

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

Email: alan.galey [at] [university of toronto domain name]

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

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

Office hours: Mondays after class in the BHPC office, Massey College; Wednesdays 1:30 - 2:30 in Bissell 646; or by appointment

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



Mick Jagger reads from Percy Shelly's poem *Adonais* at a free Rolling Stones concert in Hyde Park, London, 1969

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. All required readings and many optional readings will be available digitally via links in the class schedule, below. 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.

Note that the UTL catalogue often has separate entries for print and digital versions of the same book. If the links below or in the class schedule take you to one format (print or digital) but you'd prefer the other, try searching title/author to see if the other format is available.

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>]

Leslie Howsam, ed. *The Cambridge Companion to the History of the Book*. Cambridge University Press, 2015. [<http://go.utlib.ca/cat/9936632>]

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>]

Solveig C. Robinson. *The Book in Society: An Introduction to Print Culture*. Peterborough, ON: Broadview, 2014. [<http://go.utlib.ca/cat/9221907>]

Evaluation

20% Participation
 20% Seminar presentation
 25% Annotating reader profile
 35% Final paper

All assignments are evaluated in accordance with (the University of Toronto Governing Council's [University Assessment and Grading Practices Policy](#)).

Late Policy. Assignments must be submitted via Blackboard by **noon** on the due date. (The reason this deadline is set at noon, not midnight, is so that the instructor has time to help students with any technical problems with the submission system.) Extensions will only be granted in the event of illness or emergency, and then only once appropriate documentation has been submitted to Student Services. Late assignments will be penalized by one full letter grade per week (e.g. from A to A-), for a maximum of two weeks. After that point, late assignments will no longer be accepted. Furthermore, late papers will not receive detailed feedback or comments. Written assignments that do not meet a minimum standard (in terms of legibility, formatting and proofreading) will be returned for re-submission, with late penalties in full effect.

Referencing and format. The American Psychological Association (APA) citation style is the most commonly used one in academic writing in the social sciences, while Chicago and MLA (Modern Language Association) are the most common in the humanities (at least in North America). For this course, you will be expected to use **Chicago's notes + bibliography format**, as it is the referencing system most suited to the course topic. The *Chicago Manual of Style Online* is also an excellent writing reference for our course on matters of grammar, usage, and other writing conventions apart from citation. You can find it here: go.utlib.ca/cat/6662347. A bookmarkable quick reference can be found here: www.chicagomanualofstyle.org/tools_citationguide.html

Written assignments must be submitted electronically as PDF files in double-spaced 12 Times New Roman with 1.5-inch margins. Assignments at the graduate level should be free of writing errors. Be sure to proofread your work carefully before submitting, and refer to the Chicago Manual of Style on questions of grammar, punctuation, and usage.

Images. Book history and textual studies are fields that often rely heavily upon images in their publications. Students are welcome—encouraged, in fact—to make use of images in their written assignments within the following guidelines:

1. Images may be included as appendixes or integrated into the body of the text, whichever you prefer; all images must be accompanied by a caption that includes the image's source. It's a good idea to number your images (e.g. "Figure 1") for ease of reference in your text.
2. Assignments will be read digitally, not printed, so students are welcome to use colour images. However, please be sure to use an image editing program such as *Gimp* (www.gimp.org) to reduce the image file sizes so that the PDF files you submit **don't exceed 10MB**.
3. Students may include copyrighted images in their assignments without acquiring permission as long as they follow the Canadian Copyright Act's current exceptions for fair dealing, in that the images must only be used for the purposes of criticism or review, and each image must be accompanied by: 1) the source; and 2) the name of the creator (if given in the source).

Secondary sources. As graduate students, you are expected to rely upon scholarly (which usually means peer-reviewed) sources in your written assignments. The course schedule and seminar discussions will include many suggestions for secondary sources on various topics related to the course. However, students are strongly encouraged to track down those resources that are best suited to their specific area of interest or inquiry, rather than rely too heavily on those provided in class. Media texts (books, comics, television episodes, films, videogames, websites, etc.) can be used and referenced as needed, but should always be treated as artifacts of study and analyzed accordingly.

