



## The Women's Print History Project

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### Collected, Catalogued, Counted (feat. Kirstyn Leuner), *The WPHP Monthly Mercury*

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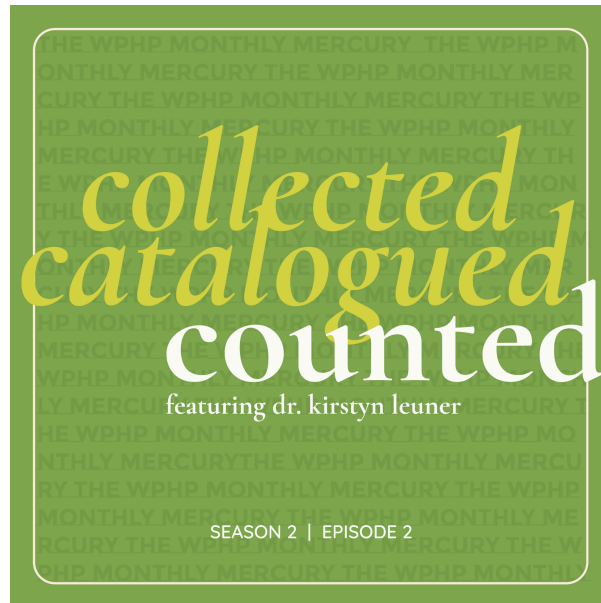
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# Collected, Catalogued, Counted (feat. Kirstyn Leuner)

*Kate Moffatt and Kandice Sharren*



In 2016, Dr. Kirstyn Leuner shared data from her project, *The Stainforth Library of Women's Writing*, with the WPHP — in particular, the Virtual International Authority Files she and her team had attached to their person records. She is, in fact, the reason the WPHP attaches VIAF records to our person records: they allow us to untangle and create data space for both well-recovered women writers and those women whose recovery is often piece-meal, and particularly supported by their inclusion in digital projects like *The Stainforth Library of Women's Writing* and *The Women's Print History Project*.

In Episode 2 of the second season of *The WPHP Monthly Mercury*, “Collected, Catalogued, Counted,” Dr. Kirstyn Leuner joins us to chat all things Stainforth, databases, and cataloguing, including the kinds of data her team has been working with and collecting, the project decisions that have had to be made along the way, the hidden and not-so-hidden gems the Stainforth catalogue contains, and the many commonalities our projects share in their efforts to recover women writers of the eighteenth and nineteenth centuries. In Leuner’s words,

*The Stainforth Library of Women's Writing* is an online bibliographical resource designed to encourage researchers, students, and bibliophiles to explore thousands of lesser-known women writers and editions published between the 16th and 19th centuries. General editors of the project are Leuner, Deborah Hollis (CU-Boulder), and Kate Ozment (Cal Poly Pomona). The heart of the Stainforth project is a searchable, TEI-encoded **digital edition** of Francis Stainforth’s 746-page manuscript library catalog in which he lists the contents of his enormous private library. **Francis Stainforth** (1797–1866) was an Anglican curate of London-area parishes, and his book collection is the largest known private library of Anglophone women’s writing collected in the nineteenth century containing 7,122 editions (~8,000

volumes) and approximately 2,800 writers. While we have not yet found a documented narrative in which Stainforth explains his rationale for collecting the library, we have substantial evidence of his principles as a serious collector and cataloger of women's writing, his respect for authors of diverse religious, cultural, and social backgrounds, and his project to make their identities known.

Many of these authors and texts are rarely studied because they are difficult to research and they fall outside of traditional expectations for women's writing in the long 18th and 19th centuries. There is very little prose fiction in the library, the genre most often associated with women writers of these periods. Instead, Stainforth focused on collecting poetry, drama, publications in periodicals, spiritual writing, children's literature, non-fiction prose, literary annuals, and more. Stainforth's library includes women writers, collaborators/coauthors, editors, translators, composers, and book makers of various kinds, and his collection includes a large number of marginalized women authors including poor and working-class women, those writing about their disabilities, Quakers, Jews, women of color, children, survivors of assault, women who survived incarceration, and queer writers. The [digitized catalog](#) and its related projects, such as person records, the [book hunt](#), [blog](#), and [teaching page](#), demonstrate not only how many women who published have gone unnoticed, but also how narrow the frame is that scholars have historically applied to the panorama of women's writing and how much wider we can spread our curiosities and studies in the field. This project is an ongoing collaboration and a [team editorial effort](#).

Join us for a behind-the-scenes look at *The Stainforth Library of Women's Writing* and more than a few exclamations about Stainforth (collector of stamps, shells, and women's writing), the two Alicia Lefanus (an [aunt](#) and [niece](#)), and the joys and challenges of working on digital projects about women's book history in this month's episode.

## Guest

**Dr. Kirstyn Leuner** is assistant professor of English at Santa Clara University with focuses in digital humanities and women's book histories of the long eighteenth century. She is director and editor-in-chief of *The Stainforth Library of Women's Writing* (<http://stainforth.scu.edu>) and is excited about forthcoming articles in *Studies in English Literature 1500-1900* and *Huntington Library Quarterly*, both of which relate to the Stainforth project. Tweet her [@KLeuner](#) and ask about Stainforth, library catalogs, letterpress printing, teaching, or favourite trails and climbing areas. If you find a book with a Stainforth bookplate, submit [this form](#). Stainforth on!

## WPHP Records Referenced

[Behn, Aphra](#) (person, author)

[More, Hannah](#) (person, author)

[Inchbald, Elizabeth](#) (person, author)

[Centlivre, Susanna](#) (person, author)

[Landon, Letitia Elizabeth](#) (person, author)

[Sacred Dramas](#) (title, first edition)

*Fisher's Drawing Room Scrap-book* (title)

Smith, Charlotte (person, author)

Smith, Charlotte Turner (person, author, engraver, and introducer)

## Related Stainforth Entries

Barnes, Esther. "The Disengaged Fair" (1796). <https://stainforth.scu.edu/catalog/title/?id=339>. Person record <https://stainforth.scu.edu/catalog/person/?id=4200>

Thomas Bentley's *Monument of Matrones* (1582) is listed in the acquisitions section under *Lamps of Virginitie* <https://stainforth.scu.edu/catalog/title/?id=3590>, and in the Wants list here <https://stainforth.scu.edu/catalog-transcription/?pg=516>. The strikethrough indicates that he acquired it.

Butler, Fanny Kemble. *Francis The First*. <https://stainforth.scu.edu/catalog-transcription/?pg=65>. Person record <https://stainforth.scu.edu/catalog/person/?id=4181>

*Fisher's Drawing Room Scrap Book 1832-1849* <https://stainforth.scu.edu/catalog-transcription/?pg=161>

Lefanu, Alicia (niece) *Rosara's Chain* (1812) <https://stainforth.scu.edu/catalog/title?&id=3690>; Person record <https://stainforth.scu.edu/catalog/person/?id=4415>

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More, Hannah. *Sacred Dramas* <https://stainforth.scu.edu/catalog/title?&id=4387>

Menken, Adah Isaacs. "Spirit Vision" <https://stainforth.scu.edu/catalog/title?&id=4133>; Person record <https://stainforth.scu.edu/catalog/person/?id=5095>

Moss, Celia and Marion. *Early Efforts* (1839). <https://stainforth.scu.edu/catalog/title/?id=4476>

Poyntz, Anne B. *Je ne çai quoi* (1769) <https://stainforth.scu.edu/catalog/title/?id=3347>

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*WorldCat*

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Leuner, Kirstyn. "Restoring Authority for Women Writers: Name Authority Records as Digital Recovery Scholarship" in *Huntington Library Quarterly*, vol. 84, no. 1, Spring 2021, pp. 13–26.

Leuner, Kirstyn. "Dynamic Cross Reference Links in Catalog Browsing." *The Stainforth Library of Women's Writing*, February 2020, <https://stainforth.scu.edu/dynamic-cross-reference-links-in-catalog-browsing/>. Accessed 21 July 2021.

*The Monument of Matrones*. Compiled by Thomas Bentley. Henry Denham, 1582.

Moss, Celia and Marion. *Early Efforts. A Volume of Poems by the Misses Moss, of the Hebrew Nation. Aged 18 and 16*. London, 1839.

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## Further Reading

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"Physical Description of the Manuscript." *The Stainforth Library of Women's Writing*, <https://stainforth.scu.edu/physical-description-of-the-manuscript/>. Accessed 22 July 2021.

00:00:00		[music playing]
00:00:08	Kate Moffatt (co-host)	Relatable. Relatable content right here, Kirstyn. [laughs]
00:00:11	Kirstyn Leuner (guest)	Yeah we need a support group. [all laugh]
00:00:15	Kandice Sharren (co-host)	Hello and welcome to <i>The WPHP Monthly Mercury</i> , the podcast for <i>The Women's Print History Project</i> . The WPHP is a bibliographic database that collects information about women and book production during the eighteenth and nineteenth centuries. My name is Kandice Sharren—
00:00:32	Kate Moffatt (co-host)	and I'm Kate Moffatt—
00:00:33	Kandice Sharren (co-host)	and we are longtime editors of the WPHP and the hosts of this podcast. This season we have some exciting special guests to interview, new research to share, and more stories to tell. Join us every third, Wednesday of the month, to learn more about the history of women's involvement in print.
00:00:53		[music playing]
00:01:01	Kate Moffatt (co-host)	<i>The Women's Print History Project</i> is a big project. Its scope covers an entire century, multiple countries, and women in various roles in the book trades. Its size and scope is made possible by other smaller and more targeted projects. We've talked a bit about some of these sources in past episodes, especially Episode 6, "Mind the Data Gaps", but what we haven't talked about are the relationships that we've fostered with other projects during our work on the WPHP and how those relationships have impacted how we collect and create data.
00:01:32	Kandice Sharren (co-host)	Dr. Kirstyn Leuner is the director of one of those projects, <i>The Stainforth Library of Women's Writing</i> . Over the course of our first season, we talked a fair bit about our title records and our firm records and the processes of creating and maintaining those in a fair amount of detail. Our person's records have gotten a little less attention, but they've gone through similar updates and adjustments—many of them inspired by Kirstyn's work on identifying the women writers named in <i>Stainforth's</i> catalogue. When the WPHP began, we

had seven fields in our person records. First name, last name, title, date of birth, place of birth, date of death, and place of death.

