

(Revised 8/22/2014)

**Palmer School of Library and Information Science
Long Island University
LIS 658: History of the Book
Instructor: J. Fernando Peña**

**Course Syllabus
(Fall 2014)**

Time and Place:

Bobst Library, NYU, Avery Fisher Center, 2nd Floor (70 Washington Square South, New York, N.Y. 10012), Wednesdays, Sept. 3 through Dec. 17, 2014, 6:30-8:20 p.m., with a couple of holidays when class does not meet as scheduled in the syllabus. Note that decisions about closings made for C.W. Post do not affect Palmer classes at NYU. In general, if the subways are running, this class will meet even if weather is poor.

Contact Information:

Bobst Library, NYU, Suite 707, 70 Washington Square South, New York, N.Y. 10012; tel. 212-998-2681, fax 212-995-4072, email fernando.pena@liu.edu. Email communication is always preferable to telephone.

Office Hours:

Mondays 2-4 p.m. and Wednesdays 2-6 p.m. and by appointment, in the Palmer suite in Bobst Library (7th floor). Also available at other times, and by appointment.

Purpose, Scope and Method:

This course is designed primarily for students who intend to work in special collections libraries or in the antiquarian book trade. Through lectures, visits to special collections repositories, presentations by experts, and individual and group exercises, students will become familiar with recognized landmarks of the western book and with major theoretical approaches to interpreting “the book” in its broadest sense. Students will also become acquainted with the intellectual tools of the book historian’s trade, including technical vocabulary, bibliography in its various manifestations, and key information sources and reference works. By the conclusion of the course, students will be able to communicate in professional terms about book history with their peers, with typical users of special collections libraries, and with the general public. *Prerequisite:* LIS 510 or LIS 511.

While there is a theoretical book history component to the course, emphasis will place upon studying the book as object, i.e., the physical book itself. Less emphasis will be given to current theories of authorship, reading, and other aspects of book history that have become so popular in cultural and literary studies in recent years.

Students are encouraged to take advantage of the rich offerings pertaining to book culture in the New York City area. In addition to written assignments that require visits to rare book collections and events, students should expect to make additional visits on their own and to share information about these events and their experiences with the entire class.

Palmer School Learning Objectives:

This course, which focuses on the history of the book and libraries, addresses the following Palmer School Program Goals and corresponding Student Learning Objectives (SLOs):

- Goal 1. Apply the principles, ethics and philosophy of the profession while serving their patrons, institutions and communities; and corresponding SLOs
 - 1a. Explain and apply the foundations and principles of the library and information science professions; and
 - 1c. Compare and contrast different types of collections and information center.

Written Assignments and Final Grade:

Students will be assigned written exercises that test their grasp of the readings and issues discussed in class. Each assignment will require students to deal with particular aspects of the history of the book and the book as object. To complete these assignments effectively, students will need to utilize the appropriate technical vocabulary as discussed in readings and class and to properly cite relevant primary and secondary sources. Logic and technical aspects of writing will also be evaluated. For full credit, all written assignments must be submitted in a timely manner and in a professionally appropriate form. Students' understanding of the readings, technical vocabulary, and material discussed in class will also be evaluated in a short midterm and final exam.

The four primary written assignments have equal weight, and the midterm and final exams will also be weighted equally, as follows:

Two written assignments ("Biography of a Book" parts I & II)	30%
Final "Biography of a Book" paper	30%
In-class and take-home midterm exam	10%
Take-home final exam	10%
Class participation, including completion of ungraded assignments	<u>20%</u>
Total	<u>100%</u>

Assignments and exams are as follows:

- To determine students' initial familiarity with the material, a diagnostic quiz will be given during the first class. *Ungraded, but required.*
- To encourage students to visit special collections-related exhibitions and events and to interact with professionals in the field, students will turn in one short reports (2-3 pages) narrating their experience viewing a rare books exhibition or attending a lecture, presentation, etc. related to rare books/special collections; due October 1. *Ungraded, but required.*
- To determine students' ability to discuss the publication history of a book and to cite relevant bibliographical references, the first part (of three) assignments relating to the "biography of a book" will be due on October 8. *15% of grade.*
- To test students' familiarity with technical vocabulary and grasp of the readings, a short mid-term exam will be given in-class midterm on October 15; a short essay take-home portion of the mid-term will be due on October 22. *10% of grade.*
- To determine students' ability to apply techniques in descriptive bibliography to a specific copy of a book, the second part (of three) assignments relating to the "biography of a book" will be due on November 12. *15% of grade.*

