

## **BKS 1002H: Book History in Practice Winter 2023**

**Time and place:** Mondays 14:00 – 17:00  
Colin Friesen Room, Massey College

**Instructor:** Professor Yulia Ryzhik  
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Office Hours: TBA, via Zoom

**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 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 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**

- expand upon the introduction to book history received in BKS 1001H
- gain a comprehensive understanding of practices, theories, projects, and debates in book history and related fields, with an emphasis on current practice
- connect the theoretical framework introduced in BKS 1001H to specific cases and objects of study, and to recognize interdisciplinary connections between the history of books and related fields
- identify worthwhile topics for research and develop detailed analyses using book-historical approaches and methods
- connect with the book history community and resources that exist at the University of Toronto and beyond

### **COVID-19 Safety**

Attendance in class is important, especially in a seminar that meets a total of 12 times in a semester. However, we are still in a global pandemic. **Your health and safety and the health and safety of others in the course are more important than any participation mark.**

**Please wear an N95 respirator mask during class** (I will provide masks on the first day). This strong encouragement follows scientific guidelines and is the best way to ensure an equitable learning experience and a safe environment for everyone, including anyone who may be vulnerable or have vulnerable family members.

**Most importantly, DO NOT come to class if you feel unwell or show any symptoms of COVID-19 such as coughing, sneezing, fever, fatigue, headache, body aches, etc. DO NOT come to class if you are testing positive on the Rapid Antigen Test.**

In case of any emergency, medical or otherwise, that prevents you from attending class, please notify me ASAP.

\*\* This document adapts syllabuses prepared by previous BKS 1002 instructors, including Professors Alan Galey (2019), Thomas Keymer (2018), Claire Battershill (2021), and Greta Golick (2016). \*\*

## Recommended Texts

Textbook purchase is not required. All mandatory and many optional readings are available digitally via links in the class schedule below and on Quercus. The following list includes several general introductions to the field as well as compilations of readings. The UTL catalogue often has separate entries for print and digital versions of the same book. If the links below take you to one format but you prefer the other, try searching title/author to see if the alternative format is available. \*\* Asterisks indicate books most frequently used as required readings.

Borsuk, Amaranth. *The Book*. MIT Press, 2018.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106005990706196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106005990706196)

\*\* Eliot, Simon and Jonathan Rose, eds. *A Companion to the History of the Book*, 2<sup>nd</sup> ed. Malden, MA: Wiley-Blackwell, 2020.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106884447706196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106884447706196)

Finkelstein, David and Alistair McCleery, ed. *The Book History Reader*. 2nd ed. New York: Routledge, 2006.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106554136006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106554136006196)

Finkelstein, David and Alistair McCleery. *An Introduction to Book History*. 2nd ed. New York: Routledge, 2013.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106251097206196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106251097206196)

Fraistat, Neil and Julia Flanders, eds. *The Cambridge Companion to Textual Scholarship*. Cambridge University Press, 2013.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106828723606196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106828723606196)

Gaskell, Philip. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 1995.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106123315506196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106123315506196)

Gillespie, Alexandra and Deidre Lynch. *The Unfinished Book*. Oxford University Press, 2021.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106993347806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106993347806196)

Greetham, D.C.. *Textual Scholarship: An Introduction*. Routledge, 2015.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106886281806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106886281806196)

\*\* Howsam, Leslie, ed. *The Cambridge Companion to the History of the Book*. Cambridge University Press, 2015.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106826240606196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106826240606196)

Howsam, Leslie. *Old Books and New Histories: An Orientation to Studies in Book History and Print Culture*. Toronto: University of Toronto Press, 2006.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106070811706196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106070811706196)

Levy, Michelle, and Tom Mole. *The Broadview Introduction to Book History*. Peterborough, ON: Broadview, 2017.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106668993306196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106668993306196)

Levy, Michelle, and Tom Mole, eds. *The Broadview Reader in Book History*. Peterborough, ON: Broadview, 2015.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106501867506196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106501867506196)

McKenzie, D. F.. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/blpd0s/alma991106726280006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/blpd0s/alma991106726280006196)

Price, Leah. *What We Talk About When We Talk About Books*. New York: Basic Books, 2019.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991105930966206196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991105930966206196)

\*\* Raven, James, ed. *The Oxford Illustrated History of the Book*. Oxford, U.K.; New York, NY: Oxford University Press, 2020.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106195849006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106195849006196)

