

Books 1002H: Book History in Practice

Time: Mondays, 2:00 pm – 4:30 pm
Location: Colin Freisen Room, Massey College
Instructor: Alan Galey, Faculty of Information
Email: alan.galey [at] [university of toronto domain name]
Response time: usually by end of next business day (Mon-Fri)
Office: Bissell 646 and BHPC program office in Massey College Library
Office hours: Mondays 4:30 - 5:30 in the BHPC office, Massey College, or by appointment



Detail of one of the mysterious book sculptures placed by an unknown artist in various Edinburgh libraries in 2011. Image source: thiscentralstation.com/featured/mysterious-paper-sculptures/

Overview

The approach of the course reflects what David Greetham calls "the disciplinary interrelatedness of all aspects of the study of the book" (*Textual Scholarship: An Introduction*, p. 2). The course consists of seminars on key topics in book history, punctuated by case studies of particular books, events, and debates. These case studies are designed to pull together ongoing threads of inquiry from the readings, and to allow students to work outward from specific artifacts to general questions.

Students will gain a detailed understanding of current topics in the field of book history, and how to situate their own research within ongoing debates. Topics for 2013 may include challenges to the idea of print culture, the book as imagined from the past, databases, orality and literacy, archives, paratextuality, authorship, and book history in the mainstream media. Case studies may include Charles Darwin, the Treaty of Waitangi, the Walt Whitman Archive, Joyce's *Ulysses*, the Penguin/Random House merger, and the New York Public Library's Central Branch redesign.

Course texts

You do not have to purchase any textbooks for this course. The majority of our readings will come from sources available online, or from photocopies will be available in the book history binder available at the circulation desk of the Inforum (the Faculty of Information Library, Bissell Building, 4th floor). Just ask for the "book history binder." It's ordered alphabetically by author; feel free to browse the other articles inside, given that they're all potentially relevant to our seminar topic, and some of the best finds happen by serendipity.

The following books will be on course reserve in the Inforum (and McKenzie and the Blackwell *Companion* are available online via the library catalogue), but they are also good books to have on your own shelf:

Leslie Howsam. *Old Books and New Histories: An Orientation to Studies in Book History and Print Culture*. Toronto: University of Toronto Press, 2006. [Inforum: 002 H866P].

Philip Gaskell. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 2007. [Inforum: 686.209 G248N (1972)]

D.C. Greetham. *Textual Scholarship: An Introduction*. New York: Garland, 1994. [Inforum: 010.44 G816T]

D.F. McKenzie. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999 [<http://go.utlib.ca/cat/8357833>; Inforum: 010.42 M156BA]

Simon Eliot and Jonathan Rose, ed. *A Companion to the History of the Book*. Malden, MA: Wiley-Blackwell, 2009. [<http://go.utlib.ca/cat/7875444>; Inforum: 002.09 C737C]

Evaluation

20% Participation
 20% Seminar presentation
 20% Short paper
 40% Final paper

All assignments, except by arrangement with the instructor, must be submitted electronically as PDF files in double-spaced 12 pt serif font. Citations must conform to the *Chicago Manual of Style Online* (notes + bibliography, not author-date): <http://go.utlib.ca/cat/6662347>. Please submit your essays with footnotes rather than endnotes, which makes them easier for me to read digitally.

Assignments must be submitted via Blackboard by 5:00 pm on the due date. Late assignments may not be accepted, or may receive a reduced grade. Extensions will only be granted in the event of illness or family emergency, and then only with appropriate documentation. Essays at the graduate level should be free of writing errors. Be sure to proofread your essays carefully before submitting them, and refer to the online Chicago Manual on questions of grammar, punctuation, and usage.

Participation

This mark is determined by the quality of your contributions to class discussion. The course is largely structured by ongoing intellectual debates in book history and related fields, and you should come prepared to engage those debates, not just observe them. This means reading all of the week's primary assigned materials, doing further reading (based on suggestions from the reading list, references from the assigned readings, or your own initiative), allowing yourself enough time to think about the readings, and coming to class with things to say. Participation depends just as much on listening, so you should listen carefully to everyone's contributions, consider the effects of your own comments, and respect all members of the class.

