**INLS 550-001: History of the Western Book Syllabus**

Fall 2021: August 18 to December 1; Wednesdays, 1:25-4:10 p.m.

Instructor: Elizabeth Ott

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Email Address: elott@email.unc.edu

Office Hours: By appointment

**Course Description**

This course is an introduction to the history of the printed Western book from circa 1450 to present. Over the course of the semester, we will learn about the technical processes used to manufacture books, as well as economic, social, and aesthetic histories that have influenced book production and distribution over time. We will also explore a variety of approaches to studying books. Class sessions will include both discussion and hands-on labs. As this course meets only once a week, please expect the reading per class to be intensive.

**Class Sessions**

Course location: Room 901, 4th Floor, Wilson Special Collections Library.

In this course, we will regularly examine and discuss books from the Rare Book Collection and other special collections at Wilson Library. To maintain the integrity of collection materials please observe these rules during all class sessions:

* The classroom is outfitted with lockers and a coat rack. Please put away all bags and coats prior to class. You may use loose leaf paper and pencil to take notes, but no bound notebooks or pens. Laptops, tablets, and smartphones may be used in class.
* Please wash your hands thoroughly prior to class.
* No food or drink is permitted in the classroom, including water. If you require an accommodation, please speak with me outside class to arrange.

Active participation in the course is a key component of the course design. To facilitate discussion, please bring with you to each class three questions from the readings that you would like to discuss.

**Assignments**

Class reading is divided into two categories: intensive and extensive. Intensive reading is required reading shared by the entire class and focuses on technical and historical processes. Extensive reading expands upon the core concepts and focuses on examples of book history in action.

Each class will include an interactive lab, requiring you to apply the concepts covered in readings to books from the Rare Book Collection at Wilson Library. I will also occasionally administer reading quizzes--these do not count against your final grade in the course and are instead a check in for me to ensure that there is a shared understanding of the course material and vocabulary.

There will be one short essay assignment at mid-semester and two descriptive exercises as well as a final examination.

**Grading**

Grading is according to the system for Graduate Grades on the registrar’s website:

<http://registrar.unc.edu/academic-services/grades/explanation-of-grading-system/>

**H** High Pass

**P** Pass

**L** Low Pass

**F** Fail

**IN** Incomplete: a temporary grade that converts to an F\* unless the grade is replaced with a permanent grade by the last day of classes for the same term one year later

**AB** Absent from Final Examination: a temporary grade that converts to an F\* unless the grade is replaced with a permanent grade by the last day of classes for the same term one year later

Participation in class: 30%

Paper: 20%

Descriptive exercises: 20%

Final examination: 30%

This course and your academic work are governed by the UNC Honor Code. Please see in particular, Part II. B. Academic Dishonesty. <https://studentconduct.unc.edu/sites/studentconduct.unc.edu/files/documents/Instrument.pdf> Plagiarism is a serious offense. Please attribute all ideas, work, and quotations from others in your written work using full citations.

**Course Communication**

The Sakai site will facilitate course communications. I will send messages to you directly using Sakai’s email function, which will be available retrospectively in the Email Archive. Please also check for Announcements. Because of the Family Educational Rights and Privacy Act, you must use your secure UNC accounts for email communication with me. Office hours by appointment will allow for in-person communication outside class time.

**Required Texts**

There are no required texts for this course--all course readings will be available on Sakai or through the UNC Library catalog. However, the following three books are worth investing in, particularly if you plan to continue your study of books beyond this course:

**Carter**, John, and Nicolas Barker. *ABC for Book Collectors* (New Castle, DE: Oak Knoll Books, 2004), 8th ed. The entire 8th edition of the book may be downloaded gratis from: [www.ilab.org/download.php?object=documentation&id=29](http://www.ilab.org/download.php?object=documentation&id=29)

There is a new 9th edition available, updated with new terminology by Nicolas Barker and Simran Thadani, which you may also purchase—the 8th edition is specified because of the availability of the PDF version.

**Gaskell**, Philip. *A New Introduction to Bibliography* (Oxford: Oxford University Press, 1972); corrected ed. 1974; subsequent British and American reprintings with minor corrections; paperback ed. (New Castle, DE.: Oak Knoll Press 1995), reprintings, including 2009.

**Schedule Overview**

August 18: Introduction & Orientation: What Is a Book? What Is the Study of Books?

