

BKS 1002H
Book History in Practice
Winter 2021

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| Time and place: | Mondays 14:00 – 17:00 (beginning on U of T time at 14:10) Zoom (Meeting ID: 245 757 2429; Passcode: 744499) |
| Instructor: | Dr. Claire Battershill |
| Virtual Office: | Zoom Room as above |
| Office hour: | Mondays 13:00-14:00 and/or by appointment |
| E-mail: | claire.battershill@utoronto.ca |
| Course website: | q.utoronto.ca (login required) |

Course description: 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 has a material focus and consists of seminars on key topics in book history, punctuated by hands-on exercises and case studies of particular books, events, and debates. These case studies are designed to pull together ongoing threads of enquiry from the readings, and to allow students to work outwards from specific artefacts to general questions. Students will gain a detailed understanding of current topics in book history, and how to situate their own research within ongoing debates.

Learning objectives:

- 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 give students hands-on experiences to enhance their understanding of the materiality of books and print

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

Communication policy: It is your responsibility to ensure that you regularly check your UTORmail account AND Quercus for announcements and updates. Course-related enquiries should be made by email or during virtual office hours, or at the start or end of each class. E-mails should be sent from a UTORmail account and will normally be answered within 24 hours on weekdays (emails are not answered on weekends, so please plan accordingly). Please state the course code (BKS 1002H) and your name in the subject line.

Course Delivery

This course will primarily take place online synchronously via Zoom in Winter 2021. COVID restrictions allowing, there will also be some pre-recorded lecture segments (short in duration) to introduce students virtually to special collections materials. These will be shown in the synchronous sessions to facilitate discussion, but will also be available asynchronously on Quercus. Regular course sessions will be participatory, dynamic, and discussion-based and as such will not be recorded.

Recommended Books (* denotes online access via UTL):

Textbook purchase is not required for this course. All mandatory and many optional readings are available digitally via links in the class schedule below OR as downloads in the “Readings” section on Quercus. The following supplementary list includes several general introductions to the field as well as compilations of readings. Most exist in multiple copies in the UTL system. These 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 prefer the other, try searching title/author to see if the alternative format is available.

*Eliot, Simon, and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, MA:

Wiley-Blackwell, 2009. <http://go.utlib.ca/cat/7875444>

Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. 2nd edn. New York:

Routledge, 2006. <http://go.utlib.ca/cat/6073429>

Finkelstein, David, and Alistair McCleery. *An Introduction to Book History*. 2nd edn. New

York: Routledge, 2013. <http://go.utlib.ca/cat/8449393>

- *Fraistat, Neil, and Julia Flanders, eds. *The Cambridge Companion to Textual Scholarship*. Cambridge University Press, 2013. <http://go.utlib.ca/cat/11408871>
- Gaskell, Philip. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 2007. <http://go.utlib.ca/cat/4781129>
- *Greetham, D.C. *Textual Scholarship: An Introduction*. New York: Garland, 1994. <http://go.utlib.ca/cat/11417265>
- *Howsam, Leslie, ed. *The Cambridge Companion to the History of the Book*. Cambridge University Press, 2015. <http://go.utlib.ca/cat/11408872>
- *Howsam, Leslie. *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/10518466>
- Levy, Michelle, and Tom Mole. *The Broadview Introduction to Book History*. Peterborough, ON: Broadview, 2017. <http://go.utlib.ca/cat/11266055>
- Levy, Michelle, and Tom Mole, eds. *The Broadview Reader in Book History*. Peterborough, ON: Broadview, 2015. <http://go.utlib.ca/cat/9971437>
- *McKenzie, D.F. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999. <http://go.utlib.ca/cat/8357833>
- Raven, James. Ed. *The Oxford Illustrated History of the Book*. Oxford: Oxford University Press, 2020. <http://go.utlib.ca/cat/13228221>
- Robinson, Solveig C. *The Book in Society: An Introduction to Print Culture*. Peterborough, ON: Broadview, 2014. <http://go.utlib.ca/cat/9221907>

Graded elements are as follows. Evaluation will be in accordance with the principles outlined at <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>.