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 week's required readings. You are not required to draw upon any of the recommended readings, though you 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 noon on the Thursday before their presentation**. The rest of us should make sure to check the discussion board for the questions, think about what the presenters have asked us to consider, and come prepared to engage those questions 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 don't duplicate each other. The class schedule indicates which presentations go first and second when there are two, but we can reverse the order if both presenters agree.

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 noon on the Thursday following your presentation**.

Annotating reader profile

2,000-2,500 words, excluding bibliography
Due by noon Friday, Feb. 10

The purpose of this assignment is to understand how a reader used a book by examining material traces left behind in the form of annotations, highlighting, and other marks. This mode of research is forensic, in that you're looking for traces of past users who are not available for interviews or focus groups. A secondary purpose of this assignment is to gain practice in explaining your analysis of this kind of evidence to others via words and images.

For this assignment, you will select a book with readers' marginalia and profile how and why its annotator (known or unknown) has interacted with a book as an object. You are welcome to discuss multiple annotators in the same book, or the same annotator in multiple books (which would be harder, though not impossible, to find). Your book could be a rare book held in the Fisher or other rare book library, or a modern book you've pulled from in the stacks of any UTL library. However, it must be a book held in the UTL system so that the instructor can access it for grading purposes. E-books or digital facsimiles of annotated codex books are not eligible; students must use a book that they have held in their hands, just as the original annotators did. If you have done an adopt-a-book assignment in a previous course, you are welcome to use that book, provided: 1) you indicate that you're doing so; and 2) none of your previously submitted assignments dealt with the marginalia.

You could write your profile as a series of answers to the following questions (not necessarily in this order):

1. What did the annotator(s) tend to mark up in the book? What topics interested them?
2. What different ways have they marked up the book? Do they underline, highlight, draw arrows, add words in the margin? What is their graphical vocabulary for annotation, so to speak (i.e. the range of marks and notes they tend to use)?
3. If they write words in the margins (or between lines) what kinds of things do they say, and who are they writing to? What do they seem to care about? Consider our reading from Jackson and its point that not all annotation is directed toward the self; does the annotator seem to be imagining other readers as an audience?
4. Finally, does your annotator seem to be very good at annotating? You don't need to find the world's most brilliant annotator, but someone who's semi-randomly used yellow highlighter and little else might not be the most interesting candidate.

Once you've started going through your evidence in this way, the key is to look for patterns. Ideally you want to be able to say things like "One of Annotator A's tendencies is to [something], as may be seen in several instances. For example..." Assignments will be graded on the suitability of the chosen primary source(s), the detail and effectiveness of the analysis, the quality of the writing, and (if applicable) the effective use of secondary sources.

Some tips on hunting down annotated books. The hunt for materials is very much part of the assignment. It can be the most fun part, but it also requires planning ahead. I can recommend two ways to get started.

One is to use the library catalogue to search for annotated books held in U of T's various rare book libraries. You can use the online catalogue to search for annotated books in the Fisher and other rare book libraries on campus. Just go to <http://search.library.utoronto.ca/advanced>, enter

"marginalia" in the "anywhere" field, select the Fisher or another library in the "Library" field, and you should get the full list of annotated books which you can then filter according to your interests. For example, the search I just described returned this promising entry, among others: <http://go.utlib.ca/cat/3729871>. If you click "MARC view" and look at field 700, you'll notice that the cataloger has noted that there's marginalia in the book, which allowed our search to find it. Notice, too, that this book exists in multiple annotated copies, and that the Pratt Library at Victoria College has Northrop Frye's annotated copy. Frye was a prolific and expert annotator, and any of his books would be great candidates for this assignment. Searching for "Frye annotated" in the call number field brings up 2,052 records (!!), and you can go to the Pratt Library's website to find out how to call up those books (ideally not all at once...). Marshall McLuhan's personal library is also held at the Fisher, containing some fascinating annotations by another well-known and intriguingly systematic reader, and you can ask the Fisher staff how to access these books.