August 25: The Concept of the Book part 2

September 1: Paper

September 8: Type

September 15: Printing, Format, and Imposition part one

September 22: Printing processes part 2

September 29: Analytical Bibliography

October 6: Illustration

October 13: Bindings

October 20: Book Distribution and Publishing

October 27: Copyright and Authorship

November 3: Readers and Provenance

November 10: Self-Publishing, Small Press, and Counterculture Printing

November 17: Books Beyond Paper

**November 24: NO CLASS THANKSGIVING BREAK**

December 1: Conclusion

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**Class Schedule: Readings and Assignments**

**August 18: Introduction & Orientation: What Is a Book? What Is the Study of Books?**

 **Intensive Reading**

* David Finkelstein and Alistair McCleery, “The Coming of Print.” In *An Introduction to Book History* (Routledge, 2005), 45-66.
* Tanselle, G. Thomas. “Foundations.” In *Bibliographical Analysis: A Historical Introduction* (Cambridge UP, 2009), 3–30.
* Jesse Feiman, “The Matrix and the Meaning in Dürer’s Rhinoceros,” In *Art in Print* (December 2012), 22-26.
* Jonathan Senchyne, “Under Pressure: Reading Material Textuality in the Recovery of Early African American Print Work,” *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 75:3 (2019), p. 109-132.

 **Extensive Reading**

* Darnton, Robert. “What Is the History of Books?” *Daedalus* 111, no. 3 (Summer 1982): 65–83.
* Mignolo, Walter D. “Signs and Their Transmission: The Question of the Book in the New World.” In *Writing Without Words* (Durham, NC: Duke UP, 1994).

**August 25: The Concept of the Book part 2**

 **Intensive Reading**

* + Rob Banham, “The Industrialization of the Book, 1800–1970,” In *A Companion to the History of the Book*, Malden, MA: Blackwell Pub., 2007: 453-469.
	+ David Finkelstein, “The Globalization of the Book, 1800-1970,” In *A Companion to the History of the Book*, Malden, MA: Blackwell Pub., 2007: 515-527.
	+ Lisa Gitelman, “Print Culture (Other Than the Codex): Job Printing and Its Importance,” *Comparative Textual Media: Transforming the Humanities in the Postprint Era*, edited by N. Katherine Hayles, and Jessica Pressman, University of Minnesota Press, 2013.
	+ Matthew Kirschenbaum, “Operating Systems of the Mind: Bibliography After Word Processing (The Example of Updike) *Papers of the Bibliographical Society of America* 108:4 (2014): 381–412.

**Extensive Reading**

* + The Multigraph Collective “Proliferation,” In *Interacting with Print: Elements of Reading in the Era of Print Saturation*, University of Chicago Press, 2019. Available on Sakai.
	+ Ami Ayalon, “Arab Booksellers and Bookshops in the Age of Printing, 1850–1914,” *British Journal of Middle Eastern Studies*, 37:1 (2010): 73-93
	+ Anindita Ghosh, “An Uncertain "Coming of the Book": Early Print Cultures in Colonial India,” *Book History*, Vol. 6 (2003), pp. 23-55.
	+ Kirsten Silva Gruesz, “Mexican / American: The Making of Borderlands Print Culture,” *The Oxford History of Popular Print Culture: Volume Six: US Popular Print Culture 1860-1920* (Oxford, 2011)

**September 1: Paper**

 **Intensive Reading**

* Gaskell, Philip. *A New Introduction to Bibliography*. New York: Oxford University Press, 1972, 57-77. Available online: <https://catalog.lib.unc.edu/catalog/UNCb9482937>
* Heidi Craig “Rags, Ragpickers, and Early Modern Papermaking.” *Literature Compass*. 2019
* Leah Price, “The Book as Waste: Henry Mayhew and the Fall of Paper Recycling,” In *How to Do Things with Books in Victorian Britain*, Princeton UP, 2012.

 **Extensive reading**

* Daven Christopher Chamberlain, “Paper.” In The Book: A Global History (OUP, 2013), 116-129.
* Jonathan M. Bloom, “The Transfer of Paper and Papermaking to Christian Europe” (202-213) and “Paper After Print” (214-226) In *Paper Before Print: The History and Impact of Paper in the Islamic World* (New Haven: Yale UP, 2001)
* Heather Wolfe, “Letter Writing and Paper Connoisseurship in Elite Households in Early Modern England.” In *Working with Paper Gendered Practices in the History of Knowledge* (University of Pittsburgh, 2019).
* Danielle Skeehan, “Texts and Textiles: Commercial Poetics and Material Economies in the Early Atlantic.” In *Journal of the Early Republic*, Volume 36, Number 4, Winter 2016, pp. 681-700
* William Boyd, “Making Paper,” In *The Slain Wood: Papermaking and Its Environmental Consequences in the American South*, Johns Hopkins University Press, 2015
* Jonathan Senchyne, “Paper Nationalism: Material Textuality and Communal Affiliation in Early America” Book History, Volume 19, 2016, pp. 66-85
* Miquel Gutiérrez-Poch, “The Endless Sheet: Technology Transfer and the Papermaking Industry in Spain, 1800–1936” In *Technological Transformation in the Global Pulp and Paper Industry 1800–2018*, Springer Nature, 2018.

