

# BKS 1001H: Introduction to Book History

Time: Mondays, 2:00 pm - 5:00 pm  
Location: McLean-Hunter Room, Thomas Fisher Rare Book Library  
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 or by appointment  
Course website: portal.utoronto.ca (login required)



Marilyn Monroe reads James Joyce's *Ulysses*. Detail of a 1955 photo by Eve Arnold. For the story behind the photo, see <http://time.com/3809940/marilyn-monroe-james-joyce-photo/>

## Overview

This foundational course will introduce students to basic topics such as the semiotics of the book; orality and writing systems; book production from manuscript to the latest computer technology; the development of printing; the concept of authorship; copyright; censorship; the economics of book production and distribution; libraries and the organization of information; principles of bibliographical description; print in other formats (newspapers, magazines, advertisements, etc.); reading and readership; editorial theory and practice. We will also study many artifacts and tools of the trade in situ through visits to the Massey College Bibliography Room and Coach House Books. Students are expected to attend the Toronto Centre for the Book lecture series.

Students who have successfully completed the course will be able to:

- situate book history studies within its interdisciplinary academic disciplines and apply several theoretical frameworks to investigate the book as a movable and mutable object;
- understand the historical and technological development of the book;
- describe the material book using the conventions of descriptive bibliography;
- competently explore and assess archival materials to identify potential research opportunities;
- locate the commodified book at the centre of a socio-political economic system of production, distribution, and consumption.

## 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. 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 [<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. [<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

15% Participation (incl. advance discussion questions)  
 25% Archives presentation  
 10% Adopt-a-book exercise 1: title-page transcription  
 10% Adopt-a-book exercise 2: collation statement  
 10% Adopt-a-book exercise 3: form & content  
 10% Adopt-a-book exercise 4: publication context  
 20% Adopt-a-book exercise 5: reception & afterlives

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

**Late Policy.** With the exception of exercises 1 and 2 (the title-page transcription and collation statement), written 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.) The two exceptions, exercises 1 and 2, must be submitted at the beginning of class on the day they are due.

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](http://go.utlib.ca/cat/6662347). A bookmarkable quick reference can be found here: [www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Written assignments must be submitted in double-spaced 12-point serif font (such as 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](http://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.

## 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. If you have a disability or a health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office (<http://www.studentlife.utoronto.ca/as>) as soon as possible. The Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations. The sooner you let them and I know your needs, the quicker we can assist you in achieving your learning goals in this course.

## Assignment Details

### Participation

This mark is determined by the quality of your contributions to class discussion. 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. Participation on the course's Blackboard discussion list will count toward the participation grade. As part of your participation grade, you will formulate two discussion questions in relation to the week's readings at some point in the term. Students will sign up for specific readings via

Blackboard after our first class. Questions must be posted to the Blackboard discussion list no later than 5:00 pm on the Thursday before class -- this means reading ahead for the week in which you've signed up. Questions will be graded on how well they reflect thoughtful engagement with the readings, and how well they stimulate discussion in class.

The rest of us should make sure to check Blackboard on Thursdays, think about the questions over the weekend, and come prepared to engage them during the discussion on Tuesday. (For all students, this engagement will be reflected in the participation grade.) Students posting questions 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.

## Archives Presentation

*Presentation: 15 minutes, followed by 10-15 minutes of class discussion.*

*Written report: 2,500-3,000 words, excluding bibliography, notes, and images; due via Blackboard by noon on Wednesday, December 13 Thursday, December 14 (for all groups). Please submit presentation slides as well.*

Group signup form: <https://doodle.com/poll/p4kgdc5pwrevtkd>

This assignment will introduce you to the process of archival research. You will access a collection of author's papers or publisher's records and make a case for its potential value to book history research. This will also help you formulate book history research projects using the collections and resources available at the University of Toronto and the broader archival community (Art Gallery of Ontario, Archives of Ontario, Toronto Public Library, City of Toronto Archives, McMaster University, and others in our neighbourhood, broadly speaking).

We will set aside class time in the final weeks of the course for group presentations. A digital signup form is available at the link above.

Students will work in groups of 3 on this assignment. (Note: for logistical reasons, we can only afford to have one group of 2 if it becomes necessary.) All students in the group will receive the same grade, and the presentation and written report will be graded separately. The grades for the presentation and report will be based on:

- the strength of the group's engagement with the materials and the questions listed below;
- the clarity and effectiveness of analysis and communication of ideas;
- the strength of the group's responses to questions and discussion (including any insights added to the report that arose from the presentation itself).

All students in the group must be involved in the presentation—though designing slides and fielding questions are valid forms of involvement. The presentation grade will also reflect how well the group fields questions from the rest of the class. (Asking good questions on presentation day will, in turn, be reflected in students' individual participation grades.) Time will be enforced strictly, and presentations that go overtime will be penalized. For the sake of a good discussion and to respect the time of other presenters, please make sure that your presentation doesn't exceed the 15 minute limit.