A second method for finding suitable books is to go hunting through the regular stacks at one of U of T's libraries, such as Robarts. This will probably involve going up and down the stacks and pulling books to see if they're annotated. (If you find a book so heavily annotated that it would drive a librarian crazy, then you've struck gold.) Be aware that the library catalogue won't list annotated books if they're just regular circulating books. One strategy you might adopt if you choose the stacks option is to start with a section of the stacks that contains books close to your own knowledge and interests. This will help you to understand how your annotator(s) are interacting with the content of the book, which is also part of the assignment. This should prove easier than trying to understand someone's annotations in a book whose topic is entirely new to you. A related strategy is to look at textbooks first: they are hard-working books, so to speak, and often record traces of a reader who is wrestling with new knowledge as part of a learning process.

Final essay

4,000-4,500 words, excluding bibliography
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.

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

9 Jan. Week 1: Introduction

- required reading
 - Leslie Howsam, "The Practice of Book and Print Culture: Sources, Methods, Readings," in *The Perils of Print Culture: Book, Print, and Publishing History in Theory and Practice*, ed. Eve Patten and Jason McElligott (New York: Palgrave Macmillan, 2014), 17–34 [go.utlib.ca/cat/10417725]
 - D.F. McKenzie, "The Sociology of a Text: Oral Culture, Literacy, and Print in Early New Zealand," in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 77–128 [go.utlib.ca/cat/8357833]
- further reading
 - New Zealand History Online's site on the Treaty of Waitangi, including texts and translations: www.nzhistory.net.nz/politics/treaty-of-waitangi/
 - Walter Ong, "Writing Restructures Consciousness" in *Orality and Literacy: the Technologizing of the Word* (London: Routledge, 1991 [1982]), 78–116 [[Ong - orality and literacy.pdf](#)]
 - R.M. Ross, "Te Tiriti o Waitangi: Texts and Translations," *New Zealand Journal of History* 6 (1972): 129–57 [can be hard to locate; let me know if you have difficulty] [go.utlib.ca/cat/1358432]
 - Sydney J. Shep, "Books Without Borders: the Transnational Turn in Book History," in *Books Without Borders, Vol. 1: The Cross-National Dimension in Print Culture*, ed. Robert Turner and Mary Hammond (Basingstoke, UK: Palgrave Macmillan, 2008), 13-37 [go.utlib.ca/cat/6601293]

16 Jan. Week 2: Book History and its Borderlands

- Leslie Howsam's TCB talk this week: "Inverting Interdisciplinarity: Who Will Take Book History to the Next Level?" (4:00 on Thursday in Bissell 728)
- seminar presentations: Holly Forsythe on McKenzie; Laura Moncion on Round
- required reading
 - D.F McKenzie, "The Broken Phial: Non-Book Texts," *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 77–128 [go.utlib.ca/cat/8357833]
 - Phillip Round, "Introduction: Toward an Indian Bibliography," in *Removable Type: Histories of the Book in Indian Country, 1663-1880* (Chapel Hill, SC: University of North Carolina Press, 2010), 5-19 [[Round - Introduction to Movable Type.pdf](#)]
- further reading
 - Matt Cohen, "The Codex and the Knife," *Textual Cultures* 6, no. 2 (2011): 109–118 [go.utlib.ca/cat/7759539]
 - Michael E. Hobart and Zachary S. Schiffman, *Information Ages: Literacy, Numeracy, and the Computer Revolution* (Baltimore: Johns Hopkins University Press, 1998)
 - Patricia Crain, "New Histories of Literacy," in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden, MA: Wiley-Blackwell, 2009) [go.utlib.ca/cat/7875444]
 - Germaine Warkentin, "In Search of the 'Word of the Other': Aboriginal Sign Systems and the History of the Book in Canada," *Book History* 2 (1999): 1–27 [go.utlib.ca/cat/7690636]