Seminar presentation

At some point in the term you will lead a class discussion on the class's topic and one or more of the readings. This type of presentation involves doing the kinds of preparation that instructors do, namely formulating discussion questions, highlighting key topics or passages, and contextualizing the material. You are expected to think critically about the material just as you would in writing a conference paper or article: you should select the salient points, evaluate how well the article makes those points, provide the group with relevant context from beyond the readings (such as examples not mentioned in the readings), and offer your own critical response to the material.

Your presentation should take about 20-25 minutes, followed by another 20-25 minutes of discussion led by you. You will be graded on the quality of your preparation, your ability to communicate what you know to the group, and the skill with which you facilitate discussion. A data projector and screen will be available for students to use, but be aware that WiFi access isn't reliable in the Colin Friesen Room. Presentations must include at least **one** paper handout to be distributed in class.

Presenters are required to post **two** potential discussion questions, arising from the reading, to the course discussion board by 5:00 pm on the Thursday before their presentation. The rest of us should make sure to check the blog, think about the questions over the weekend, and come prepared to engage them during the discussion on Monday. (For non-presenters, this will be reflected in the participation grade.) Presenters are also welcome to ask the class to look at some material of their choice in advance, such as a website, provided that the addition to the assigned reading isn't too onerous. When two students are presenting in the same class, I encourage you to coordinate to ensure your presentations are complementary.

You are not required to submit a written version of the presentation. However, students using digital slides are encouraged to email me their PowerPoint (or Keynote, or Prezi, etc.) files afterward for more detailed feedback.

Digital edition/archive/project review

6-8 pages, excluding bibliography and figures
Due Wednesday, Feb. 6

For this short paper you will write a review of a digital edition, archive, or similar project of your choice (though students are required to post their proposals to the course discussion board and receive the instructor's approval at least 2 weeks prior to the due date). The subject of the review must be related to the subject of book history in some way, and must serve a representational function with respect to its materials. For example, a blog where book historians discuss latest developments in the field would not be suitable, but the *Typo* archive (from which we draw our Harding reading, "A Hundred Years Hence," for the second class) would be a good candidate.

Your review should give a general overview of what the project offers and how well it achieves its goals, but your primary task in this review is not simply description; rather, you should apply a specific critical framework -- such as McKenzie's sociology of texts or Darnton's communication circuit -- and assess how the project represents its materials in relation to that framework. In other words, think of the kinds of questions that McKenzie's and Darnton's work (which you read for BKS 1001) prompt us to ask about material texts, and then consider how well your chosen review subject helps us think through those questions. What are the project's strong points? What could it do better? Does the project use digital media to full advantage? Keep in mind that you will need to research the project's subject matter beyond what's represented in the project itself. For example, if you reviewed the *Typo* archive mentioned above, you should do some extra research on Robert Coupland Harding and other relevant context.

Final essay

14-16 pages, excluding bibliography and figures
~~Due Monday, April 8~~ Friday, April 12

In the final essay, students will identify a specific research question related to the course and write a scholarly research essay about it. There is a fair amount of latitude available: students may take up a particular theoretical or methodological question, explore an historical context in relation to specific books or communities, analyze the development of a specific aspect of the materiality of texts, or approach their topic some other way. What matters most is that the essay engage with topics and materials related to the course, and advance an original and relevant argument that is appropriately supported by your research into primary and secondary sources (including readings beyond those assigned for the course) -- these are the criteria upon which the essay will be graded, along with the strength and accuracy of the writing.

All students are required to consult with me about their topic in advance. Essay topics may build upon work done for the first written assignment, but may not duplicate it outright. Essays will be graded on the quality of research and engagement with primary and secondary sources, and on the effectiveness of the argumentation and writing.

Academic integrity

The life of the mind depends upon respect for the ideas of others, and especially for the labour that went into the creation of those ideas. Accordingly, the University of Toronto has a strict zero-tolerance policy on plagiarism, as defined in section B.I.1. (d) of the University's Code of Behavior on Academic Matters. Please make sure that you:

- Consult the University's site on Academic Integrity: <http://www.utoronto.ca/academicintegrity/>
- Acquaint yourself with the Code and Appendix "A" Section 2; <http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>
- Consult the site How Not to Plagiarize: <http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

Remember: plagiarism through negligence, as distinct from deliberate intent, is still plagiarism in the eyes of the University. Take notes carefully, use quotation marks religiously when copying and pasting from digital sources (so that no one, including you, mistakes someone else's words for your own), and document your research process. And always, when in doubt, ask.