Participation: 20%

Seminar Presentation: 20%

Material Exploration: 20%

Final paper: 40%

Written assignments: must be submitted via the Assignments area of the course website by 18:00 on the due date. Please upload them as Word or PDF files in double-spaced 12-point legible font with normal margins. Assignments at the graduate level should be free of writing errors, and you should leave yourself plenty of time to proofread your work and refine expression. For guidance on grammar, punctuation, and usage, see www.writing.utoronto.ca. You may follow your own preferred stylesheet

(see <http://guides.library.utoronto.ca/citing>), ensuring that your referencing practice is consistent as well as precise.

Accommodations: 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 me and/or the Accessibility Services Office, as soon as possible, at <http://www.studentlife.utoronto.ca/accessibility.htm>. Accessibility Services staff are available by virtual appointment to assess specific needs, provide referrals, and arrange appropriate accommodations.

Please give as much notice as possible if you are likely to request extensions on assessed work, which can only be granted in advance (all requests must be made at least one week prior to the deadline, with the exception of true emergencies). In all other cases of late submission, a penalty of 2% per weekday (i.e. one full letter grade per week) will be applied for a maximum of two weeks. Beyond that point, late assignments can no longer be accepted. Please don't hesitate to contact me with any questions or feedback on matters of accessibility.

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

- Images may be included as appendices or integrated into the body of the text, as you prefer; all images must be accompanied by a caption that includes the image's source. Number your images (e.g. 'Figure 1') for ease of reference.
- Assignments will be read digitally, not printed, so students are welcome to use colour images. If necessary, use an image editing program such as *Gimp* (www.gimp.org) to reduce file sizes so that your submission does not exceed 10MB.
- Students may include copyrighted images in their assignments without acquiring permission so 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 class schedule and

seminar discussions will include suggestions for secondary sources on topics arising the course. However, students are 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.) may be used and referenced as needed but should always be treated as artefacts 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, U of T has a strict zero-tolerance policy on plagiarism, as defined in section B.I.1. (d) of the University's Code of Behaviour on Academic Integrity. It is your responsibility to conduct yourself in full conformity with the policies and practices outlined at <http://www.utoronto.ca/academicintegrity/> and to acquaint yourself with the Code and Appendix "A" Section 2 at <http://www.governingcouncil.utoronto.ca/policies/behaveac.htm> . There are helpful guidelines at <http://www.writing.utoronto.ca/advice/usingsources/how-not-to-plagiarize> .

Remember that plagiarism through negligence, as distinct from deliberate intent, is still plagiarism in the eyes of the University. Take notes carefully, use quotation marks scrupulously 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 rigorously. 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 or beneficial.

Assignments and graded elements

Participation (20%):

This mark is determined by the quality of your contributions to class discussion and additions to our online community board in Quercus. The course is partly 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 required assigned materials, undertaking 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. If you find in the Zoom format that your participation is more meaningful and/or more possible for you in written form, please know that contributions on Quercus will be considered when arriving at the participation grade. I ask all students to assess their own participation with these criteria in mind and to suggest a grade for this component that they deem fair and reasonable. I usually find these accurate and honest self-reflection can be helpful (especially in the virtual format in which active listening can be very difficult for an instructor to assess). In the unlikely event that I disagree, I will provide a clear rationale for diverging from your proposed grade.

Seminar presentation (20%):

At some point in the term you will lead a class discussion on the weekly topic and **one** of that week's required readings. You are not required to draw upon any of the recommended readings, though you are welcome to do so, and also 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. You are also expected to come prepared to moderate the discussion of your chosen reading and prepare some questions for the group to consider.

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. Presentations must include a one-page or 3-slide handout (digital of course, this year) to distribute to your peers during the session. 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 is not too onerous.

When two or three students are presenting in the same class, I encourage you to coordinate to ensure that your presentations avoid duplication. You are not required to submit a written version of the presentation. However, please submit your handout along with some brief critical reflections on your experience of presenting on Quercus **by 18:00 on the Wednesday following your presentation.**

Material Explorations (20%)

Material documentation & 1000-word reflection paper; due February 26th

“Books, pamphlets, and magazines transmit knowledge by physical form. The message is conveyed by the medium. Books share some of the characteristics of other material goods. Tactility, design, and ornamentation convey meaning even before a book is read.” (James Raven, “Introduction” *The Oxford Illustrated History of the Book*).