23 Jan. Week 3: Profiling Readers, Part 1: Readers' Marks in Books

- guest: Leslie Howsam (History, University of Windsor)
- seminar presentations: Taylor Lemaire on Jackson/Sherman
- required reading
 - H.J. Jackson, "'Marginal Frivolities': Readers' Notes as Evidence for the History of Reading," in *Owners, Annotators, and the Signs of Reading*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle, DE: Oak Knoll Press; London: The British Library, 2005), 137–51. [[Jackson - marginal frivolities.pdf](#)]
 - William H. Sherman, "Dirty Books? Attitudes Toward Readers' Marks," in *Used Books: Marking Readers in Renaissance England* (Philadelphia: University of Pennsylvania Press, 2008), 151–78. [[Sherman - Dirty Books.pdf](#)]
- further reading
 - Mary Hammond, "Book History in the Reading Experience," in *The Cambridge Companion to the History of the Book*, ed. Leslie Howsam (Cambridge University Press, 2015), 237–52 [[Hammond - reading experience.pdf](#)]
 - Lisa Jardine and Anthony Grafton, "'Studied for Action': How Gabriel Harvey Read His Livy," *Past and Present* 129 (1990): 30–78 [go.utlib.ca/cat/7743009]
 - H.J. Jackson, *Marginalia: Readers Writing in Books* (New Haven, CT: Yale University Press, 2001)
 - H.J. Jackson, *Romantic Readers: the Evidence of Marginalia* (New Haven, CT: Yale University Press, 2005)
 - Kathryn Kerby-Fulton, "The Women Readers in Langland's Earliest Audience: Some Codicological Evidence," in *Learning and Literacy in Medieval England and Abroad*, ed. Sarah Rees Jones (Turnhout: Brepols, 2003), 121–34 [[Kerby-Fulton - Women Readers.pdf](#)]

30 Jan. Week 4: Profiling Readers, Part 2: Books and Cultural Residue

- seminar presentations: Virginia De Witt on Kwakkel; Kirsten Brassard on Price
- required reading
 - Erik Kwakkel, "Decoding the Material Book: Cultural Residue in Material Manuscripts," in *The Medieval Manuscript Book: Cultural Approaches*, ed. Michael Johnston and Michael Van Dussen (Cambridge University Press, 2015), 60–76 [go.utlib.ca/cat/10275676]
 - Leah Price, "Reader's Block," in *How to Do Things With Books in Victorian Britain* (Princeton University Press, 2012), 19–41 [go.utlib.ca/cat/8841722] [[Price - readers block.pdf](#)]
- further reading
 - *Quill: Books Before Print*: www.bookandbyte.org/quill/
 - Erik Kwakkel's blog: medievalbooks.nl
 - Siân Echard, *Printing the Middle Ages* (Philadelphia: University of Pennsylvania Press, 2008)
 - Wai Chi Dimock, "A Theory of Resonance," *Publications of the Modern Language Association* 112, no. 5 (1997): 1060–71 [go.utlib.ca/cat/7744793]
 - Peter Stallybrass, "Books and Scrolls: Navigating the Bible," in *Books and Readers in Early Modern England: Material Studies*, ed. Jennifer Andersen and Elizabeth Sauer (Philadelphia: Pennsylvania University Press, 2002), 42–79 [[Stallybrass books.pdf](#)]

6 Feb. Week 5: Textual Networks / Networked Texts

- seminar presentations: Philippe Mongeau on Shore; Triveni Srikanan on Cordell
- required reading
 - Daniel Shore, "Was It for This? Influence, Archive, and Network," *Modern Philology* 113, no. 3 (2016): 398–421 [go.utlib.ca/cat/7735858]
 - Ryan Cordell, "Reprinting, Circulation, and the Network Author in Antebellum Newspapers," *American Literary History* 27, no. 3 (2015): 417–45 [go.utlib.ca/cat/7684112]
- further reading
 - Peter Stallybrass, "Against Thinking," *Publications of the Modern Language Association* 122, no. 5 (2007): 1580–7. [go.utlib.ca/cat/7744793]
 - Sydney J. Shep, "At the Crossroads: Book History Meets Digital Humanities," *Digital Studies* 6 (2015): www.digitalstudies.org/ojs/index.php/digital_studies/article/view/353/447
 - DeNel Rehberg Sedo, ed., *Reading Communities: From Salons to Cyberspace* (Basingstoke, UK: Palgrave Macmillan, 2011)
 - Michael A. Gavin, "Using Networks to Re-think Periodization," *Modeling Literary History* (blog): modelingliteraryhistory.org/2016/01/29/using-networks-to-re-think-periodization-2/
 - *Six Degrees of Francis Bacon*: sixdegreesoffrancisbacon.com
 - *Digital Epistolary Network*: www.e-pistolary.net
 - *Darwin Correspondence Project*: www.darwinproject.ac.uk
 - *Viral Texts* project: viraltxts.org
 - Ellen Gruber Garvey, "facts and FACTS: Abolitionists' Database Innovations," in *"Raw Data" Is an Oxymoron*, ed. Lisa Gitelman (Cambridge, MA: MIT Press, 2013), 89–102. [go.utlib.ca/cat/10050896]