- 00:02:09 Kandice Sharren (co-host) Our current person records have evolved to have 14, including links to their *Wikipedia* pages, if they exist, an image and their VIAF record. In particular, our addition of VIAFs, or, Virtual International Authority Files, to our person records was a choice we made following a conference presentation that Kirstyn gave, which has now been published as of last week as "Restoring Authority for Women Writers: Name Authority Records as Digital Recovery Scholarship" in *Huntington Library Quarterly*. She also very kindly gave us her data to help us clean up our person records, saving us months if not years of work.
- 00:02:51 Kate Moffatt (co-host) So today we're very excited to share that Dr. Kirstyn Leuner has joined us to chat about her project and her strategies for researching women writers. Dr. Leuner is assistant professor of English at Santa Clara University, with focuses in digital humanities and women's book histories of the long eighteenth century. She is director and editor-in-chief of *The Stainforth Library of Women's Writing* and is excited about forthcoming articles in *Studies in English Literature 1500-1900* and *Huntington Library Quarterly*, both of which relate to the *Stainforth* project. Tweet her @KLeuner and ask about Stainforth, library catalogues, letterpress printing, teaching, or favourite trails and climbing areas. If you find a book with a Stainforth bookplate, Kirstyn would love to know about it. Stainforth on!
- 00:03:36 Kandice Sharren (co-host) Kirstyn's project, *The Stainforth Library of Women's Writing*, is an online bibliographical resource designed to encourage researchers, students, and bibliophiles to explore thousands of lesser known women writers and editions published between the sixteenth and nineteenth centuries. General editors of the project are Leuner, Deborah Hollis at CU Boulder, and Kate Ozment at Cal Poly, Pomona. Stainforth's library includes women writers, collaborators, co-authors editors, translators, composers, and bookmakers of various kinds.
- 00:04:09 Kandice Sharren (co-host) And his collection includes a large number of marginalized women authors, including poor and working class women, those writing about their disabilities, Quakers, Jews, women of colour, children, survivors of assault, women who survived incarceration, and queer writers. The digitized catalogue and its related projects, such as person records, the book hunt blog, and teaching page demonstrate not only how many women who published have gone unnoticed, but also how narrow the frame is that scholars have

historically applied to the panorama of women's writing and how much wider we can spread our curiosities and studies in the field.

- 00:04:48  [music playing]
- 00:05:00 Kandice Sharren (co-host) So Kirstyn, welcome! And thank you so much for taking the time to talk to us about your project. We just want to start off with a super basic question, which is, who was Stainforth and how did you discover him, get interested in him, come across him?
- 00:05:19 Kirstyn Leuner (guest) Well, first of all, thank you so much for having me on this podcast. This is just an absolute delight to talk about Stainforth and to share my research on him and on his manuscript with a wider audience. So Francis Stainforth was born in 1797 and he died in 1866, and by profession, he was an Anglican curate. So he was a soldier first in the British army in India, before he went to seminary, and he married his first wife, Elizabeth, while he was serving in the cavalry and they had four children together, a son, Francis George, and three daughters.
- 00:05:56 Kirstyn Leuner (guest) And in 1827 his family returned to England. His first wife died in 1831 and then seven years later, he married another Elizabeth [Kandice laughs], Elizabeth Ruffin, and they had two more sons together, both were also named Francis. So there were three Francis's [Kate and Kandice laugh] in the family. And in 1828, he returned from India and immediately entered seminary in Cambridge. And then it wasn't until 1834 that he was ordained as a priest. So he served in a bunch of different curacy positions, but his last two, the ones in St. Pancreas in London, and then finally he finished his career at All Hallows Staining in London.
- 00:06:41 Kirstyn Leuner (guest) He was there until he died in 1866. And then when died, the family had to surrender the home because it was provided by the state. So while he was a curate by profession, evidence really suggests that his passion was probably partly in the church, but also *really* was about collecting. And not just collecting, but also cataloguing, so about both gathering physical items, but also documenting what he had.
- 00:07:13 Kate Moffatt (co-host) Sounds like my kind of guy.
- 00:07:14 Kandice Sharren (co-host) Yeah. [all laugh]



00:07:17 Kirstyn Leuner (guest) If you head over to *Wikipedia*, what you would first learn is that he was really well known for his interest in philately, or, stamp collecting. And he actually helped found the Royal Philatelic Society of London—

00:07:30 Kandice Sharren (co-host) Oh, wow—

00:07:31 Kirstyn Leuner (guest) and donated his own personal stamp collection to help create the first published edition of stamps in English. And that was in 1852. And he also, we were delighted to discover when we first started researching him, was wildly excited about shells.

00:07:51 Kate Moffatt (co-host) Oh! [laughs]

00:07:52 Kirstyn Leuner (guest) He also collected shells and mollusks and was so into mollusks that he donated his shell collection to help create a guide to mollusks edited by L.A. Reeve.

00:08:05 Kandice Sharren (co-host) Wow! [Kate laughs]

00:08:06 Kirstyn Leuner (guest) Yes. And he did such a beautiful job with his donation to this guide that he has a mollusk named after him. So—

00:08:15 Kandice Sharren (co-host) Oh my goodness. Goals! [all laugh]

00:08:17 Kirstyn Leuner (guest) Right! Yes, absolutely. So this is all leading up to, of course, to say that he's a consummate collector and he really loves to catalogue. He really likes the details. And our project has gone to great lengths to document his collecting of women's books. So, in addition to stamps and shells, which he apparently had in his house [Kandice laughs], he had over 8,000 *volumes*—

00:08:46 Kandice Sharren (co-host) Oh wow—

00:08:47 Kirstyn Leuner (guest) of women's writing lining the shelves and probably all of the counter space [all laugh] of his rectory in All Hallows Staining. And so he's got this *massive* collection of books. And just for comparison, there was an exhibit in the 1892 Chicago World Fair called "The Women's Library." You know, this is a World's Fair, right? It's just, it's meant to be extravagantly enormous. And Stainforth's

collection was either equal to, or larger than that collection of books. So it's just crazy big.

- 00:09:27 Kate Moffatt (co-host) Wow.
- 00:09:28 Kirstyn Leuner (guest) And in that library we count 7,122 separate editions. And then also we've identified over 2,800 unique writers.
- 00:09:41 Kandice Sharren (co-host) Oh wow.
- 00:09:42 Kirstyn Leuner (guest) All of whom are women.
- 00:09:43 Kate Moffatt (co-host) Amazing.
- 00:09:44 Kirstyn Leuner (guest) Yeah. So I got interested in Stainforth when I worked with his giant library catalogue as a graduate student at CU Boulder. During my PhD, I had a research fellowship in Special Collections to read as much as I could of the women poets of the *Romantic Period Collection*, which is a collection of five 5 to 600 books that they have in their collection. And the Stainforth Library catalogue was included in this collection because it described so many of these poets.
- 00:10:22 Kandice Sharren (co-host) Oh, cool.
- 00:10:23 Kirstyn Leuner (guest) And so one day I was just hanging out at my reading desk, doing my thing, and Debbie Hollis, who is the director of Special Collections, and who later came to be my first co-editor on the project, just brought this massive manuscript over and plopped it down on the desk—of course, very gently in the cradle [all laugh]—and said, “What do you make of this? We've had this manuscript for a number of years, but we haven't spent time really identifying why it's special. And you are a Romanticist, that's why we've invited you to read in this collection. Can you help us understand the value of this manuscript?”
- 00:11:02 Kirstyn Leuner (guest) And as soon as I dug into it, it flipped the lid off the top of my head. And I was like, “holy moly, there are so many names in here that I don't recognize in this literary period that I'm studying, I don't recognize these names. These are all

women writers. I don't recognize these titles." I had a hunch that not just Romanticists but also Early Modernists, long eighteenth century scholars, Victorianists would really see a whole new view of our field just by looking at this catalogue.