Groups are welcome to use materials from the Fisher collections in their presentations, with permission from the Fisher staff. Presentations will take place in the first half of class, allowing groups to use the time before class to set up. It usually works best for the class to stay seated for the formal part of the presentation, and then to gather around tables with Fisher materials for the more informal discussion portion.

**Note:** if your group plans to use archival materials in your presentation, please consult with the Fisher staff about using those materials in our classroom, and be sure to do so well ahead of your

presentation. The Fisher librarians are responsible for ensuring the safety and integrity of the library's holdings, and it is vital to follow their guidance on the use of archival materials in our classroom.

The written report may build upon the presentation, including insights that emerged from the presentation experience and questions, and may incorporate additional material omitted from the presentation for the sake of time—though this is not required.

Groups are encouraged to consult with the instructor about their topic early in the research process. Begin by accessing finding aids, online catalogues, and exhibitions, to select a collection of materials. There may be scholarly literature on a specific collection that may provide direction. You must cite any sources you use. See section 14.232-14.242 of the [Chicago Manual of Style](#) to cite archival materials in the research paper. The guiding principle for citation of archival sources is that another researcher should be able to find the materials based on your citation.

Many of these collections are very large, and you will need to select a subset of materials to discuss. You may decide to cover the fonds temporally, thematically, by publication, or according to some other criterion. Your report must begin with a clear description of the scope of the selected material and provide some rationale for its relevance to book history research. The report should not be a catalogue of the whole collection, nor should it be a narrative, chronological account of your research journey.

Your research process will look something like this:

1. Select a fonds of archival materials that interest your group
2. Explore the records
3. Prepare a written report and a presentation which discusses
  - the scope of the collection
  - the strengths of the finding aids and organization of the records
  - the potential value for book history research
  - insights into archives and archival research gained from this experience.

Some questions to consider:

1. How did you select the fonds?
2. Were the finding aids useful?
3. Did you use informal means to locate materials?
4. Were there any gaps in the materials?
5. How did your understanding of the records you worked with change over the course of this assignment?
6. What challenges did you encounter?
7. How does this material help us understand authorship, publishing, and other book history issues? (When addressing this question in particular, you should draw upon relevant secondary sources from our course reading list and beyond.)

Some places to start:

Thomas Fisher Rare Book Library Manuscript Collections:  
<http://fisher.library.utoronto.ca/resources/manuscripts>

See also the alphabetical list of finding aids for archival holdings  
<http://fisher.library.utoronto.ca/resources/a-z-index-manuscript-finding-aids>

Media Archives at the U of T Library Media Commons  
<http://mediacommons.library.utoronto.ca/archival-collections>

Royal Ontario Museum Library and Archives

<http://www.rom.on.ca/en/collections-research/library-archives/museum-archives>

Massey College Library

<http://www.masseycollege.ca/library/>

Toronto Public Library

<http://www.torontopubliclibrary.ca/books-video-music/specialized-collections/>

Art Gallery of Ontario

<http://www.ago.net/research-library-archives>

Archives of Ontario

[http://www.archives.gov.on.ca/en/access/our\\_collection.aspx](http://www.archives.gov.on.ca/en/access/our_collection.aspx)

Canadian Lesbian & Gay Archives

<http://www.clga.ca/collections-main>

City of Toronto Archives

<http://gencat.eloquent-systems.com/toronto.html>

McMaster University:

<http://library.mcmaster.ca/archives/>

### **Adopt-a-Book Assignment (a.k.a. “five ways of looking at a book”)**

This assignment takes the form of 5 exercises, each submitted and graded separately, and all designed to help you explore different aspects of a specific book as a bibliographical and social artifact. These exercises will also introduce you to some of the fundamental skills of bibliographical description and the study of printing history and reception. Details for each exercise appear below.

You will need to give careful thought to selecting a book to adopt, and invest some time checking out potential candidates. For exercises 1 and 2, which focus on bibliographical description, the book you select may be incredibly challenging or less so. The degree of difficulty will be reflected in your grade; however, it is more important to choose a book that will challenge you and that you will be able to describe accurately. You should begin by selecting a book that interests you. Check the UTL catalogue record. There may be important information there, such as a collation and pagination statement. If you decide to choose a book where the collation and pagination is in the catalogue record, you will score fewer points than if you select a book where this information is not provided. Be sure to include a catalogue link for your book on all of your submitted exercises (e.g. <http://go.utlib.ca/cat/3696868>).

Three strategies for getting started:

1. Browse the teaching collection in the Fisher reading room. You'll see it on your left, on the lower shelves, as you enter the reading room. (If you're unsure, just ask the staff person at the reading room desk, and mention that it's for a BKS 1001 assignment.) This collection is made up of relatively ordinary rare books (i.e. nothing too expensive or fragile) that have been selected for teaching purposes, and many of these books are adoptable. Feel free to look through them, but be sure to preserve the numbering order when you reshelve them.
2. Search the online UTL catalogue for items that intersect with your interests (<https://fisher.library.utoronto.ca/>). You may need to use the advanced search features, which allow you to limit the search to the Fisher Library. Once you have found some good

candidates, you can click the "Options" button on the catalogue page and use the "Request" link to call up the book via the Fisher's online request form. You can also learn more about the Fisher's collections and subject strengths from their website (<https://fisher.library.utoronto.ca/resources>). In some cases you can use this information to locate specific books in the UTL online catalogue.