- To determine students' ability to relate a text to its social and intellectual context, the third and final part of the "biography of a book" assignment will be due on December 10. *30% of grade.*
- To measure the result of student learning throughout the semester, a take-home final exam will be distributed on December 10 and due on Wednesday, December 17. *10% of grade.*

Participation: Because so much of the work for the class will take place during meeting times and because collaboration is the usual mode of work in libraries, attendance and participation are important. There will be extensive use of group work on sample problems during class. Students who miss more than three sessions cannot expect to receive full credit for this course. Those who plan to miss any session should let the instructor know well ahead of time in order to schedule a make-up session or to complete extra work. The instructor may also occasionally ask students to turn in exercises completed during class, and these may count toward the participation portion of the final grade. Additionally, students will be expected to make a minimum of two visits to rare book and special collections-related exhibitions or events (e.g., libraries, antiquarian booksellers, exhibitions, lectures, etc.) on their own time and to report back during class, on Blackboard, or in written assignments.

Grading Rubric: Written assignments in this class will be graded according to the following guidelines:

Letter Grade	GPA	Definition
A	4.0	<i>Outstanding achievement.</i> Student performance demonstrates full command of the course materials and shows a high level of originality and/or creativity that far surpasses course expectations; grammatical errors, misspellings, and typos are minimal or non-existent.
A-	3.7	<i>Very good work.</i> Student performance demonstrates thorough knowledge of the course materials and exceeds course expectations by completing all requirements in a superior manner; grammatical errors, misspellings, and typos are minimal (average one-two per page) or non-existent.
B+	3.3	<i>Good work.</i> Student performance demonstrates above-average comprehension of the course materials and exceeds course expectations on all tasks as defined in the course syllabus; grammatical errors, misspellings, and typos are present (average two-three per page).
B	3.0	<i>Adequate work.</i> Student performance meets designated course expectations, demonstrates understanding of the course materials, and is at an acceptable level; grammatical errors, misspellings, and typos are present (average four-five per page).
B-	2.7	<i>Marginal work.</i> Student performance demonstrates incomplete understanding of course materials; grammatical errors, misspellings, and typos are frequent (average six-ten per page).
C+	2.3	<i>Unsatisfactory work.</i> Student performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are very frequent (average 11-14 per page) and adversely affect the structure and flow of the narrative.
C	2.0	<i>Unacceptable work.</i> Student performance demonstrates incomplete and inadequate understanding of course materials; grammatical errors, misspellings, and typos are ubiquitous (average 15 or more per page) and adversely affect the structure and flow of the narrative.
F	0.0	<i>Failing.</i> Student failed to turn in an assignment or plagiarized.

Planning Your Time:

The State of New York specifies that a three-credit, for-credit course should require a minimum of about 150 hours. Students should prepare to spend much more than 150 hours to get full benefit from the course, and they should divide their time weekly so that they are not overwhelmed by the fast paced

schedule and due dates of graded exercises. For planning purposes, students may find the estimations of time commitment below helpful. Keep in mind that this is an indication of average time necessary to complete the required work in a satisfactory manner.

Three written Assignments (3 x 10 hours each)	30 hours
Final "Biography of a Book" paper	15 hours
Readings (14 weeks x 6 hours/week)	84 hours
Personal visits to libraries, booksellers, etc. (minimum 1 visits x 2 hours)	2 hours
Class meetings (15 sessions x 2 hours each)	<u>30 hours</u>
Total	<u>161 hours</u> (average 11 hours/week)

Required Texts and Readings:

Carter, John. *ABC for Book Collectors*. New Castle, DE: Oak Knoll Books, 2004. [8th ed., or any more recent edition, easily purchased on Amazon, Barnes & Noble, etc. The entire 8th edition of the book can be downloaded for free from www.ilab.org/download.php?object=documentation&id=29.] [Required]