Writing support

The SGS Office of English Language and Writing Support provides writing support for graduate students. The services are designed to target the needs of both native and non- native speakers of English and include non-credit courses, single-session workshops, individual writing consultations, and website resources. These programs are free. Please avail yourself of these services.

Special needs

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach the instructor and/or the Accessibility Services Office at <http://www.studentlife.utoronto.ca/accessibility.htm> as soon as possible. The Accessibility Services staff are available by appointment to assess specific needs, provide referrals, and arrange appropriate accommodations.

Schedule

- 7 Jan. Introduction
- 14 Jan. Books of Futures Past: Bibliographic Retro-Futurism
- assigned readings
 - Duguid, "Material Matters: The Past and Futurology of the Book"
 - Harding, "A Hundred Years Hence"
 - Uzanne, "The End of Books"
 - further reading
 - Asheim, "New Problems in Plotting the Future of the Book"
 - Parikka, *What Is Media Archaeology?*
- 21 Jan. The "Database as Genre" Debate
- assigned readings
 - Folsom, "Database as Genre: The Epic Transformation of Archives"
 - Responses to Folsom by Stallybrass, McGann, McGill, Freedman, and Hayles
 - Folsom's response to the responses
 - further reading
 - Marche, "Literature Is Not Data: Against Digital Humanities"
 - Manovich, Interview with editors of *Switch* (spec. issue on databases) 5.3 (2000)
 - Manovich, *The Language of New Media*
- 28 Jan. Orality and Literacy (and Numeracy)
- assigned readings
 - Crain, "New Histories of Literacy"
 - McKenzie, "Orality, Literacy, and Print in Early New Zealand"
 - further reading
 - Ong, "Writing Restructures Consciousness"
 - Ross, "Te Tiriti o Waitangi: Texts and Translations"
 - McKenzie, "The Broken Phial: Non-Book Texts"
 - Hobart and Schiffman, *Information Ages: Literacy, Numeracy, and the Computer Revolution*
- 4 Feb. Decentering Print Culture
- assigned readings
 - Shep, "Books Without Borders: The Transnational Turn in Book History"
 - Gillespie, "The History of the Book"
 - Round, "Bibliography and the Sociology of American Indian Texts"
 - further reading
 - Round, *Removable Type: Histories of the Book in Indian Country, 1663-1880*
 - Dane, *The Myth of Print Culture*

11 Feb. Spaces / Traces of Reading

- assigned readings
 - Raven, "From Promotion to Proscription: Arrangements for Reading and Eighteenth-Century Libraries"
 - Jardine and Grafton, "'Studied for Action': How Gabriel Harvey Read His Livey"
 - Blair, "Reading Strategies for Coping with Information Overload ca. 1550-1700"
- further reading
 - Blair, *Too Much to Know: Managing Scholarly Information Before the Modern Age*
 - Chartier, *The Order of Books*

18 Feb. Reading break (no class)

25 Feb. Text vs Paratext

- assigned readings
 - Genette, Introduction to *Paratexts*
 - Bell, "Victorian Paratexts"
 - Massai, "Editorial Pledges in Early Modern Dramatic Paratexts"
- further reading
 - Sherman, "The Beginning of 'The End'"
 - Maclean, "Pretexsts and Paratexts: The Art of the Peripheral"

4 March Text vs Image

- assigned readings
 - McKitterick, "Pictures in Motley"
 - Armstrong, "A Scene in a Library: The First Photographically Illustrated Book"
 - Smith, "Seeing Things: Charles Darwin and Victorian Visual Culture"
- further reading
 - review relevant sections of Greetham, *Textual Scholarship*, on production of images
 - blog post by Erin Blake: <http://collation.folger.edu/2012/02/woodcut-engraving-or-what/>
 - W.J.T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation*
 - Kirschenbaum, "Editor's Introduction [to spec. issue on] Image-Based Humanities Computing," *Computers and the Humanities*