- Another way to explore the collections thematically is through the catalogues for the many exhibitions the Fisher has hosted over the years. This link will produce a near-complete list in the UTL catalogue:  
[http://search.library.utoronto.ca/search?N=0&Nr=p\\_subject\\_corporate\\_topic:Thomas%20Fisher%20Rare%20Book%20Library%20Exhibitions](http://search.library.utoronto.ca/search?N=0&Nr=p_subject_corporate_topic:Thomas%20Fisher%20Rare%20Book%20Library%20Exhibitions). Copies of Fisher exhibition catalogues are held in many libraries on campus, especially the Fisher itself and the Inforum at the Faculty of Information (nearby in the Bissell Building). You can explore catalogues on topics that interest you, and search the UTL catalogue (see step 2, above) for the specific books they mention. (Note: most of these catalogues were designed by Stan Bevington and printed at Coach House Books, which we will visit at the end of the course.)

You are welcome to ask the Fisher staff for help in finding a book, but I recommend that you first explore some leads on your own. Generally, rare book librarians can be a tremendous help to researchers, but it helps when researchers do their homework first, so to speak.

Some guidelines for selecting a book:

- it must be a book in the Fisher collection, not another library on campus;
- it must be a printed book from the hand-press period (i.e. 1500 to 1800); machine-press books are ineligible;
- it must be (mostly) in English, French, or Italian (i.e. the three languages your course instructor can read...);
- for exercises 1 and 2 to be feasible, it must have a title page and printed signatures (though it almost certainly won't have signatures on every leaf);
- for exercise 4 to be feasible, the publisher/printer shouldn't be too obscure;
- for exercise 5 to be feasible, the book should ideally have other editions in the UTL system, and/or other copies of the same edition (these can be in libraries other than the Fisher); otherwise, it will help if the book's other editions and copies have been digitized in Early English Books Online, Eighteenth Century Collections Online, Google Books, the Internet Archive, or other digitization projects;
- you may be tempted to choose a large, ornate, and famous book like the Kelmscott Chaucer, but you will get more out of this assignment with a small, ordinary book.

Most of all, the book should be one you find interesting, given that you'll be getting to know it well over the next few months.

### **Adopt-a-Book Exercise 1: Title-Page Transcription**

*Due in class, Monday, Oct. 16*

This short exercise requires students to prepare a quasi-facsimile transcription of the title page of a hand-press book. The grade is based on how accurately the transcription follows the rules of descriptive bibliography (primarily as laid out in Fredson Bowers's *Principles of Bibliographical*

*Description*), and how accurately the quasi-facsimile represents its material. Our Week 4 class will focus on preparation for this assignment.

To prepare for this assignment you should read the section on quasi-facsimile transcription in Gaskell's *New Introduction to Bibliography* (pp. 321-8), as well as supplementary sources such as Greetham's *Textual Scholarship* (pp. 155-61). The ultimate reference work for the rules of quasi-facsimile transcription is Bowers's *Principles of Bibliographic Description* (ch. 4). Copies of these books are available in the Fisher reference collection and the Inforum's course reserves, and digital versions of the relevant parts of Bowers and Gaskell may be downloaded here:

- [Bowers - Principles - title pages.pdf](#)
- [Gaskell - bibliographical description.pdf](#)

As Greetham notes in his book *Textual Scholarship*, the rules for quasi-facsimile transcription aren't absolutely consistent (pp. 159-60). For the purposes of this assignment, **please follow Gaskell's policy of indicating ligatures**; you can add them to your transcription in pen or pencil if necessary. Also, as Gaskell notes, transcribers sometimes have to choose between approximating the typography of the original or representing it with other forms of visual markup, like underlining (pp. 323-7). This choice is usually determined by the flexibility of the means of reproduction available to the transcriber. For the purposes of this assignment the choice is up to you, and either method is acceptable as long as it is accurate and consistent.

It is also essential to note the distinction between quasi-facsimile transcription and simplified transcription, since this assignment requires you to follow the quasi-facsimile rules, not the simplified rules. Bowers describes the distinction on pp. 180-4. Be aware that some of the transcription examples you may find follow the simplified rules, and shouldn't be used as models for your assignment. Also, you don't need to attempt to reproduce the book's typefaces in your transcription, as some of Gaskell's and Bowers's examples do.