**Helpful Videos:**

* ***Chancery Papermaking*:** [**https://www.youtube.com/watch?v=e-PmfdV\_cZU**](https://www.youtube.com/watch?v=e-PmfdV_cZU)
* ***Papermaking by Hand at Hayley Mill, England in 1976*:** [**https://www.youtube.com/watch?v=Xs3PfwOItt**](https://www.youtube.com/watch?v=Xs3PfwOItto)
* ***Handmade papermaking and handcasting type*:** [**https://www.youtube.com/watch?v=7MTb7Nt9jNY**](https://www.youtube.com/watch?v=7MTb7Nt9jNY)

**September 8: Type**

**Intensive Reading**

* Gaskell, Philip. *A New Introduction to Bibliography*. New York: Oxford University Press, 1972, 1–56. available online: <https://catalog.lib.unc.edu/catalog/UNCb9482937>
* Lisa Maruca, “Printers Manuals and the Bodies of Type.” In *The Work of Print: Authorship and the English Text Trades, 1660-1760*. Seattle: University of Washington Press, 2007.
* Nile Green “Stones from Bavaria: Iranian Lithography in its Global Contexts,” *Iranian Studies*, 43:3 (2010): 305-331,
* Abbott, Jacob. *The Harper Establishment, Or, How the Story Books Are Made* (New York:” Harper Brothers, 1855), 54–123 (ends after the section on the Press). Available online:<http://search.lib.unc.edu/search?R=UNCb1723419>

**Extensive Reading**

* Katie Chenoweth, "Geoffroy Tory and the Gallic Hercules," *The Prosthetic Tongue.* Philadelphia: University of Pennsylvania Press, 2019, pp. 87-135.
* Nil Palabiyik, “Redundant Presses and Recycled Woodcuts: The Journey of Printing Materials from London to Constantinople in the Seventeenth Century,” *PBSA* 110:3 (2016): 273–298
* Erin Schreiner, “Printing the Screenplay in Hollywood and Beyond,” *Printing History* 24 (2018): 28-40.
* Jeffrey Makala, “The Early History of Stereotyping in the United States: Mathew Carey and the Quarto Bible Marketplace,” *PBSA* 109:4 (2015): 461–489

**September 15: Printing, Format, and Imposition part one**

**Intensive Reading**

* + Gaskell, Philip. *A New Introduction to Bibliography*. New York: Oxford University Press, 1972, 78–159. available online: <https://catalog.lib.unc.edu/catalog/UNCb9482937>
	+ Febvre and Martin. *The Coming of the Book: The Impact of Printing 1450-1800* (London: New Left Books, 1976), 68–104 (“Imposition” through “Clothing the Book: The Binding”).
	+ “The Technologies of Print,” by James Mosley in *The Book: A Global History* (OUP, 2013), read sections 1-3 (130-145)
	+ “The Economics of Print,” by Alexis Weedon in *The Book: A Global History* (OUP, 2013), read sections 1-3 (154-157)
	+ *Book Parts* (Oxford UP: 2019), read “Page Numbers, Signatures, Catchwords,” (Daniel Sawyer, 137-150), “Chapter Heads,” (Nicholas Dames, 151-164), and “Running Titles,” (Claire Bourne, 191-208)

**Extensive Reading**

* + Helen Smith, “‘A free Stationers wife of this companye’ Women and the Stationers,” In *'Grossly Material Things': Women and Book Production in Early Modern England*
	+ Pedro Guibovich Perez, “The Printing Press in Colonial Peru: Production Process and Literary Categories in Lima, 1584-1699” *Colonial Latin American Review*, Vol. 10, No. 2, 2001.
	+ Elizabeth Upper, “Red Frisket Sheets, ca. 1490-1700: The Earliest Artifacts of Color Printing in the West,” *PBSA* 108:4 (2014), 477-522.
	+ Jordan E. Taylor, “Enquire of the Printer: Newspaper Advertising and the Moral Economy of the North American Slave Trade, 1704-1807,” *Early American Studies* 18:3, pp. 287-323.