13 Feb. Week 6: Digital Texts as Artifacts

- seminar presentations: Noelle Gadon on Gitelman; Anita Siraki on Kirschenbaum
- required reading
 - Lisa Gitelman, "Near Print and Beyond Paper: Knowing by *.pdf," in *Paper Knowledge: Toward a Media History of Documents* (Durham, NC: Duke University Press, 2014), 111–35 [go.utlib.ca/cat/9199870]
 - Matthew G. Kirschenbaum, "Operating Systems of the Mind: Bibliography After Word Processing (The Example of John Updike)," *Papers of the Bibliographical Society of America* 108, no. 4 (2014): 381–412 [go.utlib.ca/cat/7742800]
- further reading
 - Matthew G. Kirschenbaum and Sarah Werner, "Digital Scholarship and Digital Studies: the State of the Discipline," *Book History* 17 (2014): 406–58 [go.utlib.ca/cat/7690636]
 - Matthew G. Kirschenbaum, *Track Changes: a Literary History of Word Processing* (Cambridge, MA: Harvard University Press, 2016) [go.utlib.ca/cat/10292932]
 - Matthew G. Kirschenbaum, *Mechanisms: New Media and the Forensic Imagination* (Cambridge, MA: MIT Press, 2008) [go.utlib.ca/cat/6363088]
 - Alan Galey, "The Enkindling Reciter: E-Books in the Bibliographical Imagination," *Book History* 15 (2012): 210–47 [go.utlib.ca/cat/7690636]
 - Marilyn Deegan and Kathryn Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print* (Aldershot, UK: Ashgate, 2009)
 - Stephen King "Word Processor of the Gods," in *Skeleton Crew* (New York: Putnam, 1985), 271–87 [[King - word processor of the gods.pdf](#)]

20 Feb. Reading Week (no class)27 Feb. Week 7: Hamlet, Scholarly Editing, and the History of Books

- seminar presentation: Serena Ypelaar on Lesser
- required reading
 - Paul Eggert, "Apparatus, Text, Interface: How to Read a Printed Critical Edition," in *The Cambridge Companion to Textual Scholarship*, ed. Neil Fraistat and Julia Flanders (Cambridge University Press, 2013), 97–118
 - Zachary Lesser, "Introduction: the Urn-Hamlet," in *Hamlet After Q1: an Uncanny History of the Shakespearean Text* (Philadelphia: University of Pennsylvania Press, 2015), 1–23 [[Lesser - urn-Hamlet.pdf](#)]
- further reading
 - Zachary Lesser and Peter Stallybrass, "The First Literary *Hamlet* and the Commonplacing of Professional Plays," *Shakespeare Quarterly* 59, no. 4 (2008): 371–420. [go.utlib.ca/cat/7754101]
 - David Scott Kastan, *Shakespeare and the Book* (Cambridge University Press, 2001) [go.utlib.ca/cat/4599088]
 - Alan Galey, "The Counterfeit Presentments of Victorian Photography," *The Shakespearean Archive: Experiments in New Media from the Renaissance to Postmodernity* (Cambridge University Press, 2014), 118–57 [go.utlib.ca/cat/9925568]
 - Adam Hooks, *Selling Shakespeare: Biography, Bibliography, and the Book Trade* (Cambridge University Press, 2016) [go.utlib.ca/cat/10418950]
 - Lukas Erne, *Shakespeare and the Book Trade* (Cambridge University Press, 2013) [go.utlib.ca/cat/8874940]