Chappell, Warren, and Robert Bringhurst. *A Short History of the Printed Word*. 2nd rev. ed. Vancouver: Hartley and Marks, 2000; but any edition of this book, originally published in 1970, is acceptable. [Optional but highly recommended; read either this or Steinberg]

Howard, Nicole. *The Book: The Life Story of a Technology*. Baltimore: Johns Hopkins University Press, 2009. [Required]

Steinberg, S.H. *Five Hundred Years of Printing*. New ed., revised by John Trevitt. New Castle, DE: Oak Knoll & British Library, 1996; but any edition after 3rd ed. (London: Penguin Books, 1974) is acceptable. [Optional but highly recommended; read either this or Chappell & Bringhurst]

NOTE: Other required readings, including articles and book excerpts, will be made available on Blackboard.

Other Texts Recommended for Completing Course Assignments (either on two-hour reserve or permanent reference at Bobst):

Eliot, Simon, and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, MA: Blackwell, 2007. [On reserve; call no. Z4.C73 2007]

Finkelstein, David, and Alistair McCleery. *An Introduction to Book History*. New York & London: Routledge, 2005. [On reserve; call no. Z4.F49 2005]

Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. 2nd ed. London & New York: Routledge, 2006. [On reserve; call no. Z4.B647 2006]

Glaister, Geoffrey Ashall. *Encyclopedia of the Book*. 2nd ed. New Castle, DE & London: Oak Knoll Press & British Library, 1996. [On reserve; call no. Z118.G55 1996]

Kilgour, Frederick G. *Evolution of the Book*. New York & Oxford: Oxford University Press, 1998. [On reserve; call no. Z4.K54 1998]

Steinberg, S.H. *Five Hundred Years of Printing*. New ed., revised by John Trevitt. London & New Castle, DE: Oak Knoll Press & British Library, 1996. [On permanent reference on first floor of Bobst, Z124.S8 1996]

Suarez, Michael F., and H.R. Woudhuysen, eds. *The Oxford Companion to the Book*. 2 vols. Oxford: Oxford University Press, 2010. [On reserve; call no. Z4.O946 2010 v. 1 and v.2]

Selected Web Resources and Blogs:

Book Arts Web <http://www.philobiblon.com/>

Cambridge University. Incunabula Project Blog <http://www.lib.cam.ac.uk/deptserv/rarebooks/incblog/>
[Active blog specializing in incunables; worth following regularly if the topic interests you]

Digital Scriptorium <http://www.scriptorium.columbia.edu/> [Database of medieval and renaissance manuscripts in the United States, with detailed bibliographic descriptions and many images]

Folger Shakespeare Library. The Collation [blog] <http://collation.folger.edu/> [Excellent and active rare book blog; worth following regularly]

New York Public Library. History of Books and Printing: A Research Guide
<http://legacy.www.nypl.org/research/chss/grd/resguides/bookhist/index.html>

University of California, Los Angeles (UCLA). UCLA Library Special Collections Blog
<http://blogs.library.ucla.edu/special>

University of Saint Andrews (Scotland) Special Collections. Echoes from the Vault [blog]
<http://standrewsrarebooks.wordpress.com/> [Excellent and active blog about rare books, with links to many similar blogs in the UK and the United States]

Yale University. Beinecke Library [blog] <http://beineckeblog.library.yale.edu/>

Plagiarism:

Plagiarism is an extremely serious offence in academic circles, and transgressions can involve serious penalties. A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following: quotes another person's actual words, either oral or written; paraphrases another person's words, either oral or written; uses another person's idea, opinion, or theory; or borrows facts, statistics, or other illustrative material, unless the information is common knowledge. As a rule of thumb, when in doubt, cite the source! More on plagiarism can be found at <http://owl.english.purdue.edu/owl/resource/589/02/>. LIU's policies on plagiarism can be found at <http://www2.liu.edu/cwis/cwp/library/exhibits/plagstudent.htm>.