This exploratory assignment will provide an opportunity for experiential learning about material textuality. You will choose a material feature of books, manuscripts, or printed artifacts, and conduct an at-home experiment of your choice. Perhaps you will try Suminogashi marbling, making blackberry or iron gall ink, making paper, carving a quill, creating linocut print, hand-lettering using historical calligraphy samples, sewing a pamphlet, making a zine, trying some paper engineering or pop-up features, binding a book, undertaking a bibliographic exercise (like a title page transcription), designing a dust jacket, or building a solander box. There are many options here and you should choose something that you’re enthusiastic about! We will be covering some of the possibilities in class through the bookbinding workshop and the ink and paper making demonstrations. There will be a section on Quercus devoted to tutorials, videos, and instructional manuals for the various different types of projects you might undertake, but you are encouraged to do your own additional research on your chosen material practice as well. You will be very welcome to use the tools provided in your class toolkit for this project as well as common supplies you can find in your home or at the grocery store.

You will submit two main components for this assignment: documentation of your material experiments and a reflection paper.

The first component will be the material documentation showing what you made and how you made it. This means that you should, as much as possible, record every step you take of your process, describe how you completed your work, and provide images, videos, and other visual communication tools. To share and keep track of your notes and records, you might find free and easy-to-use digital tools like Padlet, Goodnotes, Trello, Conceptboard, Powerpoint, or Wordpress helpful. The documentation should be able to be submitted digitally in some form (a link, document or photo album, or even a scanned paper notebook).

Alongside your documentation of your material experiments, you will also submit a brief reflection paper outlining your process and reflecting on particular challenges you faced, solutions you devised,

unexpected things you learned, and the insight that you gained from making these objects into their presence in books or textual artifacts you encounter.

You should submit a properly formatted bibliography including all the sources you consulted. This is one assignment for which non-scholarly sources such as how-to guides, artists', conservators' and practitioners' notes, and instructional manuals are very welcome if they help you (YouTube can be a great resource here).

Please be reassured that these are understood to be first forays into material skills that can take years of apprenticeship to learn, and as such your grade will be based on the quality of your analytical reflections, your research, and your documentation of your process. If the final product doesn't quite look professional or if you run into execution troubles, that will in no way negatively impact your grade if your research and reflections are strong.

This assignment is due on **Friday February 26th**, but I've set aside our class on **Monday 22nd** for a workshop session to compare notes and problem solve any material issues you might be having in the creation or exploration of your artifact.

Final essay (40%):

4,000-4,500 words, excluding bibliography; due Thursday 1st April

In the final essay, you will identify a specific research question related to the course and write a scholarly research essay about it. There is plenty of latitude available here: you 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 your topic some other way. One option would be to choose an interestingly debatable quotation — an insightful, provocative, or even wrongheaded proposition — from one of our readings, and then construct your essay as an exploration or analysis of the issues arising. 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. Essay topics may build upon work done for the first written assignment or presentation.

All students are required to consult with me by email or in office hours about their topic by Friday March 5th.

Schedule of classes and topics

The details below are subject to adjustment as necessary. Required reading is indicated by an asterisk.

1. M 12 January Introductions & Ink

*C. H. Bloy “Introductory” *A History of Printing Ink* (1972), 1-11.

Jason Logan, *Make Ink: A Forager’s Guide* (New York: Abrams, 2018).

Ted Bishop, *The Social Life of Ink: Culture, Wonder, and Our Relationship to the Written Word* (Toronto: Penguin, 2014) <http://go.utlib.ca/cat/9842332>

Some ink-related viewing:

[Suminagashi Paper Marbling](#)

[Making Ink Sticks](#)

2. M 18 January Currents in Book History: The State of the Discipline

Three students to present: one on Howsam, one on Ozment, and one on SHARP roundtable

*Leslie Howsam, “The Study of Book History,” in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 1-13. <http://go.utlib.ca/cat/11408872>

*Kate Ozment, “A Rationale for Feminist Bibliography,” *Textual Cultures: Texts, Contexts, Interpretation*, vol. 13 no. 1, 2020, p. 149-178. *Project MUSE*
muse.jhu.edu/article/763166.