Robinson, Solveig C. *The Book in Society: An Introduction to Print Culture*. Peterborough, ON: Broadview, 2014.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106560919506196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106560919506196)

Werner, Sarah. *Studying Early Printed Books, 1450–1800: a Practical Guide* (Hoboken, NJ: Wiley Blackwell, 2019)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106830241206196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106830241206196)

### **Communication Policy**

It is your responsibility to ensure that you regularly check your U of T email and Quercus for announcements and updates. Course-related enquiries should be made in person or during office hours (scheduled or by appointment), or at the start or end of each class. E-mail enquiries are a poor substitute for meetings and should be used only if unavoidable. E-mails should be sent from a U of T email account and will normally be answered within 24-48 hours. Emails are not answered nights and weekends; please plan accordingly. Please state the course code (BKS1002) and your name in the subject line.

## Evaluation

- 20% Participation
- 20% Seminar Presentation
- 25% Annotating Reader Profile
- 35% Final Essay

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

<https://governingcouncil.utoronto.ca/secretariat/policies/grading-practices-policy-university-assessment-and-january-1-2020>

## General assignment guidelines

Written assignments must be submitted electronically on Quercus by **5pm** on the due date. Please use only Word or PDF files, with the text double-spaced, in a legible 12pt font, with 1-inch 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 further guidance, see [www.writing.utoronto.ca](http://www.writing.utoronto.ca).

**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, **Chicago's notes + bibliography format** are strongly preferred. 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: [https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/blpd0s/alma991106655356706196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/blpd0s/alma991106655356706196) . A bookmarkable quick reference can be found here: [www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)  
For further citation help, see <https://guides.library.utoronto.ca/citing>.

**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.

### **Late Policy**

Extension requests must be made at least one week prior to the deadline, with the exception of truly unforeseen emergencies. In all other cases of late submission, a penalty of 2% per day will be applied for a maximum of two weeks. Beyond that, assignments can no longer be accepted. Papers that are late without prior arrangement will not receive detailed feedback or comments. Written assignments that do not meet a minimum standard (e.g. in terms of legibility, formatting, and/or proofreading) will be returned for re-submission, with late penalties in full effect.

### **Academic integrity**

Please consult the University's site on Academic Integrity <http://academicintegrity.utoronto.ca/>. The University has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of the University's Code of Behaviour on Academic Matters <https://governingcouncil.utoronto.ca/secretariat/policies/code-behaviour-academic-matters-july-1-2019>. You should acquaint yourself with the Code. If you require further clarification, consult the site How Not to Plagiarize <https://advice.writing.utoronto.ca/using-sources/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. If in doubt, ask.

### **Writing support**

Work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects. With this in mind, please make use of the writing support provided to graduate students by the SGS Graduate Centre for Academic Communication. The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult <https://www.sgs.utoronto.ca/resources-supports/gcac/> for workshop schedule and more information.

### **Accommodations**

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 Student Services and/or the Accessibility Services Office as soon as possible at <https://studentlife.utoronto.ca/department/accessibility-services/>. Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in achieving your learning goals in this course.

## **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.

I ask all students to assess their own participation with these criteria in mind and to suggest a mark for this component that they deem fair and reasonable. I usually find these accurate, and honest self-reflection can be helpful. In the unlikely event that I disagree, I will provide a clear rationale for the discrepancy.

## **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, but 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. You are expected to come prepared to moderate the discussion of your chosen reading and prepare some questions for the group to consider.

Presenters are required to send me, **by noon on the Thursday before their presentation**, two potential discussion questions. I will forward these to the group, and expect that everyone will come prepared to engage those questions during the discussion. (For non-presenters, this will be part of 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 is not too onerous.

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 three-slide handout to distribute or show to your peers during the session.

When two or more students are presenting in the same class, I encourage you to coordinate to avoid overlapping too much.

You are not required to submit a written version of the presentation. However, please send me, **by noon on the Thursday after your presentation**, with a digital copy of your handout and a brief (one-page) outline of your presentation.

## **Annotating Reader Profile**

*2,000-2,500 words (excluding bibliography) due by 5pm Friday, Feb. 17*

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 reader 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 another 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.

As one possible approach, 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. 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. One strategy 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. 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:

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106369945206196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106369945206196) . If you scroll down to Details, 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 2,072 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 strategy 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 will not list annotated books if they are 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 Monday, April 10*

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.