Citation Formats & Style Manual:

Use Modern Language Association (MLA) format consistently for all assignments unless you have a strong preference for another popular citation format (e.g., APA, Turabian, Chicago Manual of Style, etc.). Examples of MLA and other formatting styles can be found at <http://www2.liu.edu/cwis/cwp/Library/workshop/citation.htm> as well as at <http://owl.english.purdue.edu/owl/section/2/>.

If you have questions about grammar or want to ensure that your style is clear, effective, and readable, see William Strunk, Jr.'s *The Elements of Style*, online through <http://www.bartleby.com/141/>. This succinct work is available cheaply in used copies at many used book stores or online.

Students with Disabilities or Special Needs:

Please do not hesitate to contact the instructor via email or in person early in the semester to discuss any modifications that may be necessary to accommodate special needs.

CLASS SCHEDULE AND ASSIGNMENTS

Class I. September 3 Introduction

- Overview of course
- Book history and bibliography
- Theoretical models

Diagnostic Quiz

Read:

Darnton, Robert. "What is the history of books?" Originally published in 1990; reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. 9-26. [Available on Blackboard]

Class II. September 10 The Book in the Ancient World

- Writing and the book in Mesopotamia and the Ancient Near East
- The book in the classical world
- Papyrus and other writing materials

Read:

Carter, "Bibliography" and "Rarity"

Howard, p. 1-25

Benjamin, Walter (1892-1940). "Unpacking my library: a talk about book collecting." Originally published in 1931; reprinted in *Illuminations*. New York: Schocken Books, 1968: p. 59-67. [Available on Blackboard]

Casson, Lionel. *Libraries in the Ancient World* [selections]. New Haven & London: Yale University Press, 2001: p. 31-47, 61-79. [Available on Blackboard]

Ong, Walter J. (1912-2003). "Orality and Literacy: writing restructures consciousness." Originally published in *Orality and Literacy: The Technologizing of the Word* (rev. ed. 1997); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. 105-117. [Available on Blackboard]

Watch:

YouTube video: "How to make papyrus paper" / by lostanythinguk [7:23 min.]

Browse/Skim:

University of Toronto. *Books as Material Culture: An Object Analysis* [website].
<http://individual.utoronto.ca/klinauskas/objectstudy.html>

Class III. September 17 The Book in Late Antiquity and Early Medieval World

- The rise of the codex in late antiquity
- Books and manuscripts in the early Church and early medieval Europe
- Parchment making

DUE: Book selection for “Biography of a Book” assignments (email to instructor okay)

Read:

Carter, “Manuscript,” “Parchment,” and “Vellum”

Chappell, p. 3-42

Saint Benedict of Nursia (480-543 CE). *The Holy Rule of St. Benedict*. Translated by Rev. Boniface Verheyen, OSB (1949). [Read Prologue and chapters 1, 8-11, 38 and 48]

<http://www.ccel.org/ccel/benedict/rule2/files/rule2.html>

Casson, Lionel. *Libraries in the Ancient World* [selections]. New Haven & London: Yale University Press, 2001: 124-135. [Available on Blackboard]

Origen (182-254 CE). *Letter to Gregory*. Translated by Frederick Crombie (1885).

<http://www.newadvent.org/fathers/0415.htm>

Watch:

YouTube video: “How parchment is made - Domesday - BBC Two” / by BBC [4:04 min.]

Class IV. September 24 The Book in the Late Medieval World

- Manuscript book culture before printing
- Readers and reading
- Papermaking and its impact

Read:

Carter, "Blockbooks," "Guide Letters," "Horae, or Books of Hours," "Illuminated, Illumination," "Laid Paper," "Leaf," "Paper," "Scripts," "Watermark," and "Wire Lines"

Bisticci, Vespasiano (1421-1498). *The Vespasiano Memoirs: Lives of Illustrious Men of the XV Century*. New York: Lincoln MacVeagh/The Dial Press, 1926: p. 83-114, 351-358, 395-403. [Short biographies on Federigo, Duke of Urbino (1422-1482), Poggio Bracciolini (1380-1454), and Niccolò Niccoli (d. 1437); browse long bio on the Duke of Urbino, but read shorter bios on Bracciolino and Niccoli more carefully.] [Available on Blackboard]

Clanchy, M.T. "Parchment and paper: manuscript culture, 1100-1500." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [194]-206. [Available on Blackboard]

McLuhan, Marshall (1911-1980). *The Gutenberg Galaxy: The Making of Typographic Man* [selections]. Toronto: University of Toronto Press, 1962, new ed. 2011: p. [94]-103. [Available on Blackboard]

Saenger, Paul. "Silent reading: its impact on late medieval script and society." *Viator* 13 (1982): p. [367]-414. [Available on Blackboard]

Watch:

YouTube video: "How to on handmade paper" / Paperstudio [4:09 min.]