- 00:11:34 Kate Moffatt (co-host) That's amazing. That is the best origin story [all laugh]. So you're looking at this manuscript and or this catalogue. Tell us about the catalogue itself, how many books are in it? You've mentioned there's certain amounts of volumes. Do you know how many volumes there are versus books? And what kinds of information does it provide? What does it actually give you? You mentioned it gives you author's names, which I find amazing because catalogues don't always give you full names by any means. We've tried to use them for the WPHP. Tell me more about this catalogue.
- 00:12:05 Kirstyn Leuner (guest) To describe it in general, the catalogue contains a historical picture of the field that, really, I felt was missing from existing scholarship. It's a collection of books that Stainforth valued and was able to acquire. Mostly, like ninety-nine percent of them are by women writers. So it really shows what you could find in the nineteenth century. It's not a collection of books that a group of twentieth or twenty-first-century editors gathered and selected and decided to accumulate and publish in a bibliography.
- 00:12:41 Kirstyn Leuner (guest) And one really interesting thing is that it also doesn't represent our current presumptions about long eighteenth-century or early nineteenth-century writing in that there are almost no novels—
- 00:12:54 Kate Moffatt (co-host) Oh!—
- 00:12:56 Kirstyn Leuner (guest) in this catalogue. So it's fascinating for those reasons, but to give you the nitty gritty, we did an editions count. This editions count was done twice because as much as you can read it like a database it's fairly regular, right?
- 00:13:15 Kirstyn Leuner (guest) Each entry contains a shelf mark, an author name, a title, an edition number, or the place where it was published, which Stainforth also uses to track editions, a publication year, sometimes a book format. As much as it looks super consistent, it's not entirely linear. And it's sometimes really messy, right? As manuscripts are.

00:13:40 Kandice Sharren (co-host) Yup!

00:13:41 Kirstyn Leuner (guest) So, we did this count twice [all laugh] to try to really understand the contents of this library. And so I have to give a shout out to Kayla Egan and also to Dana de Sopo who were just magnificent counters in this project. So we have counted between our two tries at counting, we count 7,122 unique editions—

00:14:04 Kandice Sharren (co-host) Oh wow—

00:14:05 Kirstyn Leuner (guest) that are mentioned in the catalogue.

00:14:06 Kate Moffatt (co-host) Oh wow.

00:14:07 Kirstyn Leuner (guest) Yeah. He does also say how many volumes, sometimes, are in that edition. So the volume number reflects what we were able to guess or surmise by adding those volumes into the edition count. But it's not as accurate as the edition count. The edition count is really what we can hang our hats on. And the catalogue itself is 746 pages long.

00:14:32 Kate Moffatt (co-host) Wow [laughs]. So it's hefty.

00:14:34 Kirstyn Leuner (guest) Yeah. It's got heft. It is broken into two major sections. So the first 510 pages show the editions that we believe Stainforth owned that he was able to acquire and own in his house. And then the last section is called "The Wants" section. He actually writes that on a page "wants." And this is his wishlist.

00:14:59 Kate Moffatt (co-host) Wow, cool! [all laugh]

00:15:00 Kirstyn Leuner (guest) Oh yeah! That's about 240 pages. And I have to tell you, part of the origin story of this project was after Debbie set this book down on the table in Special Collections, I was looking through it with another librarian named Greg Roble and Greg and I had this amazing Indiana Jones moment [all laugh] where we're looking through the acquisition section, and then all of a sudden we get to about the middle or the last third of the book, and the writing is upside down.

- 00:15:30 Kirstyn Leuner (guest) And we were like, "What is this!?" [all laugh]. And we thought we had found this really secret book within a book, but it turns out it's just a *tête-bêche*. Right? So it's a head to toe book. So the acquisitions, if you flip through the book, when you get to page 509, you get to the end of the catalogue of books that he collected. But If you flip the book over and turn it around so that the back cover is now the front cover and it appears to be upside down, and you open it, you have a new title page.
- 00:16:05 Kate Moffatt (co-host) Wow.
- 00:16:06 Kirstyn Leuner (guest) And it tells you his wishlist. And so his wishlist also, in Stainforth style, is organized into sections. So he broke it down into British Writers, American Writers, Plays Wanted, and Literary Annuals. So we know even from his section titles, that he was interested in both the writers or the people behind these books. And he also is interested in genre, right—genre and form. So that's kind of a basic physical description of the catalogue.
- 00:16:41 Kandice Sharren (co-host) Wow. Awesome.
- 00:16:42 Kate Moffatt (co-host) It sounds amazing. [all laugh]
- 00:16:44 Kandice Sharren (co-host) Imagine just having someone hand that to you as a gift and being like, "Have fun!" [all laugh]
- 00:16:50 Kirstyn Leuner (guest) That's exactly what it was like. And as you both know—as we all know—when you have a good relationship with a Special Collections librarian, they know what *you're* interested in and they can point you to things that you never would've found otherwise. And it just becomes this really brilliant collaboration. And then, add people who are curious and who have great senses of humour, and all of a sudden, all hell has broken loose in Special Collections. [all laugh]
- 00:17:21 Kandice Sharren (co-host) Which is what we always want. [all laugh]
- 00:17:23 Kirstyn Leuner (guest) We all needed to be shushed heavily that day. [all laugh]

- 00:17:27 Kandice Sharren (co-host) So you mentioned that there's not very many novels in this catalogue that you encountered because you were looking specifically at romantic women's poetry and it was part of that collection. So what genres, besides poetry obviously, do we find in the catalogue?
- 00:17:48 Kirstyn Leuner (guest) It's heavily populated by poetry, nonfiction prose, spiritual writing of many kinds, drama, lots of drama, and travel writing. Those are some of the major descriptors. There's also quite a bit of children's literature in there. And the children's literature is fun because—and you can find a lot of these books just by fiddling around in *Google Books*—they have these wonderful illustrations,
- 00:18:20 Kirstyn Leuner (guest) that's where you see a lot of colour entering into books. So, really, the variety of genres is very wide and we have this perception, and maybe I'm wrong, that there is a prevailing perception that eighteenth-century writing, at least the stuff that we see popular, like Mary Shelley and Jane Austen, is fiction.
- 00:18:43 Kirstyn Leuner (guest) And there's this whole universe of poetry and spiritual verse and non-fiction and epistolary writing that women were producing that Stainforth catalogued. And none of these names look familiar and none of these titles look familiar, but if you let yourself fall down the rabbit hole of researching them, you're in this whole other world that I feel like our field just can't see the periphery. It's really neat.
- 00:19:14 Kandice Sharren (co-host) Yeah. That's definitely what we found working on the WPHP too—
- 00:19:18 Kate Moffatt (co-host) Absolutely—
- 00:19:18 Kandice Sharren (co-host) there's a lot more than just the fiction. Thousands and thousands and thousands. [laughs]
- 00:19:24 Kate Moffatt (co-host) And as soon as you start looking, you find more and more and more and more and more. They lead to others, right? And it's just like a massive world opens up so long as you find the door in.
- 00:19:35 Kirstyn Leuner (guest) Yeah. Well, and I also wanted to add that going along with the WPHP authorship, we think that the way that Stainforth interpreted authorship was really, really wide. And it encompasses everything from editing, to someone who was a translator, to someone who wrote music, to someone who

collaborated on a musical production with their husband and they wrote the score—

- 00:20:03 Kandice Sharren (co-host) Oh, wow.
- 00:20:04 Kirstyn Leuner (guest) Yeah. And their husband wrote the text and their students performed it.
- 00:20:10 Kate Moffatt (co-host) Wow. That's really cool.
- 00:20:11 Kirstyn Leuner (guest) Yeah. And we also found evidence of women printers who are in this collection. So it's a very, very broad conception of authorship. And, another thing too, is that he also really celebrates collaborations. So if there is a case where two writers work together and one was a husband and the other was the wife, it's still included even though there's a male author in there.
- 00:20:42 Kirstyn Leuner (guest) And he records the male author's name. It's not solely a women's bibliography. There are collaborations among sisters and he always records both sisters. And there will often be one sister that's well published and another one that's not as well published, but he'll get them both in there with their own separate records in some way. So it's really interesting to see the lengths that he goes to show breadth, if that makes sense.
- 00:21:15 Kandice Sharren (co-host) Yeah. That does. So that's an interesting question in terms of how you are handling all these different types of people and relationships. And I want to come back to the people that you've identified in this database in a second, but first I just want to do one more question about the catalogue itself; on your website, you have a TEI encoded digitization of the catalogue, correct?
- 00:21:42 Kirstyn Leuner (guest) Yes.
- 00:21:42 Kandice Sharren (co-host) So I was just wondering if you could speak a little bit about the process of digitizing that, transcribing it, creating the TEI markup. So what kinds of decisions did you have to make while doing that? And why did you think that was an important thing to make available?

00:22:04 Kirstyn Leuner (guest) Oh my goodness.

00:22:06 Kandice Sharren (co-host) [laughs]. Sorry. Big question.

00:22:08 Kirstyn Leuner (guest) No, it's okay. So one thing I want to emphasize about this project is that it has been in progress since 2013. So when you ask what decisions we made [Kandice laughs]—I can't even begin to list them. I can categorize them for you [all laugh], but we have a 7-year-old Slack feed that documents all of them [Kandice laughs]. And without that record—which Slack is currently holding hostage and I have to pay them to get some of our data back—

00:22:41 Kate Moffatt (co-host) What!

00:22:42 Kandice Sharren (co-host) Oh no! [laughs]

00:22:43 Kirstyn Leuner (guest) Yeah. And this is another thing that we've learned in this project is how important documentation is, right?

00:22:50 Kandice Sharren (co-host) Yeah.

00:22:51 Kirstyn Leuner (guest) Because these projects just go on for so long. They never end. New things come up all the time. And the number of questions that we ask and that we actually solve are probably pretty few. The number of questions and problems that we've encountered that we document and hold for later for when we either have the means or the bandwidths or the people, or it's the right time to address them—

00:23:17 Kirstyn Leuner (guest) Maybe we're not working on that part of the project right now, that's just not what we're doing right now. We're doing something else. But we are brainstorming and collaborating until you're generating all these wonderful ideas and you've gotta write them down or they're just gone, right?