## *Schedule*

### Jan. 9 Introduction

Leslie Howsam, "The Study of Book History," in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 1-13.

Simon Eliot and Jonathan Rose, "Introduction," in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 1-6.

Further reading:

T. H. Howard-Hill, "Why Bibliography Matters," in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 9-20.

David Greetham, "What Is Textual Scholarship?" in Eliot and Rose (eds), *A Companion to the History of the Book* (2009), 21-32.

### Jan. 16 Books in East Asia (field trip to Bishop White Committee Library of East Asia, ROM)

Meet at the Royal Ontario Museum Staff Entrance (between the ROM and the Planetarium on the south side of the museum building). Visitors' badges will be ready for you there, and our class will be held in the Bishop White Committee Library of East Asia on the 6<sup>th</sup> Floor.

Guest speaker: Max Dionisio (Librarian, Bishop White Committee Library of East Asia, Royal Ontario Museum)

J. S. Edgren, "China," in *A Companion to the History of the Book*, ed. Eliot & Rose (2020), 237-252.

Peter Kornicki, "Japan, Korea, and Vietnam," *A Companion to the History of the Book*, ed. Eliot & Rose (2020), 253-268.

Cynthia Brokaw, "Medieval and Early Modern East Asia," in Raven (ed), *The Oxford Illustrated History of the Book* (2020), 84-112.

ROM's Library and Archives website: [www.rom.on.ca/en/collections-research/library-archives/](http://www.rom.on.ca/en/collections-research/library-archives/)

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)

Stephen Qiao and George Zhao, *Leaves of Enchantment, Bones of Inspiration: The Dawn of Chinese Studies in Canada – An Exhibition of Chinese Rare Books*. Toronto: Thomas Fisher Rare Book Library, 2010. See Stephen Qiao's video introduction at <https://www.youtube.com/watch?v=n1jsMWANcY4>

Jennifer Burtle's introduction to *Reading Revolution: Art and Literacy during China's Cultural Revolution* (2016): <https://www.youtube.com/watch?v=viMgf4Taw6M>

Jan. 23. Early Manuscripts

[Two to present, one on Gillespie, one on Warren]

M. T. Clanchy, "Parchment and Paper: Manuscript Culture 1100-1500," *A Companion to the History of the Book*, ed. Eliot & Rose (2020), 219-234.

David Rundle, "Medieval Western Europe," in Raven (ed), *The Oxford Illustrated History of the Book* (2020), 113-136.

Alexandra Gillespie, "Turk's Head Knots," *The Unfinished Book* (2021), 203-218.  
[Quercus]

Michelle R. Warren, "Philology in Ruins," *Florilegium* 32 (2015): 59-76.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_crossref\\_primary\\_10\\_3138\\_flor\\_32\\_003](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_crossref_primary_10_3138_flor_32_003)

Otto Ege Leaves in Massey College Collection:

<https://www.youtube.com/watch?v=LegXqEiekSc&feature=youtu.be>

Further reading:

Eleanor Robson, "The Ancient World," in Raven (ed), *The Oxford Illustrated History of the Book* (2020), 26-53.

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

*The Medieval Manuscript Book: Cultural Approaches*, ed. Michael Johnston and Michael van Dussen (Cambridge University Press, 2015), esp. articles by Seth Lerer (17-33) and Eric Kwakkel (60-76).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106753210006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106753210006196)

Michelle R. Warren, "Introduction," *Holy Digital Grail: A Medieval Book on the Internet* (Stanford University Press, 2022).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991107150449106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991107150449106196)

Daniel Wakelin, *Designing English: Early Literature on the Page* (Oxford: Bodleian Library, 2018).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106276023106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106276023106196)

Allison Meier, "How Medieval Manuscript Makers Experimented with Graphic Design."

<https://hyperallergic.com/415365/designing-english-graphics-on-medieval-page/>

Jan. 30 Early Modern

[*Two to present, one on Grafton, one on Shakespeare*]

James Raven and Goran Proot, "Renaissance and Reformation," in Raven (ed), *The Oxford Illustrated History of the Book* (2020), 137-168.

