

BKS 1002H: Book History in Practice

Time: Mondays, 2:00 pm - 5:00 pm

Location: Colin Friesen Room, Massey College

Instructor: Dr Alan Galey, Faculty of Information

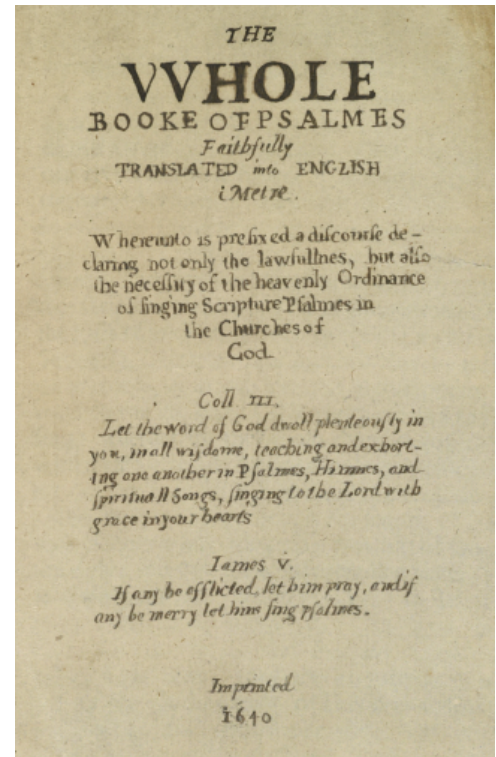
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Response time: usually by end of next business day, Monday-Friday

Office: Bissell 646 and BHPC program office in Massey College Library

Office hours: Mondays 4:30 - 5:30 in the BHPC office, Massey College; Tuesdays 1:00 - 2:00 in Bissell 646; or by appointment

Course website: portal.utoronto.ca (login required)



Title page from LOC copy of the Bay Psalm Book, the first English Book printed in the New World, a copy of which sold for a record-setting \$14,165,000 in November, 2013. For details see www.sothebys.com/en/auctions/2013/the-bay-psalm-book-sale-n09039/The-Bay-Psalms-Book.html

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.

The learning objectives of this course are:

- to expand upon the introduction to book history that students received in BKS 1001H;
- to familiarize students with methods, practices, theories, projects, and debates in book history and related fields, with an emphasis on current practice;
- to enable students to connect the theoretical framework introduced in BKS 1001H to specific cases and objects of study, and in turn to recognize interdisciplinary connections between the history of books and related fields;
- to enable students to explore the field of book history in a small seminar format, which includes student presentations;

- to connect students with the book history community and resources that exist at the University of Toronto and beyond.

Course texts

You do not have to purchase any textbooks for this course. The majority of our readings will be available online via the course Blackboard site. The following list includes several general introductions to the field as well as compilations of readings. Most will be on course reserve in the Inforum (the Faculty of Information Library on the 4th floor of the Bissell Building), and they are also good books to have on your own shelf

Recommended texts:

Leslie Howsam. *Old Books and New Histories: An Orientation to Studies in Book History and Print Culture*. Toronto: University of Toronto Press, 2006. [<http://go.utlib.ca/cat/5900574>]

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

Philip Gaskell. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 2007. [<http://go.utlib.ca/cat/1161883>]

D.C. Greetham. *Textual Scholarship: An Introduction*. New York: Garland, 1994. [<http://go.utlib.ca/cat/561627>]

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

Neil Fraistat and Julia Flanders, ed. *The Cambridge Companion to Textual Scholarship*. Cambridge University Press, 2013. [<http://go.utlib.ca/cat/8944587>]

David Finkelstein and Alistair McCleery, ed. *The Book History Reader*. 2nd ed. New York: Routledge, 2006. [<http://go.utlib.ca/cat/6073429>]

David Finkelstein and Alistair McCleery. *An Introduction to Book History*. 2nd ed. New York: Routledge, 2013. [<http://go.utlib.ca/cat/8449393>; 1st ed. online: <http://go.utlib.ca/cat/8769006>]

Solveig C. Robinson. *The Book in Society: An Introduction to Print Culture*. Peterborough, ON: Broadview, 2014. [not yet in U of T libraries]

Evaluation

20% Participation
 20% Seminar presentation
 25% Archives project
 35% 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 and minimal feedback. 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** of the readings. (Students are not required to draw upon any of the recommended readings, though they are welcome to do so, and to bring in relevant material from beyond the reading list.) 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. This term we will be taking an old-school approach to presentations, which means doing without a data projector or internet connection. 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, please provide me with a digital copy of your handout and a brief (one-page) outline of your presentation by the end of the week in which you present.