11 March Books vs Archives

- field trip: Thomas Fisher Rare Book Library; guests: Jennifer Toews and Natalya Rattan (Fisher Library)
- assigned readings
 - Panofsky and Moir, "Halted by the Archive: The Impact of Excessive Archival Restrictions on Scholars"
 - MacNeil, "Archivalterity: Rethinking Original Order"
 - Hedstrom, "Archives, Memory, and Interfaces with the Past"
- further reading
 - Greetham, "Who's In, Who's Out: The Cultural Poetics of Archival Exclusion"
 - Manoff, "Theories of the Archives from Across the Disciplines"
 - Cook, "The Archive(s) Is a Foreign Country"

- Grigely, *Textualterity: Art, Theory, and Textual Criticism*
- Eggert, *Securing the Past: Conservation in Art, Architecture, and Literature*

18 March Authorship Revisited

- assigned readings
 - Shillingsburg, "The Semiotics of Bibliography"
 - Eggert, "Brought to Book: Bibliography, Book History, and the Study of Literature"
 - Greetham, "Intention in the Text"
- further reading
 - Tanselle, *A Rationale of Textual Criticism*
 - Burke, *The Death and Return of the Author*
 - McGann, *The Textual Condition*

25 March The Book in East and South Asia

- field trip: the Royal Ontario Museum's H.H. Mu Far Eastern Library; guest: Jack Howard (Royal Ontario Museum)
- assigned reading: chapters from the Blackwell *Companion to the History of the Book*
 - Ch. 7: Edgren, "China"
 - Ch. 8: Kornicki, "Japan, Korea, and Vietnam"
 - Ch. 9: Shaw, "South Asia"

1 April Conclusion / Final Essay Workshop

- no assigned reading

Reading list

Note: assigned readings that don't have a url below can be found in the book history binder at the Inforum Library (Bissell Building, 4th floor; just ask for the "book history binder" at the desk). Items listed as "further readings" below that don't have a url won't be in the book history binder, but should be easy to access through the U of T library system. If you have any difficulty locating a course reading, don't hesitate to let me know via the course discussion board.

Assigned readings

Armstrong, Carol. "A Scene in a Library: The First Photographically Illustrated Book." *Scenes in a Library: Reading the Photograph in the Book, 1843-1875*. Cambridge, MA: MIT Press, 1998. 107-78.

Bell, Bill. "Victorian Paratexts." *Victorian Literature and Culture* 27, no. 1 (1999): 327-335. [<http://go.utlib.ca/cat/7762996>]

Blair, Ann. "Reading Strategies for Coping with Information Overload ca. 1550-1700." *Journal of the History of Ideas* 64, no. 1 (2003): 11-28. [<http://go.utlib.ca/cat/7727885>]

Crain, Patricia. "New Histories of Literacy." Simon Eliot and Jonathan Rose, ed. *A Companion to the History of the Book*. Malden, MA: Wiley-Blackwell, 2009. [<http://go.utlib.ca/cat/7875444>; volume on reserve in Inforum: 002.09 C737C]

Duguid, Paul. "Material Matters: The Past and Futurology of the Book." In *The Future of the Book*, edited by Geoffrey Nunberg, 63-101. Berkeley, CA: University of California Press, 1996.

Eggert, Paul. "Brought to Book: Bibliography, Book History, and the Study of Literature." *The Library* 13 [7th series], no. 1 (2012): 3-32. [<http://go.utlib.ca/cat/7731087>]

Folsom, Ed. "Database as Genre: the Epic Transformation of Archives." *PMLA* 122, no. 5 (2007): 1571-9. [<http://go.utlib.ca/cat/7744793>]. Part of an article cluster that also includes:

Peter Stallybrass, "Against Thinking," 1580-7;
 Jerome McGann, "Database, Interface, and Archival Fever," 1588-93;
 Meredith L. McGill, "Remediating Whitman," 1593-6;
 Jonathan Freedman, "Whitman, Database, Information Culture," 1596-602;
 N. Katherine Hayles, "Narrative and Database: Natural Symbionts," 1603-8;
 Ed Folsom, "Reply," 1608-12

Genette, Gérard. "Introduction." In *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin, 1-15. Cambridge: Cambridge University Press, 1997. [<http://go.utlib.ca/cat/8369797>]

Greetham, David C. "Intention in the Text." In *Theories of the Text*. Oxford: Oxford University Press, 1999. [<http://go.utlib.ca/cat/8569111>]

Greetham, David C. "Who's In, Who's Out: The Cultural Poetics of Archival Exclusion." *Studies in the Literary Imagination* 32.1 (1999): 1-28. [<http://go.utlib.ca/cat/7757767>]; reprinted in Greetham, *The Pleasures of Contamination: Evidence, Text, and Voice in Textual Studies*. Bloomington, IN: Indiana UP, 2010.