*SHARP in Focus Roundtable: “Decolonizing Book History,”

https://www.youtube.com/watch?v=SRM_dYS8S9s&ab_channel=SHARPCloud

T. H. Howard-Hill, “Why Bibliography Matters,” in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 9-20. <http://go.utlib.ca/cat/7875444>

David Greetham, “What Is Textual Scholarship?” in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 21-32. <http://go.utlib.ca/cat/7875444>

Simon Eliot and Jonathan Rose, “Introduction,” in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 1-6. <http://go.utlib.ca/cat/7875444>

3. M 25 January The Materiality of Early Manuscripts (Parchment, Palm Leaf, Papyrus, Illumination and Calligraphy)

Three students to present: one on Robson, one on Maniaci, one on Rundle

Eleanor Robson “The Ancient World” in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 26-53. <http://go.utlib.ca/cat/13228221>

David Rundle “Medieval Western Europe” in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 112-136. <http://go.utlib.ca/cat/13228221>

Marilena Maniaci “Codicology” in *Comparative Oriental Manuscript Studies: An Introduction* (2015), 69-88.

Barbara Crostini “Byzantium” in Raven (ed) *The Oxford Illustrated History of the Book* (2020), 54-83.

*NB: Hurray! It’s the Bibliographical Society of America’s [Bibliography Week](#)! Please feel warmly welcomed to attend any of the virtual events occurring this week. As part of this schedule of events, after class on the 25th at 6pm I will be attending a virtual viewing of the documentary film *The Book Makers* (hosted by The Grolier Club) and welcome you all to join me for an optional extracurricular virtual field trip! Sign up available via the Bibliography Week website.

4. M 1 February Paper

Guest(s): Emily and/or Flora from [Paperhouse Studios](#)

*Peter Stoicheff, “Materials and Meanings,” in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 73-89. <http://go.utlib.ca/cat/11408872>

*Please also view the following:

- [Making Hanji: Korean Papermaking by Shin Hyun Se](#)
- [Making Hanji in Korea: A Winter Apprenticeship in Papermaking](#)
- [Papermaking by Hand at Hayle Mill England in 1976](#)
- [Chancery Papermaking](#)

5. M 8 February Typography

Two students to present on Luna (please consult with each other and between you read the whole short book and summarize)

Activity: “Typographic Constellations” with Stephen Sword

*Paul Luna “Perfect Letters” and “Practical Letters” *A Very Short Introduction to Typography*. Oxford University Press (2019), <http://go.utlib.ca/cat/12193757>

Megan L. Benton, “The Book as Art,” in Eliot and Rose (eds), *A Companion to the History of the Book*, 493-507. <http://go.utlib.ca/cat/7875444>

Documentary Film: *Helvetica* (<https://vimeo.com/ondemand/helvetica3>)

Optional Viewing (4-6pm): *Pressing On: The Letterpress Film*

6. M 15 February Reading Week: No Class

7. M 22 February Material Explorations Workshop

Each to present for 5 minutes on material explorations project, followed by breakout room discussions and workshop activities.

8. M 1 March Bookbinding

Guest: Joel Vaughn

*Guide to Understanding Bindings (Abebooks)

<https://www.abebooks.com/books/rarebooks/collecting-guide/understanding-rare-books/understanding-bindings.shtml>

Foot, Mirjam J. *The History of Bookbinding as a Mirror of Society*. London: British Library, 1998.

Scheper, Karin. *The Technique of Islamic Bookbinding*. Leiden: Brill (2015)

<http://go.utlib.ca/cat/11671496>

Cockerell, Douglas. *Bookbinding and the Care of Books: A Textbook for Bookbinders and Librarians*.

9. M 8 March Bookishness, Bibliomania, and Book Loving

Two students to present: one on Pressman and one on Benjamin

*Jessica Pressman “Introduction” and “How and Now Bookishness” *Bookishness* (2020), 1-39.

*Walter Benjamin “Unpacking My Library” trans. Harry Zohn. *Illuminations* (1969), 59-67.