Archives project

8-9 pages, excluding bibliography and figures
Due Tuesday, February 4

This assignment requires students to become familiar with the contents of a collection of archival materials such as authors' papers or publishers' records, and to make a case for its potential value to book history research. The purpose of this assignment is to introduce you to archival research as an important stage within the larger research process. A secondary goal is to give students experience with formulating book history research projects, and to do so in the context of resources available at the University of Toronto (and its broader neighbourhood). Our class on archives will help with preparation for this assignment. The grade will be based on the quality of the research and writing in the submitted report.

In the simplest possible terms, this assignment requires research teams to:

1. identify a set of archival materials that interests you;
2. go digging;
3. write up the results of your research, giving particular attention to:
 - why this material is of potential value for book history research;
 - what insights into the nature of archives and archival research you gained along the way.

Note that steps 1 and 2 could happen in reverse order, and frequently do! You could begin by using finding aids, including online catalogues, to identify a collection of records that interests you. Your criterion for selection should be the material's potential value for book history research -- imagine this assignment as exploring the first stages of a larger research process. The scholarly literature on a given collection (if there is any) can help suggest leads, but make sure you cite any sources you use. For advice on how to cite archival materials in a research paper, see section 14.232 of the Chicago Manual and the sections that follow. When in doubt, the guideline is that another researcher should be able to use your citation to find the same materials.

For the purposes of the assignment, you'll likely need to select a subset of the materials you find. It's up to you how to define that subset -- temporally, thematically, by publication, and so on -- but your report should begin with a clear description of the scope of your studied material and provide some rationale for its relevance to book history research. Selectivity will be important, as the report should not be an exhaustive catalogue of the whole of a given collection, nor should it be a detailed account of every step of your research process. Rather, your report should focus on salient questions such as:

- how did you decide what to look at?
- how does your material help us understand authorship, publishing, and other topics of interest to book historians?
- did you encounter any gaps in the materials or problems with the finding aids?
- in addition to the official finding aids, did you end up using any informal or unexpected methods for locating material? did parts of the archival materials lead to other parts?
- how did your understanding of the records you were working with change from the start to the end of your research?

Toronto is a city of archives. Here are some of the primary ones (feel free to post more links to the discussion board):

Fisher Library manuscript collections: fisher.library.utoronto.ca/resources/manuscripts/
 Media archives at the U Toronto Library MediaCommons: mediacommons.library.utoronto.ca/media-archives-about/
 City of Toronto Archives: www.toronto.ca/archives/
 Province of Ontario Archives: www.archives.gov.on.ca
 Canadian Lesbian & Gay Archives in Toronto: www.clga.ca
 Toronto Public Library special collections: www.torontopubliclibrary.ca/books-video-music/specialized-collections/
 Royal Ontario Museum Library and Archives: www.rom.on.ca/en/collections-research/library-archives/museum-archives

Final essay

14-16 pages, excluding bibliography and figures
Due Friday, April 4

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 at least **three weeks** before the due date. Essay topics may build upon work done for the first written assignment or presentation. 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, if necessary.

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.

Course schedule

6 Jan. Introduction

- assigned reading
 - McKenzie, "The Broken Phial: Non-Book Texts," in *Bibliography and the Sociology of Texts*, 31-54
 - Eggert, "Brought to Book: Bibliography, Book History, and the Study of Literature"