I will accept transcriptions that are a hybrid of print and your own handwriting. For example, you may be able to complete most of the transcription in a word processor and then print it, but you may have to draw the ligature marks by hand afterward. Please note that even if your word processor font automatically simulates ligatures (as some sans-serif fonts do), you'll still need to indicate ligatures in the original using Gaskell's method of drawing a curved line over the connected letters (as shown in the middle example on p. 325), to avoid ambiguity in the encoding system. You should also indicate the long-s in your transcriptions. If you don't know how to make your word processor generate this character, I suggest copying and pasting it from the first sentence of the Wikipedia entry on the character: [http://en.wikipedia.org/wiki/Long\\_s](http://en.wikipedia.org/wiki/Long_s)

## **Adopt-a-Book Exercise 2: Collation Statement**

*Due in class, Monday, Oct 30*

This short exercise requires students to provide a complete collation formula, statement of pagination, and contents description for a hand-press book. If the UTL catalogue record for your book already contains a collation and pagination statement, you must include it in your assignment and provide your own assessment as to its accuracy, or submit your alternative collation statement with an explanation in the notes.

The most useful reference for this exercise will be Gaskell's chapter on bibliographical description from *A New Introduction to Bibliography*:

- [Gaskell - bibliographical description.pdf](#)

Note that the work you'll need to submit for this exercise isn't nearly as detailed as the examples of full descriptions he gives in Appendix B. For this exercise you need to submit only a collation and pagination statement.

For details on the writing of collation formulas, see Gaskell, pp. 328-32, and Chapter 5 of Bowers's *Principles*. Note that your formula should include the format at the beginning (ex. "4<sup>o</sup>" for a quarto) and, if possible, a description of the paper (ex. "foolscap 4<sup>o</sup>"). It should also include a statement of signatures, as described in Gaskell, pp. 331-2, and Bowers, pp. 269-71 (include in the collation line, not a separate paragraph; see Bowers on the distinction).

For details on how to write a contents description, see Gaskell, p. 335 and the examples he provides in Appendix B, and Bowers, pp. 289-99. Note Bowers's point on p. 289 that the rules for contents description are not absolute (which I will take into account when grading). You will need to make intelligent decisions about how to adapt the examples that Gaskell and Bowers provide to your specific book.

The grade is based on how accurately the exercise follows the rules of descriptive bibliography (primarily as laid out in Bowers's *Principles of Bibliographical Description*), and how accurately the description matches the material. We will spend much of our week 4 class on the skills required for this assignment, and the field trip to the Massey College Bibliography Room in week 5 will be valuable hands-on preparation, too.

### **Adopt-a-Book Exercise 3: Form and Content**

*800-1,000 words, excluding notes, bibliography, and images*  
*Due as PDF submitted to Blackboard by noon on Wednesday, Nov 15*

This short report requires you to describe how the book's material form relates to its content. You will still need to pay attention to the kinds of details you focused on in exercises 1 and 2, but now you will connect them to interpretation of the book as a designed object. What do the details of the book's design tell us about its intended readers, and how does the material form of your book affect its possible uses?

When answering these and the questions below, you will need to draw on the technical vocabulary of bibliographical description as used in reference works such as Bowers's *Principles* and Gaskell's *New Introduction*. We will also discuss the skills required for this assignment in several classes, and especially in week 6.

Some specific questions to consider:

- What is the book's format (e.g. folio, quarto, duodecimo, etc.), and, more importantly, why is the book in this format? Is the format typical of the genre in the period when this book was made?
- What typefaces appear in the book? (Be as specific as you can in your description.) Do we know where the type came from? What does the typography of the book tell us about its imagined readership?
- What can we learn from the book's mise-en-page? Are there illustrations or other kinds of images? If so, what is their relationship to the text? How were the images printed (e.g. are they woodcuts or engravings)?
- Is the book in its original binding? If so, what does that tell us about its imagined uses?
- Has the book's material form been deliberately altered by readers or others since it was first made? Has it been rebound; if so, what does the new binding tell us, and did that have any consequences for the book (like severely cropped pages). Did readers modify the book through simple techniques like marginalia, or more complex techniques like paste-ins or grangerizing? To answer this last question, it can be helpful to examine multiple copies of

the same book if they are available.

Remember, it's not just the book's original form that interests us, but also the changes its form has undergone over time, and why.

For this exercise and the others remaining in this assignment, you will need to draw upon secondary sources, especially reference sources, which you should cite in your report. This assignment will be graded on your command and accurate use of bibliographical vocabulary, the relevance of the secondary sources you bring to bear, and the strength and clarity of your analysis. Points will also be awarded for effective use of images and captions in your report.

For a useful online introduction to the vocabulary of typography and page design, see the companion website to Ellen Lupton's book *Thinking with Type* ([thinkingwithtype.com](http://thinkingwithtype.com)). Many digital resources for typographic history are linked from the TypeCulture website ([typeculture.com/academic-resource/research-directory/type-history/](http://typeculture.com/academic-resource/research-directory/type-history/)).

Two helpful print resources for typeface identification and description are Robert Bringhurst's *Elements of Typographic Style* ([go.utlib.ca/cat/5566375](http://go.utlib.ca/cat/5566375); copy on reserve in Inforum) and Alexander Lawson's *Anatomy of a Typeface* ([go.utlib.ca/cat/1291116](http://go.utlib.ca/cat/1291116); copy held in Massey College Library).

A helpful resource for working with illustrations is Bamber Gascoigne's *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet* (<http://go.utlib.ca/cat/1067562>; search the UTL catalogue holdings in other libraries, too).