Browse/Skim:

Cornell University, Division of Rare Books & Special Collections, *From Manuscript to Print: The Evolution of the Medieval Book* [website]. <http://rmc.library.cornell.edu/medievalbook/>

Class V. October 1

The Birth of Printing

- The invention of printing and Gutenberg's achievement
- The book in the 15th Century
- The spread of printing

Class Visit to NYU's Fales Library & Special Collections, with Charlotte Priddle, Librarian for Printed Books (Bobst Library, 3rd Floor)

DUE: First Written Assignment (report on rare book-related event or exhibition)

Read:

Carter, "Black Letter," "Colophon," "Early Printed," "Foliated, Foliation," "Goff," "Gothic Type, Gothic Letter," "Hain," "Imprint," "Incunable, Incunabula, Incunabulist," "ISTC," "Letterpress," "Pagination," and "Post-Incunabula"

Chappell, p. 43-92

Howard, p. 27-53

Steinberg, chapters 1 and 2 (optional)

Hellinga, Lotte. "The Gutenberg revolutions." In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [207]-219. [Available on Blackboard]

Kapr, Albert. *Johann Gutenberg: The Man and His Invention* [selections]. Translated from the German by Douglas Martin. Aldershot, England: Scolar Press, 1996: p. 123-[137], 291-[293]. [Available on Blackboard]

Trithemius, Johannes (1462-1516). *In Praise of Scribes* [selections]. Originally written in 1492; translated by Dorothea Salo, 2010. [Available on Blackboard]

Updike, Daniel Berkeley (1860-1941). "Gutenberg and his relation to printers today." Originally published in 1941; reprinted in William S. Peterson, ed. *The Well-Made Book: Essays & Lectures by Daniel Berkeley Updike*. West New York, N.J.: Mark Batty, 2002: p. 65-78. [Available on Blackboard]

Watch:

The Machine That Made Us (BBC documentary, 2008, with Stephen Fry; 60 min.) [Many options for viewing this video are available on YouTube and elsewhere, most dividing full documentary into five or six short segments]

Class VI. October 8 The Mechanics of Printing

- The printing press and its parts
- The printing firm and its members
- Typography and design

DUE: "Biography of a Book," part I

Read:

Carter, "Copy," "Forme," "Fount or Font," "Layout," "Point System," "Type Measurement," and "Typography"

Steinberg, chapter 3 (optional)

Gaskell, Philip. *A New Introduction to Bibliography* [selections on presswork]. Oxford: Clarendon Press, 1972, 1974: p. [118]-141. [Available on Blackboard]

Moxon, Joseph (1627-1691). *Mechanick Exercises on the Whole Art of Printing (1683-4)* [selections]. Herbert Davis and Harry Carter, eds. 2nd ed. London: Oxford University Press, 1962: p. [1]-27. [Available on Blackboard]

Watch:

YouTube videos: Following five short films from OutofSortsFilm by Stan Nelson (formerly of Smithsonian's National Museum of American History): "Punchcutting at the Atelier Press & Letterfoundry" [7:16 min.]; "Tempering punches and striking matrices" [5:16 min.]; "Assembling a mould" [2:22 min.]; "Casting type" [3:32 min.]; and "Dressing type" [4:38 min.]

