentation* (London: Time Warner, 2003); Jodi Picoult, *My Sister's Keeper* (London: Hodder & Stoughton, 2005); Paula Byrne, *Perdita: The Life of Mary Robinson* (London: HarperCollins, 2004); and Chris Heath, *Feel* (London: Ebury Press, 2004).
87. Quoted in Louise Jury, '£50,000 Buys Me Time, Says Booker Winner Hollinghurst as He Takes a Break from Writing', *Independent*, 21 October 2004. Yann Martel, *Life of Pi* (Edinburgh: Canargate, 2002).
88. Giles Hattersley, 'She's Choosing Your Books', *Sunday Times*, 13 August 2006.
89. Leo Hickman and Grundy Northedge, 'The G2 Graphic: The Publishing Industry', *Guardian*, 10 October 2005. The actual sales figures are slightly complicated because the cheaper paperback edition of the book was only published very shortly before it was featured on Richard & Judy. Sales figures from Nielsen Bookscan.
90. 'Literary Lion with a Line to Richard and Judy', *Sunday Times*, 24 April 2005.

Conclusion: Writing Beyond Marketing

1. Sage, 'Living on Writing', 267.
2. Zadie Smith, 'The Waiter's Wife', in *Granta 67: Women and Children First*, Autumn 1999, 127–42; 'Stuart', in *The New Yorker*, 27 December 1999 and 3 January 2000, 60–7.
3. Benedicte Page, 'Chewing up the Past', *The Bookseller*, 15 October 1999, 38.
4. *Book Sales Yearbook 2002. Book 2: The Year in Detail: Subjects, Books, Authors* (London: Bookseller Publications, 2002), reported *White Teeth* as the second bestselling paperback fiction title by volume in 2001, 44.
5. Roger Tagholm, 'Something to Get Your Teeth Into', *Publishing News*, 12 November 1999, 18.
6. *The Bookseller*, 10 September, 1999, front cover.
7. *The Bookseller*, 10 September, 1999, inside front cover. The biography reads, 'Zadie Smith is in her early twenties and lives in North-West London. *White Teeth* is her first novel.'
8. See Janine di Giovanni, 'Poached, Lunched and Published', *The Times*, 8 December 1997, 16; David Rennie, 'Finals Chapter', *Daily Telegraph*, 11 December 1997, 27; and Cole Moreton, 'Some Kind of Success', *Independent on Sunday*, 4 January 1998, 26 (The Sunday Review section).
9. Alex Renton, 'Next Big Hype', *Evening Standard*, 4 January 2000, 25.
10. Sam Wallace, 'Cutting Her Teeth with a Book Deal', *Daily Telegraph*, 15 January 2000, 18 (main section); Simon Hattenstone, 'White Knuckle Ride', *Guardian*, 11 December 2000, 6–7 (G2 section), 7.
11. Zadie Smith, *The Autograph Man* (London: Hamish Hamilton, 2002).
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