**September 22: Printing processes part 2**

**Intensive Reading**

* Rob Banham, “Printing to 1970,” In *A Companion to the History of the Book*, Malden, MA: Blackwell Pub., 2007
* Michael Winship, “Manufacturing and Book Production,” in *A History of the Book in America : Volume 3: the Industrial Book, 1840-1880*, edited by Scott E. Casper, et al., University of North Carolina Press, 2007
* Megan Benton, “Unruly Servants Machines, Modernity, and the Printed Page” in *A History of the Book in America: Volume 4: Print in Motion: the Expansion of Publishing and Reading in the United States, 1880-1940*, edited by Carl F. Kaestle, and Janice A. Radway, University of North Carolina Press, 2009

**Extensive Reading**

* Stephen Colclough, “The Age of Mass Production, 1870–1920.” In *The Book in Britain* (eds Z. Lesser, D. Allington, D.A. Brewer, S. Colclough, S. Echard and Z. Lesser): 2019.
* Haven Hawley, “Mechanical Fingerprints and the Technology of Nineteenth-Century American Erotica” (University of Toronto Quarterly, Fall 2004, 73(4):1036-1051)
* Cynthia S. Hamilton, “Spreading the Word: The American Tract Society, "The Dairyman's Daughter", and Mass Publishing,” *Book History*, 2011, Vol. 14 (2011), pp. 25-57
* Lydia Cushman Schurman, “Nineteenth-Century Reprint Libraries: When a Book was not a Book,” *The Oxford History of Popular Print Culture: Volume Six: US Popular Print Culture 1860-1920*. Oxford UP: 2015.

**September 29: Analytical Bibliography**

**Intensive Reading**

* Tanselle, G. Thomas. “Analysis of Manufacturing Clues,” in *Bibliographical Analysis: A Historical Introduction* (Cambridge UP, 2009), 31–52.
* Blayney, Peter W. M. The First Folio of Shakespeare (Washington, DC: The Folger Shakespeare Library, 1991).
* Dorothy Porter, “Early American Negro Writings: A Bibliographical Study,” *The Papers of the Bibliographical Society of America,* 39 (1945).

**Extensive Reading**

* Fredson Bowers, “Bibliography, pure bibliography, and literary studies.” *The Papers of the Bibliographical Society of America,* 46 (1952).
* McKenzie, D.F. “Printers of the Mind: Some Notes on Bibliographical Theories and Printing-House Practices.” In *Studies in Bibliography* 22 (1969), 1–75. Available online:<http://www.jstor.org/stable/40371475>
* Jerome McGann, “The Socialization of Texts,” *The textual condition*. (Princeton, N.J: Princeton University Press, 1991) 69-87.
* Kate Ozment. “Rationale for Feminist Bibliography.” Textual Cultures, vol. 13, no. 1, 2020, pp. 149–178.
* Carter, John, and Graham Pollard. *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets* (New York: Haskell House, 1971), 3–95.
* Matthew G. Kirschenbaum, "The .txtual Condition." *Comparative Textual Media: Transforming the Humanities in the Postprint Era*. (University of Minnesota Press, 2013).
* Coker, Cait. "Pressed and Stitched: Empirical Bibliography and the Gendering of Books and Book History." Huntington Library Quarterly, vol. 84 no. 1, 2021, p. 167-175.
* Hellinga, Lotte. “William Caxton and the Malory Manuscript,” *In Texts in Transit : Manuscript to Proof and Print in the Fifteenth Century*, BRILL, 2014.
* Sandro Jung. “The Color-Printed Plates for Edward Jeffery’s Edition of Walpole’s *Castle of Otranto* (1796),” *PBSA* 113:1 (2019): 55–67.
* Christopher N. Phillips, “Versifying African Methodism: or, What Did Early African-American Hymnbooks Do?,” *PBSA* 107:3 (2013): 325–333

**October 6: Illustration**

**Intensive Readings**

* Gascoigne, Bamber. *How to Identify Prints* (New York, Thames and Hudson, 1986), 1–20. Available on Sakai.
* Tanselle, G. Thomas. “Analysis of Design Features.” In *Bibliographical Analysis: A Historical Introduction* (Cambridge UP, 2009), 61–88. Available on Sakai.
* Phillip H. Round, “Indigenous Illustration,” *Removable Type: Histories of the Book in Indian Country, 1663-1880*, University of North Carolina Press, 2010
* Goddu, Teresa A.. "Chapter 7. Fugitive Sight: African American Panoramas of Slavery and Freedom". Selling Antislavery, Philadelphia: University of Pennsylvania Press, 2020, pp. 175-218.