00:23:30 Kate Moffatt (co-host) Yeah. Relatable. Relatable content right here, Kirstyn. [all laugh]



- 00:23:34 Kirstyn Leuner (guest) Yeah. I know I am among friends. So the kinds of questions that we encountered specifically relating to the TEI were originally—and this is *really* basic—but I think everyone who has a big project who's thinking about TEI and coding should ask yourself: do you really have to? What do you *gain* from doing this? And for us, it was really important because what we have here is a catalogue that we want to facilitate searching on.
- 00:24:07 Kirstyn Leuner (guest) And by adding that infrastructure, that tagging infrastructure, it will enable us to make this data more searchable, more accessible, more combinable with other projects, more legible to other scholars—it will help preserve it. It was really important for us to maintain not only the content, but the structure of Stainforth's catalogue. And our goal from the get go, and we got really close to getting there, was to have it edited and searchable by *18th-Connect*. It was always one of our goals and we submitted it for peer review to *18thConnect* last summer.
- 00:24:47 Kirstyn Leuner (guest) So hopefully that's not in the distant future. So again, we decided very early on that TEI encoding was important to us for all of those reasons. Now, once we decided that we were going to do that, we had to find a way to bend the TEI to our will because it doesn't naturally want to make bibliography entries. It doesn't want to do it. They're not paragraphs. We had to find a way to encode these units inside of which there were Bibl, or B-I-B-L, bibliographical entries repeated over and over and over. And that was really tricky.
- 00:25:30 Kirstyn Leuner (guest) We did find a way to do it, but it was really hard. And so I'm really proud of what we've been able to do. So, with the TEI, I used it as an opportunity to list all of our editors just make sure that we use that as a way to document everyone—
- 00:25:50 Kate Moffatt (co-host) Nice—
- 00:25:51 Kirstyn Leuner (guest) who's contributed to the project, use it as a way to describe the manuscript. And that's also where you'll find all of our person records, all of the data that editors have added to describe the people that are in this catalogue. And right now, in fact, the TEI file is one of the best ways to see everything that's in this catalogue in a structured and searchable way.
- 00:26:15 Kate Moffatt (co-host) It sounds fantastic.

- 00:26:17 Kandice Sharren (co-host) What kinds of things have you tagged in the TEI? So you have people I'm assuming? Titles?
- 00:26:23 Kirstyn Leuner (guest) Yeah. So we tagged everything [all laugh]. So one thing to understand is that, so every project has to have a mission and a limit, right? And so our primary mission and limit is to describe the catalogue proper. That's the heart of this. We're not trying to recreate *Orlando*. We're not trying to do what *The Women's Print History Project* is doing. We are building a TEI file in a database that describes the catalogue.
- 00:26:55 Kirstyn Leuner (guest) So every entry is marked by its page number and its line number. And then we transcribed the entry, we've tagged the shelf marks. We've used those tags to reproduce a model of the library organized by shelf mark.
- 00:27:14 Kandice Sharren (co-host) Oh!
- 00:27:15 Kirstyn Leuner (guest) We tagged names. There's the transcribed name and then there's the editorial name, right? So those will be different because sometimes Stainforth made mistakes, believe it or not. We tagged dates. We tagged the editions, we tagged publication year, publication place. I'm just scrolling through our TEI [Kandice laughs] to queue myself while I'm answering this question.
- 00:27:42 Kirstyn Leuner (guest) Let's see there's place name, we tagged formats. So all kinds of things. And you can see all these fields, actually, if you go onto the website, [stainforth.su.edu](http://stainforth.su.edu) and you click on the advanced search form, you can see all the different things that you can search under—all those are things that we've tagged. So that's, that's part of how this is related to the gooey, right? The user interface.
- 00:28:09 Kate Moffatt (co-host) I'm fascinated by how much information is in the catalogue. I am so astonished because we've tried so many times to use catalogues for the WPHP, but so many catalogues that exist have very limited information. It gives you the format, the price, three words of the title, and maybe a last name of the author. [all laugh]
- 00:28:30 Kirstyn Leuner (guest) Well, and this isn't to say that Stainforth reliably provides all the information that you want, right? So each of these titles is often an abbreviated title. If you compare the titles in his catalogue with the titles in say, *WorldCat*, you get two very different answers, but there's enough in his title for you to recognize what it is.

00:28:53 Kate Moffatt (co-host) Right.

00:28:54 Kirstyn Leuner (guest) Nine times out of ten. Another thing that we've tagged that I'm kind of proud of, and that looks really cool in our user interface is the cross references.

00:29:01 Kate Moffatt (co-host) Oh!

00:29:02 Kirstyn Leuner (guest) So he has—I can't remember the number, but I blogged about it—he has a huge number of cross-references and we went and encoded those in the TEI so that you could see in his records which names and which titles he took the trouble to create a cross-reference too, and what the target is—

00:29:24 Kandice Sharren (co-host) Wow.

00:29:25 Kirstyn Leuner (guest) And then on the actual HTML page, those are hyperlinks so that you can—

00:29:30 Kate Moffatt (co-host) Beautiful—

00:29:31 Kirstyn Leuner (guest) follow his cross reference in the manuscript to see where it leads you. And we have found all kinds of cool things just by playing around in the cross references. So we've found authors that were research rabbit holes. I found with my Research Assistant at the time, Danna D'Esopo, I found the book that I'm currently writing an article on there, a really generative, playful space to investigate what Stainforth's brain was up to. So there's a lot in our encoding.

00:30:00 Kirstyn Leuner (guest) Again, when you look at the catalogue, it looks very linear and very structured and straightforward, but it's more complicated than it appears at first. And if you let yourself be curious with it and play with it, you're going to find yourself discovering names and titles and having questions that you never thought you'd find yourself asking no matter what field you're in.

00:30:24 Kandice Sharren (co-host) Amazing. So you just referenced finding a specific book that you're writing an article on right now. And I remember this is a very, very vivid memory for me, speaking of being shushed in libraries [all laugh]—

- 00:30:36 Kirstyn Leuner (guest) I know exactly what you're going to say.
- 00:30:39 Kandice Sharren (co-host) Yeah. I remember sitting at a table with you in the Folger Library during the Women's Book History symposium that we both attended in—I think that was 2019. It was that one, right? And I watched you find a book with Stainforth's book plate at the front of it and the librarians and everyone else in the room was not very happy [all laugh] about that find, but we were both thrilled.
- 00:31:08 Kandice Sharren (co-host) So can you talk a little bit about this process of using the catalogue to track down the specific books that are named in it, but especially the specific copies of books that belong to Stainforth. And I mean, besides being really exciting and cool [Kirstyn laughs], what do you see the value of locating Stainforth's copies of these books as being, why are you trying to track these down?
- 00:31:32 Kirstyn Leuner (guest) So first of all, Kandice we absolutely did get shushed and it was one of the highlights, I have to say, that you and I would be in the Folger together getting in trouble over a book lead [all laugh]. And so the book I was looking at at that moment was Thomas Bentley's *Monument of Matrones*. And one thing that's very true about this book is that when Stainforth's collection went to auction, after he died in 1866, this book sold for the most money; it was the most valuable book—
- 00:32:03 Kandice Sharren (co-host) Oh!—
- 00:32:04 Kirstyn Leuner (guest) in his library. It's gorgeous. And I thought I would never get to see it in person. And so of course I was doing a disco probably like 45 minutes before the reading room was supposed to close and I called you over and you discoed too [all laugh]. It was very exciting. And there's always this excitement when you open a book and you find his book plate. So his book plate is really easy to spot. It's usually the way that we find these books. It has a shield in its centre, and it has some stripes on the shield, and above it is a hand holding the hilt of a sword.
- 00:32:41 Kirstyn Leuner (guest) And then below the shield, it says 'non deficit alter', which loosely translates to 'not one fails.' And so it's an allusion to Virgil's *Aeneid* and the description of the golden bow. So, as the story goes, when one branch of gold is torn off, another branch of gold will spring up in its place. So 'not one fails' to replace

the other golden bow. So I guess it's meant to say that this book is a golden bow and that it stands in for all the other editions of it. I'm not really sure, but it's—

- 00:33:17 Kandice Sharren (co-host) Interesting—
- 00:33:17 Kirstyn Leuner (guest) it's an interesting thing to have on a book plate. Yeah. So I've looked at probably 200 of Stainforth's original books—we've found almost 400 of them and he doesn't do a lot of annotating in them. He treats them like museum pieces. They don't look like his house copy of *Harry Potter*, right? [Kate and Kandice laugh] With dog-eared and has been read to lots of people. It's not like that they're really like collector items for him.
- 00:33:46 Kirstyn Leuner (guest) So I find that really fascinating, but that's something we've learned about him by studying these books. By looking for the books that he owned, we learned about his philosophy of this library: was it a library of books that he read and that he was very tactile and physical and material with? It doesn't look like it—it looks like he treated them like collectors pieces.
- 00:34:11 Kirstyn Leuner (guest) And sometimes we can tell that he was also very, very interested in tracking the authors because he'll include, at least I can recognize his handwriting, he annotates them very sparingly, but where he does, it's often filling in the blanks of who wrote it. Or including a little snippet about a biographical bit about the author. So he's really interested in biography.
- 00:34:34 Kate Moffatt (co-host) Interesting.
- 00:34:35 Kirstyn Leuner (guest) I have found, in these books also—and there was one at the British Library and Kandice, you were part of this too. Do you remember when I messaged you? And I found a hidden letter—
- 00:34:43 Kandice Sharren (co-host) Yes! [laughs]—
- 00:34:44 Kirstyn Leuner (guest) by Stainforth and a book at the British Library?
- 00:34:45 Kate Moffatt (co-host) What!