Video: *The Making of a Renaissance Book* (Rare Book School) [Shot in 1969 on location at the Plantin-Moretus Museum in Antwerp; produced by Dana Atchley and originally distributed by the American Friends of the Plantin-Moretus Museum; will be shown in class]

Browse/Skim:

The Printer's Devil Project: Material Culture and Social Space in Late 17th Century English Literary Culture: An Exploration Through Virtual Worlds. Mark McDayter, The University of Western Ontario, 2011 [website]. [See esp. "The Printing House" and pages that follow]
<http://ett.arts.uwo.ca/printersdevil/index.html>

Class VII. October 15 The Book in the 16th Century

- Printing continues to spread
- Changing roles of printers and publishers
- Book structures and bookbinding

Midterm Exam (part in-class, part take-home distributed today)

Read:

Carter, "Armorial," "Bindings" (browse related terms), "Binding Materials" (browse all terms), "Binding Terminology" (browse all terms), "Binding Variants," "Clasps," "Collation," "Conjugate Leaves," "Copy," "Deckle Edges," "Duodecimo (12mo, 12^o)," "Endpapers, Endleaves," "Folio," "Format," "Gatherings," "Leather," "No Place, No Printer, No Publisher," "Octavo," "Original State or Original Condition," "Quarto," "Shaved," "Sheet," "Signatures," "Trimmed," "Uncut, Cut," "Unique," "Unopened," "Unrecorded," and "Variant"

Chappell, p. 93-122

Howard, p. 55-86

Steinberg, chapters 4-9 (optional)

Amerbach, Johann (ca. 1441-1513). *The Correspondence of Johann Amerbach: Early Printing in its Social Context* [selections]. Barbara C. Halporn, ed. and trans. Ann Arbor: University of Michigan Press, 2000: p. [1]-35. [Available on Blackboard]

Eisenstein, Elisabeth. "Defining the initial shift: some features of print culture." Originally published in *The Printing Press as an Agent of Change* (1979); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [151]-173. [Available on Blackboard]

Watch:

Video: Gary Frost, *How to Operate a Book* (Rare Book School, 1986) [May be shown in class, or view independently in Bobst Avery Center]

Browse/Skim:

British Library Database of Bookbindings [website].

<http://www.bl.uk/catalogues/bookbindings/>

Bookbindings on Incunables in American Library Collections: A Selection [website].

<http://www.bibsocamer.org/BibSite/Husby/Selection.html>

Class VIII. October 22 Descriptive Bibliography and Book History

- Imposition and format
- Collation and the collation formula
- Other relevant technical terminology

DUE: Take-Home Midterm Exam

Read:

Carter, "Collation," "Edition and Impression," "Format," "General Title," "Half-Sheets," "Half-Title," "Headline," "Head-Piece," "Ideal Copy," "Imperfect," "Impression," "Issues and States," "Misprints," "Offset," "Perfect," "Preliminary Leaves, or Prelims," "Press Corrections," "Press Figures," "Provenance," and "State"

Belanger, Terry. "Descriptive bibliography." In Jean Peters, ed. *Book Collecting: A Modern Guide*. New York & London: R.R. Bowker, 1977: p. 97-115. [Available on Blackboard]

Darnton, Robert. "The importance of being bibliographical." Originally published in 2003; reprinted in *The Case for Books*. New York: Public Affairs, 2009: p. 131-148. [Available on Blackboard]

Gaskell, Philip. *A New Introduction to Bibliography* [selections on imposition and format and on bibliographical description]. Oxford: Clarendon Press, 1972, 1974: p. [78]-107, [321]-335. [Available on Blackboard]

Greg, Walter W. (1875-1959). "What is bibliography?" Originally published in 1914; reprinted in *The Collected Papers of Sir Walter W. Greg*. Oxford: Clarendon Press, 1966: p. [75]-88. [Available on Blackboard]

Watch:

Video: Terry Belanger, *The Anatomy of a Book I: Format in the Hand-Press Period* (Rare Book School, 1991) [will be shown in class, and if necessary view independently if necessary in Bobst Avery Center]

- Authorship and copyright
- New sales and distribution methods
- Book illustration processes
- The book in the Americas

Read:

Carter, "Auctions," "Binder's Tickets," "Engravings," "Extended," "Extra-Illustrated," "Illustration Processes," "Intaglio," "Pirated Edition, Piracy," "Vignette," and "Wood-cut, Wood-engraving"

Chappell, p. 123-190

Howard, p. 87-111

Steinberg, section II ("The Era of Consolidation, 1550-1800), chapters 1-8 (optional)