**Extensive Readings**

* Susan Frye, "Miniatures and Manuscripts: Levina Teerlinc, Jane Segar, and Esther Inglis as Professional Artisans". Pens and Needles, Philadelphia: University of Pennsylvania Press, 2011, pp. 75-115.
* Catherine J. Golden, “Realism, Victorian Material Culture, and the Enduring Caricature Tradition,” *Serials to Graphic Novels: The Evolution of the Victorian Illustrated Book* (University of Florida, 2017)
* Marcy Dinius, “‘’My daguerreotype shall be a true one’: Augustus Washington and the Liberian Colonization Movement,” *The Camera and the Press: American Visual and Print Culture in the Age of the Daguerreotype.* University of Pennsylvania Press, 2012.
* Keri Yousif, “Out of Bounds: Book Illustration in France, 1830–1848,” *Balzac, Grandville, and the Rise of Book Illustration*, Routledge, 2012.
* Carol Armstrong, “Photographed and Described: Traveling in the Footsteps of Francis Frith,” *Scenes in a Library: Reading the Photograph in the Book, 1843-1875.* Cambridge, Mass.: MIT Press, 1998.
* Nikolai Dobronravin, “Design Elements and Illuminations in Nigerian “Market Literature” in Arabic and ʿAjamī” *Islamic Africa* 8 (2017) 43-69

October 13: Bindings

**Intensive Readings**

* “Bookbinding,” by David Pearson in *The Book: A Global History* (OUP, 2013) (245-257)
* Joseph A. Dane, *What is a Book?* (Notre Dame, IN: University of Notre Dame Press, 2012), read “Books in Books and Books from Books” (171-187)
* Jan Storm van Leeuwen, “Laurels for Ton: Some Aspects of Publisher's Bindings Made for and by the Firm of Mame in Tours,” *Quoerendo* 42 (2012)258-273
* Martha E. Romero, “European Influence in the Binding of Mexican Printed Books of the Sixteenth Century,” Suave Mechanicals Vol 1

 **Extensive Readings**

* Kathleen Lynch, “Devotion Bound: A Social History of The Temple” in *Books and Readers in Early Modern England : Material Studies*. Philadelphia: University of Pennsylvania Press, 2002.
* Stewart Plein, “Portraits of Appalachia: The Identification of Stereotype in Publishers’ Bookbindings, 1850 - 1915,” *Journal of Appalachian Studies* Volume 15 Numbers 1 & 2 (2010)
* Paul Raphael Rooney, “Second Generation Victorian Yellowbacks: Chatto & Windus's cheap editions of popular novels (1877-1897).” *Railway Reading and Late-Victorian Literary Series*. New York: Routedge, 2018.
* Douglas W. Lind, “Repackaging Periodicals for the Holiday Season: The Peculiar Nature and Economics of Spurious Gift Book Production,” PBSA 111:3 (2017): 407–413.
* Todd Pattison and Graham Patten, “Confusing the Case: Books Bound with Adhered Boards, 1760 –1860,” Suave Mechanicals vol. 5

October 20: Book Distribution and Publishing

**Intensive Readings**

* James Raven. “Distribution: The Transmission of Books in Europe and Its Colonies: Contours, Cautions, and Global Comparisons.” In *The Book Worlds of East Asia and Europe, 1450-1850: Connections and Comparisons*. Hong Kong University Press: 2015.
* Claire Squires, “The Global Market 1970–2015: Consumers,” *A Companion to the History of the Book, Second Edition*. Edited by Simon Eliot and Jonathan Rose. John Wiley & Sons, 2020
* Matt Cohen. “Introduction,” *Whitman's Drift: Imagining Literary Distribution*. University of Iowa Press, 2017
* Afshin Marashi, “Print Culture and Its Publics: A Social History of Bookstores in Tehran, 1900-1950,” *International Journal of Middle East Studies* 47 (2015), 89–108

**Extensive Readings**

* Matthew Hill, “The Book Trade in the Colonial Philippines” *Book History*, Volume 20, 2017, 40-82.
* Alicia C. Montoya, Rindert Jagersma, “Marketing Maria Sibylla Merian, 1720–1800: Book Auctions, Gender, and Reading Culture in the Dutch Republic,” *Book History*, Volume 21, 2018, pp. 56-88
* Kathryn Gucer, “Beyond the Fronde: Jacques Cailloué’s Border-Crossing Books,” *pbsa* 109:2 (2015): 193–221
* Cynthia S. Hamilton, “Spreading the Word: The American Tract Society, "The Dairyman's Daughter", and Mass Publishing,” *Book History*, 2011, Vol. 14 (2011), pp. 25-57
* Bassett, Troy J. “Living on the Margin: George Bentley and the Economics of the Three-Volume Novel, 1865-70.” *Book History*, vol. 13, 2010, pp. 58–79
* Kirsten Silva Gruesz, “Tracking the First Latino Novel: *Un matrimonio como hay muchos* (1849) and Transnational Serial Fiction,” Transnationalism and American Serial Fiction, Routledge, 2011.
* Low, Gail. "The Natural Artist: Publishing Amos Tutuola's *The Palm-Wine Drinkard* in Postwar Britain," *Research in African Literatures*. (Winter 2006): 15-25,27-33.
* Meredith L. McGill, “Frances Ellen Watkins Harper and the Circuits of Abolitionist Poetry,” *Early African American Print Culture*, Edited by: Lara Langer Cohen and Jordan Alexander Stein University of Pennsylvania Press, 2012
* Liora Hendelman-Baavur, “Circulation, Commercialization, and State Intervention,” and “Reproduction, Patronage, and Readership,” *Creating the modern Iranian woman: popular culture between two revolutions*. Cambridge: Cambridge University Press, (2019)
* Charles Johanningsmeier, “Exporting America via Leipzig, Germany: Tauchnitz Editions and the International Popularization of American Literature,” *PBSA* 112:2 (2018): 201–229
* Ruth Bush, “Book-publishing at Présence Africaine,” *Publishing Africa in French: Literary Institutions and Decolonization 1945-1967* (University of Liverpool, 2016)
* Amy Sopcak-Joseph, “Reconstructing and Gendering the Distribution Networks of Godey’s Lady’s Book in the Nineteenth Century,” *Book History* 22: 1, 161-195.