- 00:34:46 Kandice Sharren Yes!  
(co-host)
- 00:34:47 Kirstyn Leuner No, it wasn't by Stainforth. It was from an author back to Stainforth.  
(guest)
- 00:34:54 Kandice Sharren Wow!  
(co-host)
- 00:34:55 Kirstyn Leuner So he does also treat them a little bit like scrapbooks. And the British Library  
(guest) also has some really interesting scrapbooks that he kept of author bios that he wrote of author portraits. So it really was just a big, interesting physical material collecting project for him. And one very, very wrapped up in understanding the identities of the writers represented within it.
- 00:35:20 Kate Moffatt So good.  
(co-host)
- 00:35:21 Kirstyn Leuner Yeah. And another, another thing that I really think is important about  
(guest) locating the books that he originally owned is to understand where they wound up. To trace the life and the provenance of this library. So there's a book that we have in special collections at SCU by Celia and Marion Moss called *Early Efforts* and using Stainforth book plates, but also provenance in the book, we've been able to trace the book to the Moss sisters, when they published it, to Stainforth library, to a bookseller, the bookseller who bought it, James Westell from Stainforth's book auction.
- 00:36:06 Kirstyn Leuner One of the sisters, who was one of the original authors of the book, Marion  
(guest) Moss, bought the book back when she was quite old, she was, I believe, 70 at the time. She bought this book. I'm not sure from whom, but she bought it because she wrote on the inside flap. And she wrote that it was, this book was a gift to her daughter—
- 00:36:27 Kate Moffatt Oh, interesting—  
(co-host)

- 00:36:28 Kirstyn Leuner (guest) on her daughter's 40th birthday. So, it really is fascinating to trace how these books move through the world, who buys them, where they wind up. And then the way this book came to my attention was a book dealer out of New York contacted me because he found the website and was like, "Hey, I have this book with a Stainforth book plate that has a really interesting history. Might you or your library want to acquire it?" And then of course I promised all kinds of favours to our heads of Special Collections Nadia Naser [all laugh] and was like, "can we please have this please forever? I'll give you any amount of dark chocolate." [all laugh]
- 00:37:11 Kirstyn Leuner (guest) And she bought it. And so now we have this book and I use it all the time to teach students about provenance, about the Stainforth library. It's just really fun. So thinking about finding these books, not only do you get to inspect them for traces of Stainforth himself and for what his project meant to do, but you also get a sense of what happens to these large private collections that are auctioned off in the nineteenth century. Where are they now?
- 00:37:37 Kate Moffatt (co-host) That's amazing.
- 00:37:38 Kandice Sharren (co-host) Yeah. So, you mentioned that his library was auctioned off. How was it auctioned off? Was it auctioned off in bits and pieces? People could just show up and buy a particular book. Was it auctioned off in a way that meant you could buy a section of it that stayed together?
- 00:37:57 Kate Moffatt (co-host) Yeah. Did they try to sell it as one collection? Did they try to say here's Stainforth's collection buy the whole thing, please?
- 00:38:04 Kirstyn Leuner (guest) To my knowledge, they didn't. As soon as he died his collection became the possession of Sotheby, Wilkinson, and Hodge the auctioneers. Same as Sotheby's that you would hear about today. And they held an auction on the 1st of July in 1867 that was a seven-day—is it seven days?
- 00:38:26 Kate Moffatt (co-host) That's a big auction.
- 00:38:27 Kirstyn Leuner (guest) A six-day auction. And there were 3,067 lots in that auction. So it could be one book or it could be several books that they tried to group together to sell. So they didn't try to sell it all at once. It really was sold together in bits and pieces

that would be attractive to buyers. So one of the reasons why I undertook this project to begin with, the whole digitizing of the Stainforth manuscript, is because prior to our project, the only way to search and to know about this was to look through the auction catalogue. So, Gale publishes—and *Google Books* also has a digital edition of the auction catalogue from this sale— and you can search it for titles and authors, and the search is kind of fuzzy. It's not the best OCR.

- 00:39:24 Kirstyn Leuner (guest) You can search it for what was in Stainforth's library. But the auction catalogue gives a *wildly* different picture of Stainforth project than his actual manuscript catalogue does. The auction catalogue describes it as only female authors, only women authors. They use the term 'female.' Really only poets and dramatists. And we already discussed that that's *not* the range.
- 00:38:51 Kate Moffatt (co-host) Not true.
- 00:38:52 Kirstyn Leuner (guest) Right? That's not even close to the range of genres. And they also go on to say that it's a complete collection of women authors who published.
- 00:40:01 Kate Moffatt (co-host) Interesting.
- 00:40:04 Kirstyn Leuner (guest) We know that it's not a complete collection because of his "Wants" section, right? So there are items—
- 00:40:07 Kate Moffatt (co-host) Right.
- 00:40:08 Kirstyn Leuner (guest) in his wishlist that he knew about that he wasn't able to find. So—
- 00:40:13 Kate Moffatt (co-host) It's fascinating that they tried to portray it that way.
- 00:40:16 Kirstyn Leuner (guest) Well, it's all because it makes it seem more valuable, right? So you're buying a piece of this complete collection if you're buying a Stainforth book or a lot or several Stainforth books. So I understand why they did it, but it really is a misrepresentation of the library. And one that colours it just toward creating value for buyers at the auction.



- 00:40:41 Kate Moffatt (co-host) As Kate Ozment would say, they were liars. [all laugh]
- 00:40:42 Kirstyn Leuner (guest) They were total liars! I was just about to say they were liars. They were absolute liars. [Kate laughs]
- 00:40:47 Kate Moffatt (co-host) They were liars! [laughs]. Liars everywhere.
- 00:40:49 Kirstyn Leuner (guest) Yeah. There're absolute liars. So they needed to be corrected. And that's what our manuscript script does. Now, I will say that the auction catalogue is useful in that it gives you a picture of what would've been considered valuable that was written by women writers at the time. So there's a really cool book by Juliana Berners' called *The Guidebook to Hawking, Hunting, and Fishing* that was a sixteenth-century publication.
- 00:41:22 Kirstyn Leuner (guest) It has this huge—huge in terms of the auction catalogue—but it gets a big chunk of the auction catalogue. It's got a fancy topography. They really try to upsell this book and the auction catalogue. But in Stainforth's manuscript, it gets a line. It gets one line [Kandice laughs] just like everything else—
- 00:41:40 Kate Moffatt (co-host) Interesting.
- 0041:41 Kirstyn Leuner (guest) So it's interesting. Yeah. So you can see which books would've looked, would've appeared to be more valuable. You also get a different view of how things are organized in the library. And then there is a copy of the auction catalogue at the British Library that tells you what everything sold for. So that's fascinating, too, to see how much money was actually fetched for these items.
- 00:42:03 Kate Moffatt (co-host) And I feel like this is really interesting because we're talking a bit about Stainforth's copy specifically, but I'm also interested in the fact that you're looking at individual copies to begin with because that's something we don't do on the WPHP. We include one title record for each edition of a book. Even if we're able to locate multiple copies, we don't include multiple copies in the WPHP. But for the *Stainforth* project it's if it exists in the catalogue, it's part of the project.
- 00:42:32 Kate Moffatt (co-host) And I'm curious about how that structure for the project might actually allow you to include or allow for a different kind of data than what we're able to

capture in *The Women's Print History Project*. Because, for example, I was browsing through the *Stainforth* project data and it looks like he owns multiple additions of the same works. And so I was wondering if he also ever had multiple copies of a single edition.

- 00:42:56 Kirstyn Leuner (guest) Never.
- 00:42:57 Kate Moffatt (co-host) Never? [laughs]. Oh so he kept track of this. He was like, "Absolutely not. I don't care." That's so fascinating.
- 00:43:03 Kirstyn Leuner (guest) Yes. He didn't care. He was like, if I get one copy, I'm good. I got it. Check! [Kandice laughs]
- 00:43:07 Kate Moffatt (co-host) It was about having the title, not about the, I don't know how to say this, the material book itself, so to speak.
- 00:43:17 Kirstyn Leuner (guest) It's about the edition. For him, it's about the edition. And so, I mean, I have been piling through this catalogue for almost a decade now and I haven't found him to collect multiple copies of the same edition ever. I could have missed it, but if it's in there, it's like a needle in a haystack. He really was interested in the individual life of an edition. And the sense I get from his catalogue is that he was after completing collecting a run of an edition.
- 00:43:53 Kate Moffatt (co-host) Right.
- 00:43:54 Kirstyn Leuner (guest) He wanted every edition published by an author of a particular title. So the edition he collects is perhaps meant to represent all of the copies of that edition. What I love about this, frankly, is that it gives you a new way to look at both the authors and his catalogue that have *tons* of stuff in there. So like Aphra Behn, tons of titles, Hannah More, tons of titles, Elizabeth Inchbald, Susan Centlivre, L.E.L. [Letitia Elizabeth Landon]—really long list of titles. And there are lots more authors just like that.
- 00:44:27 Kirstyn Leuner (guest) They all have long lists of editions in the catalogue, but the interest becomes more about the differences in the editions and the number of editions rather than just on that title. And then I also found that one of the ways that *Stainforth* tracks editions is not just by number, but also by publication place.

So sometimes he'll say, this is the Dublin edition. This is the New York edition. And I've mapped them according to publication place.