13 Jan. Orality and Print in New Worlds

- seminar presentations: Tim Perry (on McKenzie); Kyla Jemison (on Round)
- assigned reading
 - McKenzie, "Orality, Literacy, and Print in Early New Zealand," in *Bibliography and the Sociology of Texts*, 77-128
 - Round, "Introduction: Toward an Indian Bibliography"
- further reading
 - Ong, "Writing Restructures Consciousness"
 - Shep, "Books Without Borders: The Transnational Turn in Book History"
 - Ross, "Te Tiriti o Waitangi: Texts and Translations"
 - Hobart and Schiffman, *Information Ages: Literacy, Numeracy, and the Computer Revolution*
 - New Zealand History Online's site on the Treaty of Waitangi, including texts and translations: www.nzhistory.net.nz/politics/treaty-of-waitangi/
 - Cohen, "The Codex and the Knife"

20 Jan. Traces of Reading: Marginalia and Copy-Specific Approaches

- seminar presentations: Oliver Velasquez (on Sherman); Mia Clarkson (on Jardine & Grafton)
- assigned reading
 - Sherman, "Dirty Books? Attitudes Toward Readers' Marks" and "Afterward: the Future of Past Readers"

- Jardine and Grafton, "'Studied for Action': How Gabriel Harvey Read His Livy"
- further reading
 - Jackson, "Marginal Frivolities: Readers' Notes as Evidence for the History of Reading"; see also Jackson, *Marginalia: Readers Writing in Books*, and *Romantic Readers: the Evidence of Marginalia*
 - Kerby-Fulton, "The Women Readers in Langland's Earliest Audience: Some Codicological Evidence"
 - Dimock, "A Theory of Resonance"
 - Stallybrass, "Books and Scrolls: Navigating the Bible"
 - Mazzotta, "Frontiers of Thought Out of the Margins"

27 Jan. The Archive and the Book

- field trip: Thomas Fisher Rare Book Library; guests: Jennifer Toews and Natalya Rattan, Fisher Library
- assigned reading
 - 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 Archive from Across the Disciplines"
 - Cook, "The Archive(s) Is a Foreign Country"
 - Grigely, *Textualterity: Art, Theory, and Textual Criticism*
 - Duff, Monks-Leeson, and Galey, "Contexts Built and Found: a Pilot Study on the Process of Archival Meaning-Making"

3 Feb. Paper Computers: Books and Pre-Digital Information Management

- seminar presentations: Jeannette Blanchard (on Mroczek); Meaghan Dalby (on Blair)
- assigned reading
 - Mroczek, "Thinking Digitally About the Dead Sea Scrolls: Book History Before and Beyond the Book"
 - 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*
 - Rhodes and Sawday, ed., *The Renaissance Computer: Knowledge Technologies in the First Age of Print*
 - Stallybrass, "Books and Scrolls: Navigating the Bible"
 - Chartier, *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer*

10 Feb. Case Study: the "Database as Genre" Debate

- seminar presentations: Ben Shaw (on Folsom)
- assigned reading
 - 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
 - Manovich, *The Language of New Media*
 - Liu, *Local Transcendence*

17 Feb. Reading Break (no class)

24 Feb. Copies and Originals, Part 1: Digitization's Prehistory

- seminar presentations: Lauren Williams (on McKitterick); Benjamin Durham (on Tanselle)
- assigned reading
 - McKitterick, "The Arrival of Photography"
 - Tanselle, "Reproductions and Scholarship"
- further reading
 - Smith, "Seeing Things: Charles Darwin and Victorian Visual Culture"

3 Mar. Copies and Originals, Part 2: Case Study of *Early English Books Online* (EEBO)

- seminar presentations: Shelsie Tunks (on Gadd); Kylee Nicholls (on Mak)
- assigned reading
 - Gadd, "The Use and Misuse of *Early English Books Online*"
 - Mak, "Archaeology of a Digitization"
- further reading
 - Echard, "The Ghost in the Machine: Digital Avatars of Medieval Manuscripts" in *Printing the Middle Ages*
 - Whitney Trettien, facsimilefail.tumblr.com
 - Krissy Wilson, theartofgooglebooks.tumblr.com

10 Mar. Digital Reading and Publishing

- presentations: Kevin McCormick (on Striphas)
- assigned reading
 - Striphas, "E-Books and the Digital Future," in *The Late Age of Print: Everyday Book Culture from Consumerism to Control*
 - Harpold, "Reading Machines," in *Ex-Foliations: Reading Machines and the Upgrade Path*
- further reading
 - Kirschenbaum, *Mechanisms: New Media and the Forensic Imagination*
 - Deegan and Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print*
 - Gale, "The Enkindling Reciter: E-Books in the Bibliographical Imagination"
 - Piper, *Book Was There: Reading in Electronic Times*