October 27: Copyright and Authorship

**Intensive Readings**

* Mark Rose. “Copyright, authors and censorship.” In *The Cambridge History of the Book in Britain vol. 5,* M. Suarez, SJ & M. Turner, Eds. (Cambridge: Cambridge University Press, 2009): 118-131.
* Meredith L. McGill, “International Copyright and the Political Economy of Print,” *American Literature and the Culture of Reprinting, 1834-1853*. University of Pennsylvania Press, 2013.
* John K. Young, “Black Page, White Copyright: The Politics of Print in Ishmael Reed’s Mumbo Jumbo,” *Black Writers, White Publishers: Marketplace Politics in Twentieth-Century African American Literature*, University Press of Mississippi, 2006.

**Extensive Readings**

* Marissa Joseph “Commercialising on Copyrights: The Emergence of the Victorian Literary Agent” *Victorian Literary Businesses* ( Palgrave Macmillan, 2019)
* Linda H. Peterson, “The Nineteenth-century Profession of Letters and the Woman Author,” *Becoming a Woman of Letters: Myths of Authorship and Facts of the Victorian Market.* Princeton, N.J: Princeton University Press, 2009
* David Dowling, “Literature Now Makes its Home with the Merchant: The Transformation of Literary Economics, 1820–61,” *Capital Letters: Authorship in the Antebellum Literary Market*, University of Iowa Press, 2009.
* Jasmine Nichole Cobb, ““Forget Me Not”: Free Black Women and Sentimentality,” *MELUS* Volume 40 Number 3 (Fall 2015)
* Kinohi Nishikawa, “Street Legends,” *Street Players: Black Pulp Fiction and the Making of a Literary Underground*. University of Chicago, 2019.
* Aria S. Halliday, “Centering Black Women in the Black Chicago Renaissance Katherine Williams-Irvin, Olive Diggs, and ‘New Negro Womanhood,’” *Against a sharp white background : Infrastructures of african american print.* Fielder, B., & Senchyne, J. (Eds.). (University of Wisconsin Press, 2019).

November 3: Readers and Provenance

**Intensive Readings**

* *The Reader Revealed* (Hagerstown, MD: Folger Shakespeare Library, 2001), read “The Reader Revealed,” (Steven N. Swicker, 11-18).
* Claire M. L. Bourne, “Marking Shakespeare,” *SHAKESPEARE*, 2017, VOL. 13, NO. 4, 367–386.
* Stauffer, Andrew M.. "Time Machines Poetry, Memory, and the Date- Marked Book," *Book Traces*, Philadelphia: University of Pennsylvania Press, 2021, pp. 80-111.
* Ricardo D. Salvatore. “Progress and Backwardness in Book Accumulation: Bancroft, Basadre, and Their Libraries.” *Comparative Studies in Society and History*, vol. 56, no. 4, 2014, pp. 995–1026., [www.jstor.org/stable/43908322](http://www.jstor.org/stable/43908322).