- 00:45:01 Kirstyn Leuner (guest) So you can geek out on how many editions by an author were published in the same place or in the same city. One really interesting quirk to note about his catalogue that drives me bonkers is that he does not list publishers or book sellers. It's just a city. He just says, it's just a city. So, I've got these things on a map and it's wildly inaccurate because it's titles and an edition number, and a location, and a city, but you don't know what print shop was responsible for that title, for that edition, you just don't know.
- 00:45:43 Kate Moffatt (co-host) Which is so interesting.
- 00:45:45 Kirstyn Leuner (guest) Yeah.
- 00:45:45 Kate Moffatt (co-host) Because sometimes the publisher is how you differentiate additions. Do you know what I mean? Sometimes there were six in London in the same year [all laugh]. It's like the publisher is sometimes how you differentiate those. If there isn't an edition statement on the title page telling you that they're different ones, you know what I mean?
- 00:46:02 Kirstyn Leuner (guest) I do. And the way that he does it—for example, Hannah More's *Sacred Dramas* is one of the ones that he collected just a gazillion editions of. So the first edition was published in 1782. Stainforth has every numbered edition through the twenty-second edition published in 1820. He also identified a Chiswick edition, a Diamond edition, a Glasgow edition, and a Dublin edition. And the manuscript doesn't indicate that he's missing anything. And frankly, I trust it, right? [all laugh]. He's a pretty anal guy.
- 00:46:33 Kate Moffatt (co-host) He was obsessive.
- 00:46:35 Kirstyn Leuner (guest) He's very obsessive.
- 00:46:36 Kate Moffatt (co-host) Even about Hannah More.

- 00:46:39 Kirstyn Leuner (guest) So often these runs of editions—each one of them will be on a line, but there's an entry where you can kind of see Stainforth sort of flexing [all laugh], where he has a one line entry for *Fisher's Drawing Room Scrap-book*. And he just says, "Fisher's drawing room scrapbook, 1832 to 1849", which is like hashtag boom. I have every edition and a full run of the *Fisher's Drawing Room Scrap-book*. [all laugh]
- 00:47:07 Kate Moffatt (co-host) "I don't even need to tell you!"
- 00:47:08 KKirstyn Leuner (guest) "How do you like me now?" [all laugh]. It's very rare to find a full run.
- 00:47:13 Kate Moffatt (co-host) I love him, personally. I am feeling very enamoured of Stainforth right now.
- 00:47:18 Kirstyn Leuner (guest) He's great. So yeah, so it's really interesting to see a window into what his goals were as a collector. It tells you what he cared about, what his project tried to do. Another example where he didn't manage to find all of the editions, which sometimes happens to the best of us— if you go to the website and you look at page 65, Fanny Kemble Butler has a book called *Francis the First*. And so Stainforth has a first, second, a third, fourth, and a fifth edition, a New York edition, but then he leaves a blank space for the missing sixth edition.
- 00:47:59 Kandice Sharren (co-host) Oh!
- 00:48:00 Kirstyn Leuner (guest) And then you see below that space, he lists the seventh and the eighth edition. So he's left space because he is like, "I know that that six edition is out there. I want to find it." And if you use the search feature on our website and you find *Francis*, find the title of the book in the "Wants" list and the back of the book, you can see that in his "Wants" list, he lists, " I need the sixth edition and I need the ninth edition." And he lists them *twice* as books that he's looking for. So he's really peeved [Kandice laughs] that he doesn't have a full run of Fanny Kemble Butler's *Francis the First*.
- 00:48:41 Kate Moffatt (co-host) I love that he leaves a blank for it. He's literally making space in the page for this physical book that he's going to add—it's like leaving a spot on your library shelf.

- 00:48:49 Kirstyn Leuner (guest) That's exactly right. And it does make me wonder, Kate, about what his shelving really looks like. So we have not had a lot of success using his shelf marks to understand his library better. There's not a lot of rhyme or reason to it. And I guess I would put it out there to anyone listening to this podcast, *please* solve this riddle for us. We've been thinking about it for years. And frankly, I've kind of moved on with my life. So please tell us, if you use our shelf marks in the database, in the TEI or the visualization that we have on our project, please tell us what they mean, because we do not know.
- 00:49:29 Kate Moffatt (co-host) Riddle it out. It would be amazing to be able to kind of figure out what his shelving situation— to think about being able to browse that physically would just be so—
- 00:49:40 Kirstyn Leuner (guest) Yeah. Well, so you can see if you go on our website. And I'll steer you there, hold on one second. If you hover over the catalogue and you go to shelf marks, you can see a visualization of what shelf mark—A1, A2, A3, A4, A5—all the books that were on each of the A1 shelf, the A2 shelf, we've really tried to puzzle it out. And we don't know. And our programmer, Chad Marks, is kind of obsessed with this [all laugh]; I don't think he's given up yet, but the rest of us are just done with it. [all laugh]
- 00:50:17 Kandice Sharren (co-host) So we've talked a lot about the books themselves that are in the catalogue, but I want to come back to the people that you have in the Stainforth catalogue and in your project. So a couple of years ago you shared your biographical data with the WPHP, which has been a huge help in sorting out who some of these authors are.
- 00:50:37 Kate Moffatt (co-host) Thank you, Kirstyn! [all laugh]
- 00:50:38 Kandice Sharren (co-host) Yeah. Thank you. Saved us *so* much time.
- 00:50:41 Kirstyn Leuner (guest) You're so welcome. You're so welcome. And I use the WPHP all the time. So the feeling is mutual.
- 00:50:48 Kandice Sharren (co-host) So can you talk a little bit more about what role this biographical data plays in your project? What kinds of information you collect? What kinds of difficulties you run into in trying to identify the women writers that Stainforth collected?

- 00:51:04 Kirstyn Leuner (guest) Yeah. So one thing I'll do is I'll back up because when we finished transcribing the catalogue, maybe in 2016, and—maybe it was early 2017, no, it was probably 2016—and we started thinking about what kind of data to add to that transcription of the catalogue. You kind of have two clear choices, right? So you can either go toward the people, or you can go toward the titles. And this was a sort of a high stakes decision because of the size of this manuscript. It's the beauty and the bane of this project [Kate and Kandice laugh]. It's just how big it is.
- 00:51:46 Kirstyn Leuner (guest) So if we had to pick one—because we were going to do it well, right? And so we decided to veer toward the people first, principally because we could tell from studying Stainforth's manuscript while transcribing it, that *he* was so interested in the people, that was part of his project was biographical. This goes back to your earlier question about what drew me to this project—it was all these names that I didn't recognize.
- 00:53:17 Kate Moffatt (co-host) Right.
- 00:53:18 Kirstyn Leuner (guest) So we just let that steer us and Deborah Hollis at the time was my major co-editor and she was really into learning about the people in the library. So that's just where we went. We decided to set titles aside for phase two. So we've been working on person records adding editorial data about the people in the library catalogue for five years now. And we were not able to research all of them. As both of you know, in DH projects, you really have to set your limits. You have to make your chapters, you have to define your project. [Kandice laughs]
- 00:52:59 Kirstyn Leuner (guest) No one is going to celebrate the end of anything for you [Kate and Kandice laugh]. You have to say when a phase of the project is over, and you can't do it all. So after five years of doing our darndest to research some really obscure names, we decided to say, "we're done with person records." They've all been researched. The ones that we've researched have been edited. They've been edited multiple times. And that's the best we can do. I can say that in five years, we were able to make fully researched records for 1,469 people.
- 00:53:33 Kate Moffatt (co-host) Wow.

- 00:53:34 Kirstyn Leuner (guest) It's a little more than half the names in the catalogue. And so what that tells you is not so much about those 1,469 people, but it tells you that there are a ton of women writers out there who are *really* hard to research. And research in an authoritative way that I would feel comfortable citing in this work.
- 00:53:56 Kate Moffatt (co-host) Right, right [laughs]. We run into that issue too. It's like, "Hmm. I found their name. Do I trust this enough to recreate or replicate this data and present it as something concrete that someone else can trust and use?"
- 00:54:08 Kirstyn Leuner (guest) Exactly. Exactly. And you have to be able to cite your source, right? Is this a source that someone will go to? So another thing I can add is that in the five years of person record research on the names in the catalogue, twenty-five percent of the people that we identified in the catalogue do not have name authority records in major library catalogues to make them more findable. And a name authority record is a specific kind of library catalogue metadata that disambiguates one Charlotte Smith from another Charlotte Smith, right? [all laugh]
- 00:53:43 Kirstyn Leuner (guest) One person from another. And with women writers in particular, this is *so* important because they published under *so* many different kinds of names, right? So you might publish under your maiden name. You might publish under multiple married names, and then you're going to have pseudonyms, and then people are going to call you what they will on your title page. Sometimes you don't have any control over what people put on your title page as the story of Anne Poyntz is who I'm studying right now.
- 00:55:12 Kirstyn Leuner (guest) So a lot of what we collect for people, not a lot of, but part of what we collect for people are names that they might publish under, or that they could be identified by the display. So there's a display name, a transcribed name. We collect their authority record permalink, and we use the virtual international authority file. So we have the VIAF link, if there is one. Birth year, death year, a role. So their role might be author, editor, transcriber, printer, score, someone who wrote a score. Their title, if it's, like, 'Countess.'
- 00:55:51 Kirstyn Leuner (guest) And then, names: first name, middle name, last name, maiden name, other names, because you have all kinds of other names. Pseudonyms. We also collect nationality, but that's kind of tricky. And I'm sure y'all have fields that make you question yourselves from time to time [Kandice laughs]. That's one of ours. And then below that, and I'm just looking at the fields that publish, we

collect more than this, but the general notes field I want to say is where it's at, because this is where we say where this information was verified.