#### **Adopt-a-Book Exercise 4: Publication Context**

*800-1,000 words, excluding notes, bibliography, and images*

*Due as PDF submitted to Blackboard by noon on Wednesday, Nov 29*

This short report requires you to contextualize your book in the publishing landscape where it first appeared. You will need to do some historical research on its publisher(s) and printer(s), taking into account your book's status as a commodity brought to market.

Some specific questions to consider:

- Who was the book's publisher? Who was its printer? (Keep in mind that these were often distinct roles in the early modern book trade; see the Blayney article mentioned below.) Was the book published by a consortium?
- How did the book's publisher fit into the literary marketplace? What other books was the publisher (or printer) bringing to market in the same year, or in years prior? Would book-buyers have associated your publisher (or printer) with particular kinds of books, and how might your book have fit with—or departed from—those expectations?
- Is your book a first edition or a reprint? If the latter, what was its publication history?
- How does the book's author fit into the literary marketplace? Would readers have recognized your author's name in the year of your book's publication? Or, does your book not seem to emphasize its authorship, and if so, why?
- What did the literary market look like when your book was published? Can you find any patterns using the databases linked below?
- Does your book say anything directly or indirectly about its place in the market? Does its title page or other paratexts situate it explicitly in relation to types of readers or to other books? (Keep in mind that title pages sometimes served as detachable advertisements for books.)

One secondary source that will be useful for this assignment is Peter Blayney's chapter "The Publication of Playbooks," which outlines the various roles of those involved in the publishing of an English book, such as the distinction between *publisher* and *printer*. This reading is also useful for its explanation of copyright and the system that preceded it. You can find chapter linked from the recommended readings section for Week 6 on the Schedule and Readings page.

The following digital resources may also be helpful:

Universal Short-Title Catalogue (USTC): [www.ustc.ac.uk](http://www.ustc.ac.uk)

English Short-Title Catalogue (ESTC): [estc.bl.uk](http://estc.bl.uk)

Database of Early English Playbooks (DEEP): [deep.sas.upenn.edu](http://deep.sas.upenn.edu)

The British Book Trade Index (BBTI): [bbti.bodleian.ox.ac.uk](http://bbti.bodleian.ox.ac.uk)

Useful contextual information may also be found in the various national histories of the book that have been published in the past two decades, including [The History of the Book in Canada](#), [The Cambridge History of the Book in Britain](#) [you may need to search for the volume relevant to your period, many of which are available digitally], and [The History of the Book in America](#). You could begin by looking for your author or publisher in the index of the relevant volume, and by looking for entries that provide background on the publishing context for your book, for example according to location or genre.

See also the publishing history resources linked from the website of the Society for the History of Authorship, Reading, and Publishing (SHARP): [www.sharpweb.org/main/research/](http://www.sharpweb.org/main/research/)

### **Adopt-a-Book Exercise 5: Reception and Afterlives**

*1,700-2,000 words, excluding notes, bibliography, and images*

*Due as PDF submitted to Blackboard by noon on Wednesday, Dec 13*

For this report, which is longer and weighted more heavily than the previous ones, you will consider the text of your adopted book in the context of its transmission through time. Is your book a first edition? If not, what were the editions that preceded it, and do they differ significantly from your edition? You might consider changes in design and format from edition to edition, as well as any differences in the paratexts that accompany the main text. Has your research into the book's history uncovered any significant changes in the text between editions? If you're able to examine multiple copies of your particular edition, are they the same? For all of these lines of inquiry, the most important question is why.

All of these questions apply to subsequent editions, too. Looking at your book's history post-1800, was a facsimile or critical edition ever made for it? Has it ever been digitized; is it on Google Books? What do modern remediations of your book, if any, tell us about its reception?

Finally, are there any material traces in your book that tell us about its passage through history as an object? Are there any bookplates or other marks of ownership? (Think of the censored book on English history that we examined in our first class, and the end flyleaf with the 18th-century censor's signature facing the Ontario Legislative Library's discard stamp.) If your book has marginalia, can it tell us anything about the historical or social contexts in which it was read?

## Detailed Schedule

All required readings, and most recommended readings, will be accessible via links from the online version of this schedule. Please email me if you have any difficulty accessing a reading.

### Week 1 11 Sept

#### Introduction

- assigned reading
  - Robert Darnton, "What Is the History of Books?" *Daedalus* 111, no. 3 (1982): 65-83. [<http://simplelink.library.utoronto.ca/url.cfm/86327>]
  - 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](http://go.utlib.ca/cat/8357833)]
- recommended reading
  - New Zealand History Online's site on the Treaty of Waitangi, including texts and translations: [www.nzhistory.net.nz/politics/treaty-of-waitangi/](http://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](http://go.utlib.ca/cat/1358432)]
  - Stillman Drake, "A Neglected Galilean Letter," *Journal for the History of Astronomy* 17, no. 2 (1986): 99-108. [[go.utlib.ca/cat/7722354](http://go.utlib.ca/cat/7722354)]