Gillespie, Alexandra. "The History of the Book." *New Medieval Literatures* 9 (2007): 245-86. [<http://go.utlib.ca/cat/7738515>]

- Harding, Robert Coupland. "A Hundred Years Hence." *Typo* 8 (27 January 1894): 1. [<http://nzetc.victoria.ac.nz/tm/scholarly/tei-corpus-typo.html>]
- Hedstrom, Margaret. "Archives, Memory, and Interfaces with the Past." *Archival Science* 2 (2002): 21-43. [<http://go.utlib.ca/cat/7686241>]
- Jardine, Lisa, and Anthony Grafton. "'Studied for Action': How Gabriel Harvey Read His Livy." *Past and Present* 129 (1990): 30-78. [<http://go.utlib.ca/cat/7743009>]
- MacNeil, Heather. "Archivalterity: Rethinking Original Order." *Archivaria* 66 (2008): 1-24. [<http://journals.sfu.ca/archivar/index.php/archivaria/index>]
- Massai, Sonia. "Editorial Pledges in Early Modern Dramatic Paratexts." In *Renaissance Paratexts*, edited by Helen Smith and Louise Wilson, 91-106. Cambridge: Cambridge University Press, 2011. [<http://go.utlib.ca/cat/8372005>]
- McKenzie, D.F. "The Sociology of a Text: Oral Culture, Literacy, and Print in Early New Zealand." In *Bibliography and the Sociology of Texts*, 79-130. Cambridge: Cambridge University Press, 1999. [<http://go.utlib.ca/cat/8357833>]
- McKitterick, David. "Pictures in Motley." *Print, Manuscript, and the Search for Order, 1450-1830*. Cambridge: Cambridge University Press, 2003. 53-96.
- Panofsky, Ruth, and Michael Moir. "Halted by the Archive: The Impact of Excessive Archival Restrictions on Scholars." *Journal of Scholarly Publishing* 37, no. 1 (2005): 19-32. [http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/11989742/v37i0001/19_hbtatioearos]
- Raven, James. "From Promotion to Proscription: Arrangements for Reading and Eighteenth-Century Libraries." In *The Practice and Representation of Reading in Early Modern England*, edited by James Raven, Helen Small, and Naomi Tadmor, 175-201. Cambridge: Cambridge University Press, 1996.
- Round, Phillip H. "Toward an Indian Bibliography." In *Removable Type: Histories of the Book in Indian Country, 1663-1880*, 5-19. Chapel Hill, SC: University of North Carolina Press, 2010.
- Shep, Syndey J. "Books Without Borders: The Transnational Turn in Book History." In *Books Without Borders, Vol. 1: The Cross-National Dimension in Print Culture*, edited by Robert Turner and Mary Hammond, 13-37. Basingstoke, UK: Palgrave Macmillan, 2008.
- Shillingsburg, Peter. "The Semiotics of Bibliography." *Textual Cultures* 6, no. 1 (2011): 11-25. [<http://go.utlib.ca/cat/7759539>; note: the Literature Online (LION) link in the catalogue entry has better quality page images than the others]
- Smith, Jonathan. "Seeing Things: Charles Darwin and Victorian Visual Culture." In *Charles Darwin and Victorian Visual Culture*, 1-43. Cambridge: Cambridge University Press, 2006.
- Striphas, Ted. *The Late Age of Print: Everyday Book Culture from Consumerism to Control*. New York: Columbia University Press, 2009. [Inforum copy not yet on reserve, but will be by mid-way through the course]
- Uzanne, Octave. "The End of Books." *Scribner's Magazine* 26 (July-December 1894): 221-31. [[Uzanne - End of Books.pdf](#)]

Further reading

Asheim, Lester. "New Problems in Plotting the Future of the Book." *Library Quarterly* 25, no. 4 (1955): 281-92. [<http://go.utlib.ca/cat/7731130>]

Blair, Ann. *Too Much to Know: Managing Scholarly Information Before the Modern Age*. New Haven, CT: Yale University Press, 2010.