- 00:56:29 Kirstyn Leuner (guest) And so in her general notes, we have verified in the American national biography in Cheryl Walker's 1992 *American Women Poets of the Nineteenth Century*, the ODNB, and VIAF. And then there's a note saying how the ANB and the ODNB entries appear to be wildly different for her, which doesn't surprise me given Adah Isaacs Menken [all laugh]. And then her *Wikipedia* link and there's an image. We try to strike this balance between including editorial information to help describe these people without doing the *Orlando Project*.
- 00:57:12 Kate Moffatt (co-host) Right.
- 00:57:13 Kirstyn Leuner (guest) And I can say that as editor and director of this project who has been researching people for years, the *Orlando Project* is a work of incredible heft and scholarship and critical thought and research, and we couldn't do it. We couldn't do it for all of our writers. And we're so grateful that it exists. But if we tried to do that, we couldn't digitize and TEI encode and produce the accessible version of the catalogue.
- 00:57:53 Kate Moffatt (co-host) You have to make choices.
- 00:57:54 Kirstyn Leuner (guest) Right. So it's a choice. So these are the data that we include for the people. And I said, we could choose between people or titles and when we move forward and we do titles, each title will also have a record of its own. That's kind of like this. And right now we're going through the growing pains of deciding what information we will populate that with, without trying to do *WorldCat*. We're not going to be the ESTC. We're not going to be *WorldCat*. But we will provide some editorial context for the title that's in the catalogue.
- 00:58:28 Kate Moffatt (co-host) I love that you actually capture the *different* names. That's something that we actually struggle with a little bit in the WPHP is like if it's Frances Burney, for example, we have her in the database as 'Frances Burney' even though she was 'Madame D'Arblay' for most of her life, right? So things like that when they published under both names—



00:58:48 Kate Moffatt (co-host) it makes it difficult for us to decide because we don't actually have fields in our person records that allow us to capture that information. I think it's really interesting because married names and maiden names and Misses so-and-so and Miss so-and-so makes it really difficult sometimes to find them, to track them, to know what's theirs and what's somebody else who's also known as Ms. Smith. You know what I mean?

00:59:08 Kirstyn Leuner (guest) Yeah, I do. And really I understand the challenge that the WPH faces. It's very similar to our challenges of which name gets to be in the display name spot. So our project is about the catalogue. So by default, we try to stick to the catalogue, but when that doesn't make sense, we feel free to move away from it.

00:59:35 Kate Moffatt (co-host) Right.

00:59:36 Kirstyn Leuner (guest) And we might go with what's in a VIAF record, or we might go with something else. It's agonizing, right? Because you want to make this person findable, you want to represent them in a responsible way, but it's so hard to know what that is. And all you can do is make your best judgement and then if it's wrong, come back and change it, right? It's okay to make errors.

00:59:59 Kirstyn Leuner (guest) That's another thing that, as a project team I'm really proud of, is that we are transparent about the fact that we've done our very best to transcribe and edit this catalogue, which is huge and at times really hard to read. We've done our best to be accurate, but we know that there are errors. We find them all the time [Kate and Kandice laugh] and when we find them, we fix them, right? We just go in and you fix it. It's okay. It's totally fine. We're all human.

01:00:25 Kate Moffatt (co-host) Relatable content, Kirstyn. More relatable content.

01:00:29 Kirstyn Leuner (guest) Yeah.

01:00:29 Kate Moffatt (co-host) You're speaking to my life here.

01:00:32 Kirstyn Leuner (guest) So there's another category of record that I want to describe and we call it a 'short person] record. So I talked about the 1500 something women writers who we were able to create researched profiles for. There's the other

1400-something who we were not able to research and believe me we tried, right? [all laugh]

- 01:00:56 Kirstyn Leuner (guest) And for those people—five years is a long time—for those people we created short person records and we just based them on the information that we have from Stainforth's catalogue. And I want to highlight why we did this instead of just not making records at all for them. And that's because, for these writers, they're already hard to research. For them to not have a record puts them at a further disadvantage and continues their lack of findability in relation to other writers who are very researchable, very findable.
- 01:01:38 Kirstyn Leuner (guest) So I really wanted them, even if all we had was a name, to have a record and a placeholder for us to add information later when we found it or at least to acknowledge this person was never forgotten. This person wasn't lost. It's really easy to do. And sometimes I slip too, but it's really easy to say, "oh, these women writers were lost. They were forgotten. They're unknown." They're not really unknown. They're not really lost. They're not really forgotten. They're just really hard to research.
- 0:02:09 Kirstyn Leuner (guest) And they're there. It's just that maybe they're not in our normal channels of research and we have to learn how to look elsewhere for them. And when we are creating metadata for them and creating presences for them online, it's important that we not subjugate them even more to authors who are findable and who we can represent with data very easily.
- 01:02:30 Kate Moffatt (co-host) Yeah, absolutely.
- 01:02:31 Kandice Sharren (co-host) Yeah. So do you have any examples of truly anonymous authors in this Stainforth catalogue? [Kate laughs]. Does he have books by people who don't sign their names and he doesn't indicate authorship? Or does he always know the name of the person whose books he's looking for?
- 01:02:48 Kirstyn Leuner (guest) No, he doesn't always know the name. So I'm not going to be able to pull a great example out of my head, but I will say that if you just start flipping through the catalogue, one place to go to find these names that are completely unidentifiable is to look at the beginning of each letter of the alphabet.

- 01:03:09 Kirstyn Leuner (guest) There are a whole bunch of entries that are just initials. It'll just be like, "E.C, A.B, A.T, T.S." [all laugh]. And you're like, "who is this? "And it'll be—you know eighteenth-century titles, it'll be like "*Poems by A.B*" and you're like," Great. How do you know? How do I identify that?" So it's just like that. And then you'll go into *Google Books* and you'll be like, "oh, I think I found a *Poems by A.B.*"
- 01:03:36 Kirstyn Leuner (guest) And then you have to ask yourself this really hard question of, do you dare link this entry in the catalogue to this random *Google Book* that you found, you don't have any way to prove that this thing equals that thing. And, so as much as you want to, you really have to hold your own toes to the fire [Kate and Kandice laugh] and resist saying that you found the *Poems on Several Subjects by A.B.* [Kate and Kandice laugh]
- 01:04:01 Kate Moffatt (co-host) Oh God. *Poems on Several Subjects or Occasions.*
- 01:04:06 Kirstyn Leuner (guest) *Poems on Various Occasions by A.B.*
- 01:04:09 Kate Moffatt (co-host) I swear we have hundreds of these in the WPHP.
- 01:04:13 Kirstyn Leuner (guest) Yeah. Chances are, you did not find the right book. And then so relatedly, this is not an anonymous thing, but Kandice it's an interesting thing that we come across a lot or not a lot, but we have several times. Authors with the same name who are related, who are not the same person. And they have publication dates that are really close to one another.
- 01:04:34 Kandice Sharren (co-host) Yes. The worst.
- 01:04:36 Kirstyn Leuner (guest) I have two examples of this and I'm only going to be able to remember one of them, but Alicia Lefanu—
- 01:04:42 Kandice Sharren (co-host) Yes! Her!
- 01:04:42 Kirstyn Leuner (guest) There are two.

01:04:44 Kandice Sharren (co-host) Yes. Yes!

01:04:45 Kirstyn Leuner (guest) Oh, do you know her too?

01:04:46 Kandice Sharren (co-host) Yes. She haunts me. [laughs]

01:04:48 Kate Moffatt (co-host) I think it's her and her mother maybe have the same name and they were both publishing or something?

01:04:51 Kandice Sharren (co-host) It was her aunt.

01:04:53 Kate Moffatt (co-host) Oh, her aunt.

01:04:54 Kirstyn Leuner (guest) It's her aunt. [all laugh]

01:04:56 Kate Moffatt (co-host) We do. We know who she is. Or who they are, rather.

01:04:59 Kirstyn Leuner (guest) Yes. Oh my God. So Alicia Lefanu? And her aunt. So Stainforth even mixes the two of them up. One of her books that's by the aunt, he attributes to the niece or the other way around. But if we weren't careful, and if we hadn't gone with the default assumption that they were different people, you are going to lose one of those people. You're going to lose one of the Alicia Lefanus.

01:05:25 Kate Moffatt (co-host) Yeah. You're going to conflate it all together into one person inaccurately. Yeah.

01:05:30 Kirstyn Leuner (guest) Right. And that's really dangerous. And for that, we're really grateful for VIAF. So VIAF is one of the things that helped us out of that pickle. It helps disambiguate these two different authors.