### Week 2 18 Sept

#### The Landscape of Book History

- assigned reading
  - Thomas R. Adams and Nicolas Barker, "A New Model for the Study of the Book," in *A Potencie of Life: Books in Society*, ed. Barker (London: British Library; New Castle, DE: Oak Knoll Press, 2001), 5-43 [[Adams and Barker - new model.pdf](#)]
  - 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 [[Shep - transnational turn.pdf](#)]
- recommended reading
  - review McKenzie, "The Sociology of a Text" from week 1
  - Murray, Padmini Ray, and Claire Squires. "The Digital Publishing Communications Circuit." *Book 2.0* 3, no. 1 (2013): 3-23. [<http://go.utlib.ca/cat/10171334>]
  - 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](http://go.utlib.ca/cat/7690636)]

### Week 3 25 Sept

#### Manuscript Books

*This week: Friends of the Fisher talk by Andrew Pettegree (St Andrew's University), "Print and the Reformation: a Drama in Three Acts" (Wed. Sept. 27, 6:00 pm, Fisher Library) Toronto Centre for the Book talk by Lisa Gitelman (New York University), "On Not Reading" (Thurs. Sept. 28, 4:15 pm, Bissell 728)*

- guest: P.J. Carefoote (Thomas Fisher Rare Book Library)
- assigned reading

- M.T. Clanchy, "Manuscript Culture," in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden, MA: Blackwell, 2007), 194–206 [<http://go.utlib.ca/cat/7875444>]
- M.B. Parkes, "The Influence of the Concepts of *Ordinatio* and *Compilatio* on the Development of the Book," in *Medieval Learning and Literature: Essays Presented to Richard William Hunt*, ed. J.J.G. Alexander & M.T. Gibson (Oxford: Clarendon, 1976), 115–41 [[Parkes - ordinatio and compilatio.pdf](#)]
- recommended reading
  - Jessica Brantley, "Medieval Remediations," in *Comparative Textual Media: Transforming the Humanities in the Postprint Era*, ed. N. Katherine Hayles and Jessica Pressman (Minneapolis: University of Minnesota Press, 2013), 201–20. [<http://go.utlib.ca/cat/9760468>]
  - images and discussion of the Vernon Manuscript, which Brantley discusses in detail, may be found at the Bodleian Library's online exhibition; this page includes an image of the pater noster table, Brantley's primary example: [www.bodleian.ox.ac.uk/whatson/whats-on/online/vernon/illustration](http://www.bodleian.ox.ac.uk/whatson/whats-on/online/vernon/illustration)
  - three websites that explore the details of manuscript books through digital images:
    - *Quill: Books Before Print*: [www.bookandbyte.org/quill/](http://www.bookandbyte.org/quill/)
    - Erik Kwakkel's blog: [medievalbooks.nl](http://medievalbooks.nl)
    - *Architectures of the Book*: [www.archbook.ca](http://www.archbook.ca)
    - *Medieval Codes*: [www.medievalcodes.ca](http://www.medievalcodes.ca)

Week 4      Book History and Bibliography  
2 Oct

*This week: CRRS Annual Erasmus Lecture by Anne Coldiron (St Andrew's University), "The Renaissance Englishing of French Medieval Auctoritas; or, the Curious Printing of Christine de Pizan's Political, Martial, & Mythographic Works" (Thurs. Oct. 2, 4:15 pm, Victoria College Alumni Hall)*

- assigned reading
  - Robert Darnton, "The Importance of Being Bibliographical," in *The Case for Books: Past, Present, and Future* (New York: PublicAffairs, 2009), 131–48 [[Darnton - being bibliographical.pdf](#)]
  - D.F. McKenzie, "The Dialectics of Bibliography Now," in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 55–76 [[go.utlib.ca/cat/8357833](http://go.utlib.ca/cat/8357833)]
  - Philip Gaskell, "Joyce, *Ulysses*, 1922," in *From Writer to Reader: Studies in Editorial Method* (New Castle, DE: Oak Knoll, 1978), 213–44 [[Gaskell - Joyce's Ulysses.pdf](#)]
- recommended reading
  - W.W. Greg, "Bibliography - An Apologia" [1932], in *Sir Walter Wilson Greg: a Collection of His Writings*, ed. Joseph Rosenblum (Lanham, MD: Scarecrow Press, 1998), 135–57 [[Greg - Apologia ed. Rosenblum .pdf](#)]
  - Trevor Howard-Hill, "Why Bibliography Matters," in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden, MA: Blackwell, 2007), 9–20 [[go.utlib.ca/cat/7875444](http://go.utlib.ca/cat/7875444)]

9 Oct      Thanksgiving (no class)

Week 5  
16 Oct      Field Trip: Massey College Bibliography Room

- assigned reading
  - Random Clod [a.k.a. Randall McLeod], "Information on Information," *Text: Transactions of the Society for Textual Scholarship* 5 (1991): 241–81 [[go.utlib.ca/cat/7759499](http://go.utlib.ca/cat/7759499)] (N.B.: When printing this article or reading it online, try to keep the proper pages facing each other, as the article would have been printed. You'll see why once you download the article...)
  - Mirjam M. Foot, "Bibliography and Bookbinding History," *Bookbinders at Work: Their Roles and Methods* (London: British Library; New Castle, DE: Oak Knoll, 2006), 3–32 [sorry about the thumbs; [Foot - bibliography and bookbinding history.pdf](#)]