Deidre Shauna Lynch “Wedded to Books” *Loving Literature: A Cultural History* (2015), 103-144. <http://go.utlib.ca/cat/11575952>

Thomas Frognell Dibdin “Bibliomania” (1842)

<https://archive.org/details/bibliomaniaorboo00dibduoft/page/n31/mode/2up>

Janice Radway *A Feeling For Books: The Book-of-the-Month-Club, literary taste, and middle class desire.* (1997) <http://go.utlib.ca/cat/1223342>

10. M 15 March The Digital

Guest Speaker: Ashley Morford

*Angela Haas “Wampum as Hypertext: An American Indian Intellectual Tradition of Multimedia Theory and Practice” *Studies in American Indian Literatures*, Volume 19, Number 4, Winter 2007.

Archer Pechawis “Indigenism: Aboriginal World View as Global Protocol” *Coded Territories: Tracing Indigenous Pathways in New Media Art*, University of Calgary (2014).

Biidaaban by Lisa Jackson at <https://www.youtube.com/watch?v=B6EUAew1-ik&t=1s>

Trailer for *Coded Bias* at <https://guelphfilmfestival.ca/2020-film-calendar/2020/9/23/coded-bias>

L. Catherine Cornum's "The Space NDN's Star Map"

<https://thenewinquiry.com/the-space-ndns-star-map/>

11. M 22 March Censorship

Three students to present, one on Heath and one on Milton

*Deana Heath, “Obscenity, Censorship, and Modernity,” in Eliot and Rose (eds), *A*

Companion to the History of the Book (2009), 508-19. <http://go.utlib.ca/cat/7875444>

*John Milton, *Areopagitica; A Speech ... for the Liberty of Unlicens'd Printing* (1644)

https://www.dartmouth.edu/~milton/reading_room/areopagitica/text.html

Pearce J. Carefoot, *Nil Obstat: An Exhibition of Banned, Censored & Challenged Books in the West, 1491-2000* (Toronto: Fisher Library, 2005). <http://go.utlib.ca/cat/5321714>

See also “Erasmus Redacted.”

<https://fisher.library.utoronto.ca/content/erasmus-redacted-0>

Robert Darnton, *Censors at Work: How States Shaped Literature* (New York: Norton, 2014).
<http://go.utlib.ca/cat/9282323>

Annabel Patterson, *Censorship and Interpretation: The Conditions of Early Modern Writing*
(Madison: University of Wisconsin Press, 1984). <http://go.utlib.ca/cat/2985216>

Peter D. McDonald *The Literature Police: Censorship and its Cultural Consequences in
Apartheid South Africa* (Oxford: Oxford University Press, 2009).

11. M 29 March Marginalia

Two students to present, one on Jackson and one on Hammond

*H. J. Jackson, "Marginalia and Authorship" (2016), *Oxford Handbooks Online*.

<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338.001.0001/oxfordhb-9780199935338-e-149>

*Mary Hammond, "Book History in the Reading Experience," in Howsam (ed.), *The
Cambridge Companion to the History of the Book* (2015), 237-52.

<http://go.utlib.ca/cat/11408872>

William H. Sherman, *Used Books: Marking Readers in Renaissance England* (Philadelphia:
University of Pennsylvania Press, 2009). <http://go.utlib.ca/cat/6268755>

Stephen Orgel, *The Reader in the Book: A Study of Spaces and Traces* (Oxford: Oxford
University Press, 2015). <http://go.utlib.ca/cat/10198132>

Alan Galey, "The Things We Do to Books" (review of Leah Price, *How To Do Things with
Books in Victorian Britain* (Princeton University Press, 2012), *The Floating Academy*
(2014):

<http://floatingacademy.wordpress.com/2014/09/15/the-things-we-do-to-books/>

Oxford University Marginalia.

<https://www.facebook.com/groups/500979143259881/about/>

The Reading Experience Database. <http://www.open.ac.uk/Arts/reading/index.php>

Annotated Books, Princeton Digital Library.

<http://pudl.princeton.edu/collections/pudl0058>

12. M 5 April Essay Showcase

CB, revised December 2020

This document adapts syllabi prepared by previous BKS 1002H instructors, most recently Professors Tom Keymer (2018), Alan Galey (2017), and Greta Golick (2016).