Altick, Richard (1915-2008). "*The English Common Reader: From Caxton to the Eighteenth Century.*" Originally published in *The English Common Reader* (1957, rev. 1998); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [340]-349. [Available on Blackboard]

Barthes, Roland (1915-1980). "The death of the author." Originally published in 1968; reprinted in *The Book History Reader*: p. [221]-224. [Available on Blackboard]

Blumenthal, Joseph (1897-1990). *The Printed Book in America* [selections]. Hanover, N.H. & London: Dartmouth College Library/University Press of New England, 1977: p. 1-33. [Available on Blackboard]

Foucault, Michel (1926-1984). "What is an author?" Originally published in 1969; reprinted in *The Book History Reader*: p. [225]-230. [Available on Blackboard]

U.K. Copyright Act of 1709 ("Statute of Anne").

http://en.wikisource.org/wiki/Copyright_Act_1709

Watch:

YouTube videos: Following three short films from artsimia (Minneapolis Institute of Arts): "Printmaking Processes: Relief" [4:33 min.]; "Printmaking Processes: Intaglio" [8:14 min.]; and "Printmaking Processes: Lithography" [4:49 min.]

Browse/Skim:

Lackington, James (1746-1815). *Memoirs of the First Forty-Five Years of the Life of James Lackington, the Present Bookseller in Chiswell Street, Finsbury Square, London* [selections]. Originally published in 1794 (7th ed.); reprinted in New York & London: Garland Publishing, 1974: p. [237]-272.

The Graphics Atlas [website]. <http://www.graphicsatlas.org/>

Class X. November 5 The Book in the 19th Century

- New technologies and their impact
- New book illustration techniques
- Rise of bibliomania and book collecting

Class Visit to NYU's Fales Library & Special Collections, with Charlotte Priddle, Librarian for Printed Books (Bobst Library, 3rd Floor)

Read:

Carter, "Association Copy," "Autograph," "Book-Plate (or Ex Libris)," "Book-Label," "Book-Stamp (or Library Stamp)," "Colour Plate Books," "Dedication Copy," "Dust-Jackets (or Dust-Wrapper)," "Edition-Binding," "Electrotype," "Inscribed Copy," "Inscription," "Interleaved," "Presentation Copy," "Provenance," "Publisher's Cloth," "Serials, Serialisation," "Stereotype," "Trade Binding," and "Wove Paper"

Chappell, p. 191-226

Howard, p. 114-137

Steinberg, section III ("The Nineteenth Century"), chapters 1-5 (optional)

De Ricci, Seymour (1881-1942). *English Collectors of Books & Manuscripts (1530-1930) and Their Marks of Ownership* [selections]. Originally published in 1930; reprinted in Bloomington: Indiana University Press, 1960: p. [71]-83, [119]-130. [Available on Blackboard]

Gaskell, Philip. *A New Introduction to Bibliography* [selection on printing machines]. Oxford: Clarendon Press, 1972, 1974: p. [251]-283. [Available on Blackboard]

Watch:

YouTube videos: "Papermaking" / ThePaperMillStore [4:54 min.]; "Linotype machine" / oldengine1 [1:47 min.]; "Eldon Meeks runs a Linotype machine" / gazetteonline [2:11 min.]; "Monotype & Linotype in operation" / Toschez [2:30 min.]

Browse/Skim:

The Victorian Web [website]. "The technologies of nineteenth-century illustration: woodblock engraving, steel engraving, and other processes."

<http://www.victorianweb.org/art/illustration/tech1.html>

Class XI. November 12 Late 19th Century Trends

- Theodore Low De Vinne (1828-1914) and his legacy
- William Morris and the private press movement

DUE: "Biography of a Book," part II

Read:

Carter, "Press Books," "Private Press," and "Privately Printed"

Chappell, p. 227-254

Steinberg, section IV ("1900-1955"), chapters 1-3 (optional)

Burrows, Edwin G., and Mike Wallace. "Manhattan, Ink." In *Gotham: A History of New York City to 1898*. New York & Oxford: Oxford University Press, 1999: p. [674]-690. [Available on Blackboard]