Week 6  
23 Oct      Printed Books in the Hand-Press Period

*This week: Friends of the Fisher talk by George Walker (OCAD University), Written in Wood: Visual Narratives with a Canadian Cut (Wed. Oct. 25, 6:00 pm, Fisher Library)*

- assigned reading
  - Andrew Pettegree, "Print Workshops and Markets," in *The Oxford Handbook of the Protestant Reformations*, ed. Ulinka Rublack (Oxford University Press, 2016), 373–87 [<http://go.utlib.ca/cat/10656313>]
  - A.E.B. Coldiron, "Women in Early English Print Culture," in *The History of British Women's Writing*, vol. 2, ed. Caroline Bicks and Jennifer Summit (Basingstoke, UK: Palgrave Macmillan, 2010), 60–83 [[Coldiron - Women in Early English Print Culture.pdf](#)]
- recommended reading
  - Peter W.M. Blayney, "The Publication of Playbooks," in *A New History of Early English Drama*, ed. John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), 383–422. [[Blayney - the Publication of Playbooks.pdf](#)]

Week 7  
30 Oct      Archives and Authorship

*This week: Toronto Centre for the Book talk by Jessica Brantley (Yale University), "The Late Medieval Book of Hours and the Idea of the Literary" (Thurs. Nov. 2, 4:15 pm, Victoria College Chapel, rm 213)*

- guests: Jennifer Toews and Natalya Rattan (Thomas Fisher Rare Book Library)
- assigned reading
  - Jennifer Douglas and Heather MacNeil, "Arranging the Self: Literary and Archival Perspectives on Writers' Archives," *Archivaria* 67 (2009): 25–39 [<http://go.utlib.ca/cat/8537678>]
  - Rebecca Mead, "Margaret Atwood, the Prophet of Dystopia," *The New Yorker* (17 April 2017), <https://www.newyorker.com/magazine/2017/04/17/margaret-atwood-the-prophet-of-dystopia>
  - Rebecca Mead, "Margaret Atwood's Grimly Relevant Additions to the 'Handmaid's Tale' Audiobook," *The New Yorker* (13 April 2017), <https://www.newyorker.com/books/page-turner/margaret-atwoods-grimly-relevant-additions-to-the-handmaids-tale-audiobook>

- recommended reading
  - Jennifer Douglas, "The Archiving 'I': a Closer Look in the Archives of Writers," *Archivaria* 79 (2015): 53–89 [<http://go.utlib.ca/cat/8537678>] (see pp. 72–3 and 86–7, on Atwood)
  - Margaret Atwood, "Historical Notes on *The Handmaid's Tale*," *The Handmaid's Tale* (Toronto: McLelland-Bantam, 1985), 281–93 [[Atwood - Handmaid's Tale historical note.pdf](#)]

6 Nov Reading week (no class)

Week 8  
13 Nov Books and Bodies: Illustration and the Production of Knowledge

- guest: Surekha Davies (Western Connecticut State University)  
assigned reading
  - Surekha Davies, "The Unlucky, the Bad and the Ugly: Categories of Monstrosity from the Renaissance to the Enlightenment," in *The Ashgate Research Companion to Monsters and the Monstrous*, ed. Asa Simon Mittman and Peter J. Dendle (Basingstoke, UK: Ashgate, 2012), 49–75 [[Davies - monstrosity.pdf](#)]
  - Phillip Prodger, "Illustration as Strategy in Charles Darwin's 'The Expression of the Emotions in Man and Animals,'" in *Inscribing Science: Scientific Texts and the Materiality of Communication*, ed. Timothy Lenoir (Stanford University Press, 1998), 140–81 [[Prodger - Darwin.pdf](#)]
- recommended reading
  - Surekha Davies, *Renaissance Ethnography and the Invention of the Human: New Worlds, Maps and Monsters* (Cambridge University Press, 2016)
  - Phillip Prodger, *Darwin's Camera: Art and Photography in the Theory of Evolution* (Oxford University Press, 2009)
  - Peter Stallybrass, "Visible and Invisible Letters: Text Versus Image in Renaissance England and Europe," in *Visible Writings: Cultures, Forms, Readings*, ed. Marija Dalbello and Mary Shaw (New Brunswick, NJ: Rutgers University Press, 2011), 77–99 [[Stallybrass - Visible Letters.pdf](#)]