01:05:44 Kate Moffatt (co-host) Yeah. And I think it's so interesting because a lot of the challenges you're speaking to, we're sitting here and we're like, "Yes! Yeah! [Kandice laughs]. These are issues we run into too!" and you've kind of talked about this and we talk about it all the time—

- 01:05:57 Kate Moffatt (co-host) Michelle was laughing because she was re-listening to all our episodes from Season 1. And she was like, "Do you know how many times we say that databases normally don't account for gender?" She's like, "Do you know how many times we say that in Season 1?" [all laugh] Because databases don't account for gender. They don't. And so it's for the most part—
- 01:06:12 Kandice Sharren (co-host) Just said it again! [all laugh]
- 01:06:14 Kate Moffatt (co-host) There are some beautiful exceptions, but it's true. And I think that it ties in so strongly to so many of the things that you're talking about that we also deal with in terms of trying to find these women and untangle them from each other and discover them in the first place or find their names and then be really upset that we can't actually find anything more about them because they haven't been as well documented.
- 01:06:37 Kate Moffatt (co-host) Because looking for them in databases is really difficult. Because what if the other people who saw them didn't make empty records for them to hold their place. And now they're not all these little bits and pieces that we actually do have about them aren't findable. We can't amalgamate them into something coherent.
- 01:06:52 Kirstyn Leuner (guest) Yeah. We need a support group.
- 01:06:53 Kate Moffatt (co-host) And I think that it's a gendered author issue, right? I know this whole episode has been hashtag relatable content. I think that's going to have to be the episode title.
- 01:07:09 Kirstyn Leuner (guest) Yeah. Well and one other thing I want to add is—so our method of locating authoritative data for person records because of the difficulty of researching so many of these women, we had to do it in a backward fashion. So I made up this method called the cherry tree method. Where really you start with things that are the most amazing resources that we all know and love. *The Women Writers Project, Orlando, Anthologies*, and the J.R. de Jackson *Bibliography of Romantic Women Poets*.

- 01:07:41 Kirstyn Leuner (guest) And you go through them and you cherry pick, right? The low hanging fruit. Who are the women that we know? Who are the writers we know? We'll fill out their person records first. And then you move slowly into more and more obscure, more and more niche bibliographies and secondary sources and tertiary sources to find new names that the earlier sources didn't find. And then, five years later you find yourself not having any sources to go through, to look for, to identify women writers. And you're like, "well, we've done a lot of work. We've done almost the knowable set or the known set, the already documented set."
- 01:08:28 Kandice Sharren (co-host) It is time to start Googling 'A.B' [all laugh]. On the off chance.
- 01:08:30 Kirstyn Leuner (guest) Yeah. And I think, you know, I don't have any experience trying to do this work on male authors, but I'm certain that it would be different. I'm certain that it would be.
- 01:08:47 Kate Moffatt (co-host) I work on firms mostly in the WPHP and looking for men is a completely different experience from looking for women who are publishers or printers or whatever. I find the women hidden in the men's entries, which is something I bemoan on every episode, but it's because it's the bane of my existence. And there's different documentation that's happened.
- 01:09:09 Kirstyn Leuner (guest) So just to double back because of your mantra that gender isn't often recorded in databases—we do record gender in our database. We haven't been displaying it. We do have person records for men, but originally we weren't including their gender or their sex.
- 01:09:29 Kirstyn Leuner (guest) And I was like, "no, we need to include it because there are men in this library catalogue." And I eventually want to add a search function on our landing page that enables people to search and find the men and search and identify the women. Because I do think it's important to be able to distinguish between the two, *especially* since this was really, really a library dedicated to celebrating the breadth of women's authorship.
- 01:09:57 Kate Moffatt (co-host) Yeah. And on that note with women's authorship at the fore, because that's what we're in it for, isn't it? Do you have any favourite women writers that you've encountered while working on this project? Who are they, what do you find interesting about them? Our last question for this amazing interview that


we've had, Kirstyn, thank you so much, tell us about your favourite women writers that you've found.

- 01:10:25 Kirstyn Leuner (guest) Oh my gosh. So, also this has been so much fun. Of the people that I learned about, I have to say one of the things that I love about this catalogue is that it makes you humble, right? So, you're like, "oh, I'm a Romanticist and I've studied the gothic" or whatever your individual niche is. It forces you out of your comfort zone and you learn about all these names and titles that you wouldn't have seen otherwise. And once you start doing research on them, you're like, "oh, other people know about this person. Right." [all laugh]
- 01:11:05 Kirstyn Leuner (guest) It's a really great way for you to see where your blinders are and understand that the way in which we're raised in academia—the way in which we're trained—is *so* narrow. It's so myopic that before the last couple years, I would not have heard of Aphra Behn's novel *Love Letters Between a Noble and His Sister* that I taught for the first time this past year. And I *loved* it. It was so good. And my students loved it. I didn't know about Adah Isaacs Menken until this past year, and Deborah Hollis, my co-editor, was really on a kick researching women of colour in the catalogue.
- 01:11:46 Kirstyn Leuner (guest) And so far we have not found very many, we've only found three, which is really pretty pathetic. So Adah Isaacs Menken, and Plato, and, of course, Phillis Wheatley. But I learned about Adah Isaacs Menken and was just blown away about how hard to pin down she is and how interesting she is and how eccentric. Talk about a person with a million pseudonyms and other names in her record. The list is Ada, Adelaide, Mary Rachel Adelaide, Dolores, Dolo, Ada Bertha, Rachel Ada Isaacs, and on and on. And she just was a performer—
- 01:12:22 Kate Moffatt (co-host) Wow, wow, wow.
- 01:12:22 Kirstyn Leuner (guest) Yeah. She was a performer and a poet. And she had this really eccentric personal life where she married musicians and prize fighters and gamblers—
- 01:12:33 Kandice Sharren (co-host) Hero! [laughs]

- 01:12:34 Kirstyn Leuner (guest) And the editor of the *Broadview* edition says, I think really tellingly, “it’s so easy to get caught up in the fanfare of the eccentricity of her personal life and forget about her amazing work as a poet.” And so one of my students did a presentation on *Infelicia* and other writings, the *Broadview* edition during my senior seminar. And we just found her poetry so dramatic and just, you couldn’t turn away. It was really, really fascinating. So I loved learning about her.
- 01:13:07 Kirstyn Leuner (guest) And again, this is a person with a *Wikipedia* page and really cool pictures and lots of people know about her, but she is out of the Romantist purview. And I also have to say that just Googling some of the authors and titles has led me to teach and discover all kinds of things in my classes that I never would have otherwise. So right now I’m writing about Anne Poyntz’ book called *Je Ne Sais Quoi*. And on the title page, it says ‘by a lady,’ but you learn really deep in the letters in this book that she actually had given orders for her name on the title page to be “by a woman.”
- 01:13:50 Kate Moffatt (co-host) Oh, interesting.
- 01:13:52 Kirstyn Leuner (guest) And she describes—yeah! And in the book she describes how to her saying that she’s a woman represents someone with experience, someone who’s not young, someone who is really forward and powerful and sexual. She has a lot of sex puns in this book [all laugh]. It was very juicy and fun to teach. But she is a firecracker and I really enjoyed learning about her.
- 01:14:22 Kirstyn Leuner (guest) Esther Barnes wrote this poem called *The Disengaged Fair* that I taught on a whim one year. And Esther Barnes wrote it to respond to a real newspaper ad. It was a guy who wrote in to a newspaper saying “I’m writing in search of a wife and she should be proper, et cetera, et cetera” [all laugh]. “And I want her to be like this” and she wrote this poem in response to him that is so on-point-Mary-Wollstonecraft sharp.
- 01:14:51 Kirstyn Leuner (guest) I also discovered Hannah Foster’s *The Coquette*, which also is not a mystery, right? It’s out there. It is usually catalogued under ‘American.’ Never read it. It was awesome. Students loved it. So, I think what the Stainforth has taught me is to be curious, and to be willing to read new things and check stuff out.
- 01:15:19 Kirstyn Leuner (guest) Just leave the safety of what *you* think the long eighteenth century, and even the early nineteenth century, is supposed to look like in terms of authors and



texts and see what else is out there because a lot of it is wildly entertaining, teaches really well, and will also help you fill in the gaps of your understanding of really what the full universe of texts by women writers looks like from the sixteenth century through the early nineteenth century.

0:15:51 

[music playing]

01:15:57 Kate Moffatt  
(co-host)


We expected this month's interview and episode to focus on people. And then we got really excited about Stainforth's catalogue. Part of that excitement stems from the fact that it led us to think more about the way that our different projects are structured, allowing for different types of information to come to the fore. Both the WPHP and the Stainforth project are driven by an interest in gender and print, but they have different organizing principles.

01:16:22 Kate Moffatt  
(co-host)

As a bibliographical project that aims to track women's contributions to print, the WPHP is organized around titles. We spend most of our time identifying and verifying the bibliographical details of the books themselves. And while we do collect data about the people and firms involved in producing them, they aren't our main focus. By contrast, the Stainforth project is based on the catalogue of a single collector whose interest in collecting the work of individual women, writers, places, those people in a central role.

01:16:51 Kandice Sharren  
(co-host)

Neither of these organizing principles is superior to the other. Rather, they arise because we have allowed our objects of study to speak for themselves and responded to them in kind. Kirstyn's point about staying humble is an important one, not only because projects like Stainforth or the WPHP can highlight the gaps in a discipline's knowledge. Approaching a library catalogue, or an individual book, or an entire bibliography from a place of inquiry and humbleness means paying attention to those objects of study and considering what they can tell us on their own terms, then responding with a data model that captures their idiosyncrasies and the unique knowledge they convey.


01:17:38 

[music playing]

01:17:48 Kate Moffatt  
(co-host)

This has been the second episode of Season 2 of *The WPHP Monthly Mercury*. If you're interested in learning more about what we discussed today, we've compiled a list of suggestions for further reading and links to some relevant entries in the WPHP in a blog post that you can find at [womensprinthistoryproject.com](http://womensprinthistoryproject.com). You can also find us @theWPHP on Twitter and on Instagram @womensprinthistoryproject. If you want to learn more

about *The Stainforth Library of Women's Writing*, you can find it at [stainforth.scu.edu](http://stainforth.scu.edu).

01:18:19 

[music playing]