Morris, William (1834-1896). "Printing," "The ideal book," and "A note by William Morris on his aims in founding the Kelmscott Press." Originally published in 1893 and 1896; reprinted in William S. Peterson, ed. *The Ideal Book: Essays and Lectures on the Arts of the Book by William Morris*. Berkeley & Los Angeles: University of California Press, 1982: p. 59-78. [Available on Blackboard]

Tichenor, Irene. *No Art Without Craft: The Life of Theodore Low de Vinne* [selections]. Boston: David R. Godine, 2005: p. 195-252. [Available on Blackboard]

Updike, Daniel Berkeley (1860-1941). "Some revivals of printing in the nineteenth century." Originally published in 1906; reprinted in William S. Peterson, ed. *The Well-Made Book: Essays & Lectures by Daniel Berkeley Updike*. West New York, N.J.: Mark Batty, 2002: p. 135-142. [Available on Blackboard]

Browse/Skim:

The Art of American Book Covers [website by Richard Minsky].

<http://americanbookcovers.blogspot.com/>

Publishers' Bindings Online, 1815-1930: The Art of Books [website by University of Alabama].

<http://bindings.lib.ua.edu/>

Class XII. November 19 The Book in the 20th Century

- Paperbacks, book clubs, and popularization
- Computers and their impact on printing and publishing

Readings:

Chappell, p. 255-274

Howard, p. 139-158

Steinberg, section IV (“1900-1955”), chapters 4-7 (optional)

Cerf, Bennett (1898-1971). *At Random: The Reminiscences of Bennett Cerf* [selections]. New York: Random House, 1977: p. 195-212. [Available on Blackboard]

Lewis, Jeremy. *Penguin Special: The Life and Times of Allen Lane* [selections]. London: Penguin Books, 2005: p. [71]-100. [Available on Blackboard]

Radway, Janice. “A Feeling for Books: The Book-of-the-Month Club, literary taste and middle-class desire.” Originally published in *A Feeling for Books* (1997); reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [359]-371. [Available on Blackboard]

Swanson, Fritz. “The last man for the job.” *The Believer* 9/9 (Nov./Dec. 2011): p. 11-21. [Available on Blackboard]

*****REMINDER: NO CLASS ON NOVEMBER 26 (THANKSGIVING RECESS)*****

Class XIII. December 2 The Book Today

- Artists' books
- Recent changes in bookselling and book publishing
- E-books, born-digital books, and new forms and media

Guest Speaker: Constance Woo, Media Arts Librarian, LIU-Brooklyn, on Artists' Books

Take-Home Final Distributed (due Wednesday, Dec. 17)

Short Student Presentations on "Biography of a Book" Papers (1 of 2)

Read:

Chappell, p. 275-300 (chapter XI on "The Digital Revolution and the Close of the Twentieth Century"; selection available on Blackboard for those using earlier editions)

Howard, p. 139-158 [reread if necessary]

Steinberg, section V ("The Postwar World"), chapters 1-8 (optional)

Drucker, Johanna. *The Century of Artists' Books* [selections]. New York: Granary Books, 1995: p. 1-44, 357-364. [Available on Blackboard]

Hubert, Renée Riese, and Judd D. Hubert. *The Cutting Edge of Reading: Artists' Books* [selections]. New York: Granary Books, 1999: p. 7-14. [Available on Blackboard]

Watch:

YouTube video: "Combat Paper: veterans battle war demons with paper-making" / PBS Newshour [7:34 min.]

Class XIV. December 10 The Book Tomorrow

- “Everything old is new again?”

Short Student Presentations on “Biography of a Book” Papers (2 of 2)

DUE TODAY: Final “Biography of a Book” paper (with rewrites of parts I and II)

DUE ON WEDNESDAY, DEC. 17: Take-Home Final

Read:

McKenzie, D.F. (1931-1999). “The book as an expressive form.” Originally published in 1985; reprinted in David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. London & New York: Routledge, 2002: p. [27]-38. [Available on Blackboard]

Phillips, Angus. “Does the book have a future?” In Simon Eliot and Jonathan Rose, eds. *A Companion to the History of the Book*. Malden, Mass. & Chichester, England: Wiley-Blackwell, 2009: p. [547]-559. [Available on Blackboard]