Week 9  
20 Nov Printed Books in the Machine-Press Period

- archives presentation: Sarah Pelletier, Julia Warren
- archives presentation: Annie Heckman, Dustin Meyer, Krissy Rogahn
- assigned reading
  - Rob Banham, "The Industrialization of the Book 1800–1970," in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose (Malden, MA: Blackwell, 2007), 273–90 [[go.utlib.ca/cat/7875444](http://go.utlib.ca/cat/7875444)]
  - Megan L. Benton, "Typography and Gender: Remasculating the Modern Book," in *Illuminating Letters: Typography and Literary Interpretation*, ed. Paul C. Gutjahr and Megan L. Benton (Amherst: University of Massachusetts Press, 2001), 71–93 [[Benton - typography and gender.pdf](#)]
- recommended reading
  - Robert Coupland Harding, "A Hundred Years Hence," *Typo* 8 (27 January 1894): 1. [<http://nzetc.victoria.ac.nz/tm/scholarly/tei-corpus-typo.html>]
  - Alan Galey, "The Counterfeit Presentments of Victorian Photography," in *The Shakespearean Archive: Experiments in New Media From the Renaissance to Postmodernity* (Cambridge University Press, 2014), 118–157 [[go.utlib.ca/cat/9925568](http://go.utlib.ca/cat/9925568)]

Week 10     Digital Book History, Part 1: Digital Tools  
27 Nov

- archives presentation: Bronwyn Evans, Hailey Mullock, Arwen Thyse
- guest: Rebecca Niles (Folger Shakespeare Library)
- assigned reading
  - Sarah Werner, "Digital First Folios," in *The Cambridge Companion to Shakespeare's First Folio*, ed. Emma Smith (Cambridge University Press, 2016) [[Werner - Digital First Folios.pdf](#)]
  - Alan Galey and Rebecca Niles, "Moving Parts: Digital Modeling and the Infrastructures of Shakespeare Editing," *Shakespeare Quarterly* 68, no. 1 (2017): 21–55 [in press; [Galey-Niles - digital off-print.pdf](#)]
  - explore the [DYI First Folio website](#) at the Folger Shakespeare Library, including the "Virtual Printing House" section
- recommended reading
  - Anthony James West, "A Model for Describing Shakespeare First Folios, with Descriptions of Selected Copies," *The Library* 21, no. 1 [sixth series] (1999): 1–49 (see pp. 5–15) [<https://doi-org.myaccess.library.utoronto.ca/10.1093/library/s6-21.1.1>]
  - Sydney J. Shep, "At the Crossroads: Book History Meets Digital Humanities," *Digital Studies* 6 (2015): <https://www.digitalstudies.org/articles/10.16995/dscn.13/>

Week 11     Digital Book History, Part 2: Born-Digital Books  
4 Dec

- archives presentation: Emma Gabe, Kay Min
- archives presentation: Brenna Middleton, Taylor Tryburski
- assigned reading
  - Matthew Kirschenbaum, "The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary," *Digital Humanities Quarterly* 7, no. 1 (2013): <http://www.digitalhumanities.org/dhq/vol/7/1/000151/000151.html>
  - Whitney Trettien, "A Deep History of Electronic Textuality: the Case of *English Reprints Jhon Milton Areopagitica*," *Digital Humanities Quarterly* 7, no. 1 (2013): <http://digitalhumanities.org:8081/dhq/vol/7/1/000150/000150.html>
- recommended reading
  - Lisa Gitelman, "Introduction: Media as Historical Subjects," *Always Already New: Media, History and the Data of Culture* (Cambridge, MA: MIT Press, 2014), 2–22 [[go.utlib.ca/cat/11346067](http://go.utlib.ca/cat/11346067)]
  - Alan Galey, "The Enkindling Reciter: E-Books in the Bibliographical Imagination," *Book History* 15 (2012): 210–47 [[go.utlib.ca/cat/7690636](http://go.utlib.ca/cat/7690636)]

Week 12     Field Trip: Coach House Books  
11 Dec

- archives presentation: Julia Galmiche, Reem Taha
- archives presentation: Sarah Courtney, Diana Norwhich-White, Susannah Walker
- assigned reading
  - Roy MacSkimming, "Printed in Canada by Mindless Acid Freaks," in *The Perilous Trade: Book Publishing in Canada, 1946-2006* (Toronto: McClelland & Stewart, 2007), 167–95 [[MacSkimming - Mindless Acid Freaks.pdf](#)]

- John Maxwell, "[Coach House Press in the 'Early Digital' Period: a Celebration,](#)" *The Devil's Artisan: a Journal of the Printing Arts* 77 (2015): 9-20
- recommended reading
  - bpNicol, [First Screening: Computer Poems](#)
  - Geof Huth, "[First Meaning: the Digital Poetry Incunabula of bpNicol](#)"

## Acknowledgements

I would like to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

See also the Faculty of Information's Commitment to the Findings And Call for Action of the Truth and Reconciliation Commission (approved at the Feb. 4, 2016 Faculty Council):

[https://current.ischool.utoronto.ca/system/files/user/1186/ischools\\_trc\\_commitment.pdf](https://current.ischool.utoronto.ca/system/files/user/1186/ischools_trc_commitment.pdf)

This syllabus reflects the ideas of many book history teachers, including past instructors of this course. For course design ideas and assignments I am especially grateful to Greta Golick, Sarah Werner, Alan Farmer, and Zack Lesser.



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