17 Mar. Case study: Joyce's *Ulysses*

- seminar presentations: Andreeanne Dion (on Mahaffey)
- assigned reading
 - Saint-Amour, "James Joyce, Copyright: Modernist Literary Property Metadiscourse"
 - Mahaffey, "Intentional Error: the Paradox of Editing James Joyce's *Ulysses*"

- further reading
 - McGann, "Ulysses as Postmodern Text: the Gabler Edition"
 - McKenzie, "The Dialectics of Bibliography Now," in *Bibliography and the Sociology of Texts*, 55-76
 - Max, "[The Injustice Collector](#)," *The New Yorker* (2006)
 - O'Connell, "[Has James Joyce Been Set Free?](#)", *The New Yorker* (2012)

24 Mar. The Book Beyond America and Europe

- field trip: [Royal Ontario Museum Library](#); guests: Arthur Smith, Head Librarian, and Jack Howard, Librarian and head of the [H.H. Mu Far Eastern Library](#)
- assigned reading: chapters from the Blackwell *Companion to the History of the Book* [<http://go.utlib.ca/cat/7875444>]
 - Ch. 7: Edgren, "China"
 - Ch. 8: Kornicki, "Japan, Korea, and Vietnam"
 - Ch. 9: Shaw, "South Asia"

31 Mar. Case study: Coach House Books

- field trip: [Coach House Books](#); guest: Stan Bevington, Publisher and Founder
- assigned reading
 - MacSkimming, "Printed in Canada By Mindless Acid Freaks"
 - Maxwell, "[Coach House Press: Crucible of Electronic Publishing Technology](#)," *Historical Perspectives on Canadian Publishing*

Readings

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>]

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

Chartier, Roger. *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer*. Philadelphia: University of Pennsylvania Press, 1995.

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

Cohen, Matt. "The Codex and the Knife." *Textual Cultures* 6, no. 2 (2011): 109-118. [<http://go.utlib.ca/cat/7759539>]

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>]

Crain, Patricia. "New Histories of Literacy." In *A Companion to the History of the Book*, edited by Simon Eliot and Jonathan Rose. Malden, MA: Wiley-Blackwell, 2009. [<http://go.utlib.ca/cat/7875444>]

Deegan, Marilyn, and Kathryn Sutherland. *Transferred Illusions: Digital Technology and the Forms of Print*. Aldershot, UK: Ashgate, 2009.

Dimock, Wai Chi. "A Theory of Resonance." *Publications of the Modern Language Association* 112, no. 5 (1997): 1060-71. [<http://go.utlib.ca/cat/7744793>]

Duff, Wendy, Emily Monks-Leeson, and Alan Galey. "Contexts Built and Found: a Pilot Study on Archival Meaning-Making." *Archival Science* 12, no. 1 (2012): 69-92. [http://resolver.scholarsportal.info.myaccess.library.utoronto.ca/resolve/13890166/v12i0001/69_c_bafapotpoam]

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>]

Echard, Sian. *Printing the Middle Ages*. Philadelphia: University of Pennsylvania Press, 2008.

Eliot, Simon, and Jonathan Rose, ed. *A Companion to the History of the Book*. Malden, MA: Wiley-Blackwell, 2007. [<http://go.utlib.ca/cat/7875444>]

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

Gadd, Ian. "The Use and Misuse of *Early English Books Online*." *Literature Compass* 6, no. 3 (2009): 680-92. [<http://go.utlib.ca/cat/7731567>]

Galey, Alan. "The Enkindling Reciter: E-Books in the Bibliographical Imagination." *Book History* 15 (2012): 210-47. [<http://go.utlib.ca/cat/7690636>]

Greetham, David C. "Who's In, Who's Out: The Cultural Poetics of Archival Exclusion." *Studies in the Literary Imagination* 32, no. 1 (1999): 1-28. [<http://go.utlib.ca/cat/7757767>]; reprinted in *The Pleasures of Contamination: Evidence, Text, and Voice in Textual Studies*. Bloomington, IN: Indiana UP, 2010.