Anthony Grafton, *Inky Fingers: the Making of Books in Early Modern Europe* (Cambridge: Harvard University Press, 2020), 29-55 (Ch. 1).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106967829806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106967829806196)

Tara L. Lyons, "Shakespeare in Print Before 1623," *The Cambridge Companion to Shakespeare's First Folio*, ed. Emma Smith (Cambridge, U.K.: Cambridge University Press, 2016), 1-17.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106891410406196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106891410406196)

Stanley Wells, "Introduction: The Once and Future *King Lear*" in *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear*, ed. Gary Taylor and Michael Warren (Oxford: Clarendon Press, 1983), 1-22. [Quercus]

Reviews of Brian Vickers, *The One King Lear* (Harvard University Press, 2016) [Quercus]

Further Reading:

On bibliographical codes:

- Jerome J. McGann, "What is Critical Reading?," *The Textual Condition* (Princeton University Press, 1991), 48-68.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106763091406196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106763091406196)

On Shakespeare's First Folio

- Explore the DIY First Folio website at the Folger Shakespeare Library, including the "Virtual Printing House" section: [www.folger.edu/publishing-shakespeare/first-folio/diy-first-folio](http://www.folger.edu/publishing-shakespeare/first-folio/diy-first-folio)
- Other articles in *Cambridge Companion to Shakespeare's First Folio* (esp. Higgins, Kirwan, Werner)
- Alan Galey and Rebecca Niles, "Moving Parts: Digital Modeling and the Infrastructures of Shakespeare Editing," *Shakespeare Quarterly* 68.1 (2017): 21-55.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_gale\\_infotrasmisc\\_A509257234](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_gale_infotrasmisc_A509257234)
- Peter Blayney, *The First Folio of Shakespeare* (Washington, D.C.: Folger Library Publications, 1991)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106011378006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106011378006196)

### On *King Lear*

- *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear*, ed. Gary Taylor and Michael Warren (Oxford: Clarendon Press, 1983) [esp. Taylor, "Monopolies, Show Trials, Disaster, and Invasion: *King Lear* and Censorship", 75-119]  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106133398106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106133398106196)
- Robert Clare, "'Who is it that can tell me who I am?': The Theory of Authorial Revision between the Quarto and Folio Texts of *King Lear*," *The Library* s6-17.1 (1995): 34-59.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi/crossref\\_primary\\_10\\_1093\\_library\\_s6\\_17\\_1\\_34](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi/crossref_primary_10_1093_library_s6_17_1_34)

### On the King James Bible (1611)

- David Norton, "The First Edition," in *A Textual History of the King James Bible* (Cambridge University Press, 2005), 46–61.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106677341906196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106677341906196)
- 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.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106926664806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106926664806196)

### Feb. 6 Marginalia

[*Two to present: one on Jackson, one on Sherman*]

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

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. [Quercus]

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.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106926672806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106926672806196)

### Further reading

Alan Galey, "The Things We Do to Books" (review of Leah Price, *How To Do Things with Books in Victorian Britain* (Princeton: Princeton University Press, 2012), *The Floating Academy* (2014): <http://floatingacademy.wordpress.com/2014/09/15/the-things-we-do-to-books/>

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.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991107025043506196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991107025043506196)

Lisa Jardine and Anthony Grafton, "'Studied for Action': How Gabriel Harvey Read His Livy," *Past and Present* 129 (1990): 30–78.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991107025043506196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991107025043506196)

Stephen Orgel, *The Reader in the Book: A Study of Spaces and Traces* (Oxford: Oxford University Press, 2015).  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991105902662406196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991105902662406196)

Whitney Trettien, "Media, Materiality, and Time in the History of Reading: The Case of the Little Gidding Harmonies," *PMLA* 133.5 (2018): 1135-1151.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_chadwyckhealey\\_abell\\_R05732922](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_chadwyckhealey_abell_R05732922)

Matthew Sangster, "Copyright Literature and Reading Communities in Eighteenth-Century St Andrews," *Review of English Studies*, 68.287 (2017), 945-67.  
<https://doi.org/10.1093/res/hgx024>

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. <https://dpul.princeton.edu/pudl0058>

<https://inscriptorium.wordpress.com>: Andrew McLuhan's blog about his father's and grandfather's annotated books in the Marshall McLuhan library, now at the Fisher

See also blog posts associated with Sangster's article at <https://standrewsrarebooks.wordpress.com/2017/01/27/william-french-is-a-damned-bragging-lying-b-book-use-and-marginal-contentions-in-eighteenth-century-st-andrews-part-one/> and <https://standrewsrarebooks.wordpress.com/2017/02/02/william-french-is-a-damned-bragging-lying-bitch-b-book-use-and-marginal-contentions-in-eighteenth-century-st-andrews-part-two/>

## Feb. 13 Censorship

*[Two to present, one on Milton, one on Byron]*

Cyndia Susan Clegg, "The Authority and Subversiveness of Print in Early Modern Europe," in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 125-42.