**Extensive Readings**

* Caroline Winterer, “The Female World of Classical Reading in Eighteenth-Century America,” In *Reading Women: Literacy, Authorship, and Culture in the Atlantic World, 1500-1800.* University of Pennsylvania Press, 2011.
* William H. Sherman, *Used Books: Marking Readers in Renaissance England* (Philadelphia: UPenn Press, 2008), read “John Dee’s Columbian Encounter” (113-126)
* Heidi Brayman Hackel, “The Countess of Bridgewater's London Library” in *Books and Readers in Early Modern England: Material Studies.* Philadelphia: University of Pennsylvania Press, 2002.
* Melanie Bigold, "Women's Book Collecting in the Eighteenth Century: The Libraries of the Countess of Hertford and the Duchess of Northumberland." *Huntington Library Quarterly*, vol. 84 no. 1, 2021, p. 139-150.
* A. Palacios, “Preventing "Heresy": Censorship and Privilege in Mexican Publishing, 1590-1612,” *Book History*, Vol. 17 (2014), 117-164.
* Nicola Wilson “Boots Book-lovers' Library and the Novel: The Impact of a Circulating Library Market on Twentieth-Century Fiction,” *Information & Culture*, Vol. 49, No. 4 (2014), pp. 427-449
* Paul Raphael Rooney, “Conduits of Culture and ‘Food for the Mind’: W. H. Smith & Son Railway Bookstall Workers and Readers’ Book Purchases: 1870-1920” *Publishing history*, 01/2016, Volume 76, pp. 35-56
* Susan David Bernstein, “Reading Room Geographies of Late-Victorian London: The British Museum, Bloomsbury and the People’s Palace, Mile End,” *19: Interdisciplinary Studies in the Long Nineteenth Century*, 13 (2011)

November 10: Self-Publishing, Small Press, and Clandestine and Counterculture Printing

**Intensive Reading**

* Friedman, Emily C., et al. "Authorial Choice and Modes of Circulation." *Huntington Library Quarterly*, vol. 84 no. 1, 2021, p. 85-86.
* Justin Gifford, Roland Jefferson and Odie Hawkins, “"Something Like a Harlem Renaissance West": Black Popular Fiction, Self-Publishing, and the Origins of Street Literature: Interviews with Dr. Roland Jefferson and Odie Hawkins,” *MELUS*, WINTER 2013, Vol. 38, No. 4, New Registers for the Study of Blackness (WINTER 2013), pp. 216-240
* Janice Radway, “Zines Then and Now: What Are They? What Do You Do With Them? How Do They Work?,” *Codex to Hypertext: Reading at the Turn of the Twenty-first Century*, edited by Anouk Lang, University of Massachusetts Press, 2012.
* Agatha Beins, “A Revolution in Ephemera: Feminist Newsletters and Newspapers of the 1970s,” *This Book Is an Action: Feminist Print Culture and Activist Aesthetics*, edited by Jaime Harker, and Cecilia Konchar Farr, University of Illinois Press, 2015.

**Extensive Reading**

* Andrew M. Fearnley, “The Black Panther Party’s Publishing Strategies and the Financial Underpinnings of Activism, 1968-1975,” *The Historical Journal*, 62,1 (2019), pp.195 –217
* Warren, Christopher N., et al. “Damaged Type and *Areopagitica*'s Clandestine Printers.” *Milton Studies*, vol. 62, no. 1, 2020, pp. 1–47.
* David Atkinson, “Textual Authority and the Sources of Variance.” *The Anglo-Scottish Ballad and Its Imaginary Contexts*,Open Book Publishers, Cambridge, UK, 2014, pp. 49–68.
* Lucy Bell, ‘Las cosas se pueden hacer de modo distinto’ (Aurelio Meza): Understanding Concepts of Locality, Resistance, and Autonomy in the Cardboard Publishing Movement,” *Journal of Latin American Cultural Studies*, 26 (1) (2017). pp. 51-72.
* Jesse R. Erickson, “Revolution in Black: Black American Alternative Press and Popular Culture at the End of the Twentieth Century,” *Publishing Histor*y 70: 2011

**November 17: Books Beyond Paper**

**Intensive Readings**

* Tavia Nyong’o, “Hiawatha's black Atlantic itineraries,” *The Traffic in Poems: Nineteenth-century Poetry and Transatlantic Exchange*. New Brunswick, N.J: Rutgers University Press, 2008.
* M. Chaney. “The Concatenate Poetics of Slavery and the Articulate Material of Dave the Potter.” In *Where Is All My Relation?: The Poetics of Dave the Potter*. Oxford University Press, 2018.
* Katherine N. Hayles, “Electronic Literature: What is It?” *Electronic Literature: New Horizons for the Literary*, University of Notre Dame Press, 2008.
* Simone Murray, “Reading Online: Updating the State of the Discipline,” *Book History,* Volume 21, 2018, pp. 370-396

**Extensive Readings**

* M. M. Widdersheim, “E-books: Histories, trajectories, futures,” *First Monday*, *20*(6), 2015.
* Matthew Rubery “Thomas Edison’s Poetry Machine” *19: Interdisciplinary Studies in the Long Nineteenth Century*, 18 (2014)
* Ayoe Quist Henkel, “Exploring the Materiality of Literary Apps for Children,” *Children’s Literature in Education* (2018) 49:338–355
* Tom Macenany, “Forgotten Histories of the Audiobook: Tape, Text, Speech, and Sound from Esteban Montejo and Miguel Barnet’s *Biografia de un cimarron* to Andy Warhol’s *a: a novel*,” *The Journal of Musicology*, Vol. 36, Issue 4, pp. 437–463
* Myron M. Beasley, "Performing Zora: Critical Ethnography, Digital Sound, and Not Forgetting," *Digital Sound Studies*, Mary Caton Lingold, Darren Mueller, Whitney Trettien, eds. 2018.