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

Harpold, Terry. "Reading Machines." In *Ex-Foliations: Reading Machines and the Upgrade Path*, 209-41. Minneapolis: University of Minnesota Press, 2009.

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

Hedstrom, Margaret. "Archives, Memory, and Interfaces with the Past." *Archival Science* 2 (2002): 21-43. [<http://go.utlib.ca/cat/7686241>]

Jackson, H.J. "'Marginal Frivolities': Readers' Notes as Evidence for the History of Reading." In *Owners, Annotators, and the Signs of Reading*, edited by Robin Myers, Michael Harris, and Giles Mandelbrote, 137-51. New Castle, DE: Oak Knoll Press; London: The British Library, 2005.

Jackson, H.J. *Marginalia: Readers Writing in Books*. New Haven, CT: Yale University Press, 2001.

- Jackson, H.J. *Romantic Readers: the Evidence of Marginalia*. New Haven, CT: Yale University Press, 2005.
- 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>]
- Kerby-Fulton, Kathryn, "The Women Readers in Langland's Earliest Audience: Some Codicological Evidence." In *Learning and Literacy in Medieval England and Abroad*, edited by Sarah Rees Jones, 121-34. Turnhout: Brepols, 2003.
- 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>]
- Liu, Alan. *Local Transcendence: Essays on Postmodern Historicism and the Database*. University of Chicago Press, 2008.
- MacNeil, Heather. "Archivalterity: Rethinking Original Order." *Archivaria* 66 (2008): 1-24. [<http://journals.sfu.ca/archivar/index.php/archivaria/index>]
- MacSkimming, Roy. "Printed in Canada by Mindless Acid Freaks." In *The Perilous Trade: Book Publishing in Canada, 1946-2006*, pp. 167-95 (Toronto: McClelland & Stewart, 2007).
- Mak, Bonnie. "Archaeology of a Digitization." *Journal of the American Society of Information Science and Technology*. Forthcoming. [[Mak-Digitization_JASIST_verAA.pdf](#); this is a pre-print version shared by permission of the author -- please don't recirculate outside of the class]
- 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. *The Language of New Media*. Cambridge, MA: MIT Press, 2001.
- Mahaffey, Vicki. "Intentional Error: The Paradox of Editing James Joyce's Ulysses." In *Representing Modernist Texts: Editing as Interpretation*, edited by George Bornstein, 171-91. Ann Arbor, MI: University of Michigan Press, 1991.
- Max, D.T. "The Injustice Collector." *The New Yorker* 82, no. 18 (19 June 2006), http://www.newyorker.com/archive/2006/06/19/060619fa_fact
- Mazzotta, Guiseppe. "Frontiers of Thought Out of the Margins." *The European Legacy* 17, no. 6 (2012): 745-54. [<http://go.utlib.ca/cat/7989197>]
- McDowell, Paula. "Of Grubs and Other Insects: Constructing the Categories of 'Ephemera' and 'Literature' in Eighteenth-Century British Writing." *Book History* 15 (2012): 48-70. [<http://go.utlib.ca/cat/7690636>]
- McGann, Jerome J. *The Textual Condition*. 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. *Bibliography and the Sociology of Texts*. Cambridge University Press, 1999. [<http://go.utlib.ca/cat/8357833>]
- McKitterick, David. "The Arrival of Photography." In *Old Books, New Technologies: the Representation, Conservation, and Transformation of Books since 1700*, 114-38. Cambridge University Press, 2013. [<http://go.utlib.ca/cat/8873870>]

- Mroczek, Eva. "Thinking Digitally About the Dead Sea Scrolls: Book History Before and Beyond the Book." *Book History* 14 (2011): 241-69. [<http://go.utlib.ca/cat/7690636>]
- Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press, 1994.
- O'Connell, Mark. "Has James Joyce Been Set Free?" *The New Yorker* [blog] (11 January 2012): <http://www.newyorker.com/online/blogs/books/2012/01/james-joyce-public-domain.html>
- Ong, Walter J. "Writing Restructures Consciousness," in *Orality and Literacy: the Technologizing of the Word* (London: Routledge, 1991 [1982]), 78-116.
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