Burke, Séan. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault, and Derrida*. 3rd ed. Edinburgh: Edinburgh University Press, 2008.

Chartier, Roger. *The Order of Books*. Trans. Lydia G. Cochrane. Stanford, CA: Stanford University Press, 1992.

Cook, Terry. "The Archive(s) Is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape." *Canadian Historical Review* 90, no. 3 (2009): 497-534. [<http://go.utlib.ca/cat/7693084>]

Dane, Joseph. *The Myth of Print Culture: Essays on Evidence, Textuality, and Bibliographical Method*. Toronto: University of Toronto Press, 2003.

Eggert, Paul. *Securing the Past: Conservation in Art, Architecture, and Literature*. Cambridge: Cambridge University Press, 2009.

Gaskell, Philip. *A New Introduction to Bibliography*. Winchester: St. Paul's Bibliographies; New Castle: Oak Knoll Press, 1974.

Greetham, D.C. *Textual Scholarship: An Introduction*. New York: Garland, 1994.

Grigely, Joseph. *Textualterity: Art, Theory, and Textual Criticism*. Ann Arbor, MI: University of Michigan Press, 1995.

Hobart, Michael E. and Zachary S. Schiffman. *Information Ages: Literacy, Numeracy, and the Computer Revolution*. Baltimore: Johns Hopkins University Press, 1998.

Kirshenbaum, Matthew G. "Editor's Introduction [to spec. issue on] Image-Based Humanities Computing" *Computers and the Humanities* 36, no. 1 (2002): 3-6. [<http://go.utlib.ca/cat/7698182>]

Maclean, Marie. "Pretexts and Paratexts: The Art of the Peripheral." *New Literary History* 22, no. 2 (1991): 273-9. [<http://go.utlib.ca/cat/7738486>]

Manoff, Marlene. "Theories of the Archive from Across the Disciplines." *Portal: Libraries and the Academy* 4, no. 1 (2004): 9-25. [<http://go.utlib.ca/cat/7745380>]

Manovich, Lev. Interview by the editors. *Switch* 5.3 (2000). [<http://www.manovich.net/articles.php>; link to Word file transcription near the bottom of the page]

Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT Press, 2001.

Mahaffey, Vicki. "Intentional Error: The Paradox of Editing James Joyce's *Ulysses*." *Representing Modernist Texts: Editing as Interpretation*. Ed. George Bornstein. Ann Arbor, MI: U of Michigan P, 1991. 171-91.

Marche, Stephen. "Literature Is Not Data: Against Digital Humanities." *Los Angeles Review of Books* (28 October 2012): <http://lareviewofbooks.org/article.php?id=1040>

McGann, Jerome J. *The Textual Condition*. Princeton, NJ: Princeton University Press, 1991.

McGann, Jerome J. "Ulysses as Postmodern Text: The Gabler Edition." *Criticism* 27, no. 3 (1985): 283-305. [<http://go.utlib.ca/cat/7700374>]

McKenzie, D.F. "The Broken Phial: Non-Book Texts." *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999. 31-54. [<http://go.utlib.ca/cat/8357833>]

Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994.

Ong, Walter J. "Writing Restructures Consciousness." In *Orality and Literacy: The Technologizing of the Word*, 78-116. London: Routledge, 1991 [1982]. [<http://go.utlib.ca/cat/6139309>]

Parikka, Jussi. *What Is Media Archaeology?* Cambridge: Polity Press, 2012. 1-18.

Ross, R.M. "Te Tiriti o Waitangi: Texts and Translations." *New Zealand Journal of History* 6 (1972): 129-57.

Sherman, William. "The Beginning of 'The End': Terminal Paratext and the Birth of Print Culture." In *Renaissance Paratexts*, edited by Helen Smith and Louise Wilson, 65-87. Cambridge: Cambridge University Press, 2011. [<http://go.utlib.ca/cat/8372005>]

Tanselle, G. Thomas. *A Rationale of Textual Criticism*. Philadelphia: University of Pennsylvania Press, 1989.



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