Deana Heath, "Obscenity, Censorship, and Modernity," in Eliot and Rose (eds), *A Companion to the History of the Book* (2020), 801-814.

John Milton, *Areopagitica; A Speech ... for the Liberty of Unlicens'd Printing* (1644)  
[https://milton.host.dartmouth.edu/reading\\_room/areopagitica/text.shtml](https://milton.host.dartmouth.edu/reading_room/areopagitica/text.shtml)

Lord Byron, *The Vision of Judgment* (1820) <https://jacklynch.net/Texts/vision.html>

Further Reading:

Robert Darnton, *Censors at Work: How States Shaped Literature* (New York: Norton, 2014)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106661681106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106661681106196)

Debora Shuger, *Censorship and Cultural Sensibility: the Regulation of Language in Tudor-Stuart England* (Philadelphia: University of Pennsylvania Press, 2006)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106971489706196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106971489706196)

Annabel Patterson, *Censorship and Interpretation: The Conditions of Early Modern Writing* (Madison: University of Wisconsin Press, 1984)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991105848019106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991105848019106196)

Peter W. Graham, "Byron and the Business of Publishing," in *The Cambridge Companion to Byron*, ed. Drummond Bone (Cambridge University Press, 2004), 27-43, esp. 39-41.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106828728806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106828728806196)

Andrew McKendry, "Will the Public Please Step Forward? Libel Law and Public Opinion in Byron's *The Vision of Judgment*," *Studies in Romanticism* 54.4 (2015): 525-549.  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_gale\\_incontextcollege\\_GICCO\\_A449315210](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_gale_incontextcollege_GICCO_A449315210)

Robert Southey, *Wat Tyler* (1817) <https://www.rc.umd.edu/editions/watt Tyler/index.html>

### **Annotating Reader Profile due Friday, 17 Feb. 2023, 5pm via Quercus**

[Feb. 20 Reading Week – No Class]

Feb. 27 Typography

*[Two to present, one on Luna, one on Benton & Donachuk]*

Paul Luna, "Perfect Letters" and "Practical Letters," *A Very Short Introduction to Typography* (2019)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/alma991106911289806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106911289806196)

Megan L. Benton, "The Book as Art," in Eliot and Rose (eds), *A Companion to the History of the Book* (2007), 493-507. [chapter by different author in 2019]

Aaron Donachuk, "After the Letter: Typographical Distraction and the Surface of Morris's Kelmscott Romances," *Victorian Studies*, 59. 2 (2017), 260-87.  
<http://muse.jhu.edu.myaccess.library.utoronto.ca/article/662760>

Further reading:

Manuel Portela, *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines* (Cambridge, MA: MIT Press, 2014), 43-65 (ch.1.4-1.5).  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106492977106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106492977106196)

[The British Library], "The Kelmscott Chaucer." <https://www.bl.uk/collection-items/the-kelmscott-chaucer>

*Helvetica* (documentary): <https://www.kanopy.com/en/product/2874825?vp=utoronto> or <https://vimeo.com/ondemand/helvetica3>

*Pressing On: The Letterpress Film* <http://www.letterpressfilm.com>

Mar. 6 Paperhouse Studio

Peter Stoicheff, "Materials and Meanings," in Howsam (ed.), *The Cambridge Companion to the History of the Book* (2015), 73-89.