6 Mar. Week 8: The Language of Paper

- BHPC Graduate Student Colloquium this week: "Form, Function, Intent: Materiality and the Codification of Knowledge" (Saturday the 11th in the Upper Library)
- seminar presentations: Katie Paolozza on Calhoun; Abigail Lochtefeld on Darnton
- required reading
 - Joshua Calhoun, "The World Made Flax: Cheap Bibles, Textual Corruption, and the Poetics of Paper," *Publications of the Modern Language Association of America* 126, no. 2 (2011), 327–44 [go.utlib.ca/cat/7744793]
 - Darnton, "A Paeon to Paper," in *The Case for Books: Past, Present, and Future* (New York: PublicAffairs, 2009) [[Darnton - paper.pdf](#)]
- further reading
 - Peter Stoicheff, "Materials and Meanings," in *The Cambridge Companion to the History of the Book*, ed. Leslie Howsam (Cambridge University Press, 2015), 73–89
 - Lisa Gitelman, "Introduction: Paper Knowledge," in *Paper Knowledge: Toward a Media History of Documents* (Durham, NC: Duke University Press, 2014), 1–20 [go.utlib.ca/cat/9199870]
 - G. Thomas Tanselle, "The Bibliographical Description of Paper," *Studies in Bibliography* 24 (1971): 27–67 [go.utlib.ca/cat/7757661]
 - John Bidwell, "French Paper in English Books," in *The Cambridge History of the Book in Britain, vol. 4: 1557–1695* (Cambridge University Press, 2002), 583–601 [go.utlib.ca/cat/8112877]
 - Nicholson Baker, *Double-Fold: Libraries and the Assault on Paper* (New York: Random House, 2001)

13 Mar. Week 9: Field Trip to Paperhouse Studio

- reading
 - no formal reading this week, but feel free to check out Paperhouse Studio's [website](#) and [blog](#)

20 Mar. Week 10: Censorship

- Natalie Zemon Davis TCB talk this week: "Experiencing Exclusion: Book History after Inquisition" (4:00 on Thursday in the Massey College Upper Library)
- field trip: Thomas Fisher Rare Book Library (meet in McLean-Hunter Room at 2:00)
- seminar presentations: Olena Karbach on Davis
- required reading
 - Robert Darnton, introduction to *Censors at Work: How States Shaped Literature* (New York: W.W. Norton, 2014)
 - Natalie Zemon Davis, "Censorship, Silence, and Resistance: the *Annales* During the German Occupation of France," *Historical Reflections* 24, no. 2 (1998): 351–74 [go.utlib.ca/cat/7714199]
 - Natalie Zemon Davis, "Turning Points," *The Mathematical Intelligencer* 36, no. 1 (2014): 18–19 [go.utlib.ca/cat/7733276]
- further reading
 - Christopher F. Black, "Censorship," *The Italian Inquisition* (New Haven, CT: Yale University Press, 2009), 158–207 [go.utlib.ca/cat/7005875]
 - Geoff Kemp, ed., *Censorship Moments: Reading Texts in the History of Censorship and Freedom of Expression* (London: Bloomsbury, 2015)
 - Stillman Drake, "A Neglected Galilean Letter," *Journal for the History of Astronomy* 17, no. 2 (1986): 99–108. [go.utlib.ca/cat/7722354]

27 Mar. Week 11: Field Trip to the H.H. Mu Far Eastern Library, Royal Ontario Museum

- guest: Max Dionisio (Librarian, H.H. Mu Far Eastern Library, Royal Ontario Museum)
- required reading
 - J.S. Edgren, "China," in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden, MA: Wiley-Blackwell, 2009), 97–110 [go.utlib.ca/cat/7875444]
 - Peter Kornicki, "Japan, Korea, and Vietnam," in Eliot and Rose, 111–25 [go.utlib.ca/cat/7875444]
- further reading
 - Peter Kornicki, *The Book in Japan: a Cultural History from the Beginnings to the Nineteenth Century* (Honolulu: University of Hawai'i Press, 2001)
 - The ROM's Library and Archives website: www.rom.on.ca/en/collections-research/library-archives/

3 Week 12: Book History in the Media

Apr.

- reading
 - to be decided by the class



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