**November 24: NO CLASS THANKSGIVING BREAK**

**December 1: Conclusion**

* Jorge Luis Borges, “Tlön, Uqbar, Orbis Tertius,”  *Labyrinths: Selected Stories & Other Writings* (1962)
* D. F.. McKenzie, “The Book as Expressive Form,” In *Bibliography and the Sociology of Texts*, Cambridge University Press, 1999
* Leah Price, “The Real Life of Books,” In What We Talk About When We Talk About Books: The History and Future of Reading, Basic Books, 2019

**Appendix**

**Lecture Series:**

Bibliographical Society of America Webinars: <https://bibsocamer.org/programs/past-events/>

University of Pennsylvania Material Texts Seminar: <https://pennmaterialtexts.org/about/events/>

Rare Book School Lectures: <https://rarebookschool.org/programs/lectures/>

Harry Ransom Center Lectures: <https://www.youtube.com/playlist?list=PLLT2W8pNPmv7jUlfRosefyzYgic0Jow5S>

**Helpful Videos (With Thanks to Deborah Leslie, who compiled this list):**

General

* The Art of Making a Book (hand press): <https://www.youtube.com/watch?v=T17aCX2iBBY>
* Making books (1947) (machine press): <https://www.youtube.com/watch?v=hBztGX-2i1M>

Papermaking

* Chancery Papermaking: <https://www.youtube.com/watch?v=e-PmfdV_cZU>
* Papermaking by Hand at Hayley Mill, England in 1976: [https://www.youtube.com/watch?v=Xs3PfwOItt](https://www.youtube.com/watch?v=Xs3PfwOItto)
* Handmade papermaking and handcasting type: <https://www.youtube.com/watch?v=7MTb7Nt9jNY>

Hand Printing and Printmaking

* Het drukproces in Museum Plantin-Moretus. A series of ten unnarrated videos put out by the Musea Stad Antwerpen. Watch in this order:
* Cutting the punch: <https://youtu.be/ACShxt0n8uI?list=PL1DD2DC2ECAE66A19>
* Creating the matrix: <https://youtu.be/HcAoBhpjo_I?list=PL1DD2DC2ECAE66A19>
* Casting type: <https://youtu.be/q981Whe3xF4?list=PL1DD2DC2ECAE66A19>
* Setting type: <https://youtu.be/EWp_Rxaaq4M?list=PL1DD2DC2ECAE66A19>
* Tying up the galley: <https://youtu.be/F7JYaeTYyfM?list=PL1DD2DC2ECAE66A19>
* Imposing: <https://youtu.be/yfRr01NvDZY?list=PL1DD2DC2ECAE66A19>
* Letterpress printing: <https://youtu.be/IO6l74AWJSs?list=PL1DD2DC2ECAE66A19>
* Engraving: <https://youtu.be/JooTfqw3UIY?list=PL1DD2DC2ECAE66A19>
* Etching: <https://youtu.be/KYvLBBC4I-U?list=PL1DD2DC2ECAE66A19>
* Rolling press printing: <https://youtu.be/ebNfdjDkEnE?list=PL1DD2DC2ECAE66A19>
* Woodcut Printing. <https://www.youtube.com/watch?v=mgCYovlFRNY>

Binding

* Traditional Bookbinding: <https://youtu.be/nICeso8336Y>
* Bookbinding 101. <https://www.youtube.com/user/BookbindersChronicle/videos>. A series of nine videos on hand bookbinding. Watch the videos in reverse order as they appear on the page, starting with “Sewing with cloth tapes.”

**Further Reading:**

Rare Book School Advanced Reading Lists: <https://rarebookschool.org/course-descriptions/reading/>

The Tanselle Syllabi: <https://rarebookschool.org/2011/tanselle/>

Diversify Your Book History Syllabus: <https://docs.google.com/spreadsheets/d/1ICnolYXSFM1HHoD40LRWURbfodp46FTSqHFhS2myfCE/edit?usp=sharing>

**Sources for Digital Book History:**

Bibliographical Society of America Online Resources: <https://bibsocamer.org/news/online-instruction-resources-digital-repositories-for-book-history-teaching-more/>