In preparation for this workshop, 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](#)

Mar. 13 Printing and Printmaking

Guest Speaker: Kit MacNeil

Bill Fick and Beth Grabowski, *Printmaking: A Complete Guide to Materials and Processes*, 2<sup>nd</sup> ed. (Laurence King Publishing, 2015), 1-16 [Quercus]

Barbara Balfour, "The What and the Why of Print" in *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*, ed. Ruth Pelzer-Montada (Manchester University Press, 2018) [Quercus]

Technologies of 19<sup>th</sup> Century Illustration: <https://victorianweb.org/art/illustration/tech1.html>

Further reading:

National Gallery of Art, *Contact: Art and the Pull of Print*  
<https://www.nga.gov/research/casva/meetings/mellon-lectures-in-the-fine-arts/roberts-2021.html>

[Note from Kit: This is a series of lectures that would require a significant amount of dedication but good for anyone who is especially interested in printmaking]



Claire Battershill, *Women and Letterpress Printing 1920-2020: Gendered Impressions* (Cambridge, U.K.: Cambridge University Press 2022)  
[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991107176161806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991107176161806196)

Mar. 20 Shape of a Book

*[Two to present, one on Mallarmé, one on Hayot & Wesp]*

Jeffrey T. Schnapp, "Books Transformed" in Raven (ed) *The Oxford Illustrated History of the Book* (2020): 369-393.

Stéphane Mallarmé, selections from *Divagations*, trans. Barbara Johnson [Quercus]

Eric Hayot and Edward Wesp, "Strategy and Mimesis in Ergodic Literature," *Comparative Literature Studies* 41.3 (2004), 404-23.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_chadwyckhealey\\_abell\\_R03535873](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_chadwyckhealey_abell_R03535873)

Further reading:

Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore, MD: Johns Hopkins University Press, 1997).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106443649306196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106443649306196)

Markku Eskelinen, *Cybertext Poetics: The Critical Landscape of New Media Literary Theory* (London, UK: Bloomsbury Academic, 2012).

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106730730106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106730730106196)

Kiene Brillenburg Wurth, Kári Driscoll, and Jessica Pressman (eds), *Book Presence in a Digital Age* (New York : Bloomsbury Academic, 2018)

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106320858306196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106320858306196)

Rebecca Kosick, *Material Poetics in Hemispheric America: Words and Objects 1950-2010* (Edinburgh: Edinburgh University Press, 2021)

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991107005676806196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991107005676806196)

Mallarmé, *Un coup de dés* <https://writing.upenn.edu/library/Mallarme.html>

Yulia Ryzhik, "Books, Fans, and Mallarmé's Butterfly," *PMLA* 126.3 (2011): 625-43.

Mar. 27 New Directions in Book History

*[Two to present: one on Shep, one on Ozment]*

Kate Ozment, "A Rationale for Feminist Bibliography," *Textual Cultures: Texts, Contexts, Interpretation* 13.1 (2020): 149-178. <https://muse-jhu-edu.myaccess.library.utoronto.ca/article/763166>

Sydney Shep, "Books Without Borders: the Transnational Turn in Book History," in *Books Without Borders, Vol. 1: the Cross-National Dimension in Book History*, ed. Robert Fraser and Mary Hammond (Basingstoke, UK: Palgrave Macmillan, 2008): 13–37.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_scopus\\_primary\\_614792732](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_scopus_primary_614792732)

SHARP in Focus Roundtable: "Decolonizing Book History"

[https://www.youtube.com/watch?v=SRM\\_dYS8S9s](https://www.youtube.com/watch?v=SRM_dYS8S9s)

Further reading:

Isabel Hofmeyr, "Printing Cultures in the Indian Ocean World" and "Gandhi's Printing Press: a Biography" in *Gandhi's Printing Press: Experiments in Slow Reading* (Cambridge, MA: Harvard University Press, 2013), 41–87.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106890386606196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106890386606196)

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.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106726280006196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106726280006196)

Matt Cohen, "The Codex and the Knife," *Textual Cultures* 6, no. 2 (2011): 109-18.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/fedca1/cdi\\_iup\\_journals\\_10\\_2979\\_textcult\\_6\\_2\\_109](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/fedca1/cdi_iup_journals_10_2979_textcult_6_2_109)

Abhijit Gupta, "We Can List You: Bibliography and Postcolonialism," in *Bibliography in Literature, Language, Folklore, and Linguistics: Essays on the Status of the Field*, ed. David William Foster and James R. Kelly (Jefferson, NC: McFarland, 2003), 70-88.

[https://librarysearch.library.utoronto.ca/permalink/01UTORONTO\\_INST/14bjeso/ama991106018230106196](https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/ama991106018230106196)

Apr. 3 [optional] Field trip to Uxbridge Historical Centre

**Final Essay due Monday, 10 April 2023, 5pm via Quercus**