CONTENTS

WELCOME FROM THE DEAN

The School of Advanced Study is a unique institution in UK Higher Education. We offer an outstanding multi-disciplinary environment for advanced learning and research in the humanities and social sciences, and we greatly value the contribution that all our students make to this environment.

We are glad that you have decided to bring your talents to the School and to participate in the vital and exciting enterprise of pursuing and disseminating knowledge. The purpose of this handbook is to give you full information about what is available, what to expect, how to get it, and what to do if problems arise. While your home Institute will be responsible for most aspects of your studies, the School and its Registry play an overarching role in ensuring that you progress smoothly through your course, and that from the time of your registration to the awarding of your degree your academic and personal interests are safeguarded. We hope that you will find this handbook useful (and would welcome suggestions for ways in which it might be improved), and that it will help to guarantee that your period of study at the School is as rewarding an experience as you, and we, would wish.

Professor Roger Kain
Dean

THE SCHOOL OF ADVANCED STUDY

The School of Advanced Study (or SAS) unites nine specialist humanities and social science research Institutes at the centre of the University of London. Located in Bloomsbury, the School has strong links with the Colleges of the University and with the wider national and international research community in each of its disciplines. The School and Institutes run a varied programme of seminars, conferences, lectures, workshops, and research training events. The combined collections of the Institute libraries and the Senate House Library form the Senate House Libraries.

The School has a unique atmosphere of both specialised scholarly study and interdisciplinary collegiality. There are approximately 300 master's and research students in the School who, with staff and researchers, form a friendly and lively academic community.

CONTACT DETAILS

INSITUTE OF ENGLISH STUDIES

The Institute of English Studies office is open between 10.00 and 17.00 Monday to Friday.

Room 260
Senate House
Malet Street
London WC1E 7HU
Tel: +44 (0)20 7862 8679

Email: iesevents@sas.ac.uk
Website: www.ies.sas.ac.uk

Dr Cynthia Johnston, Course Tutor
cynthiajohnston@sas.ac.uk

Mr Christopher Adams, Course Administrator [through November 2016]
christopher.adams@sas.ac.uk

Ms Hannah Pope, Course Administrator [after November 2016]

REGISTRY

The registry office is usually open between 9.00 and 17.00 Monday to Friday during term time.

School of Advanced Study, University of London
Ground Floor, Senate House
Malet Street
London WC1E 7HU

Email: sas.registry@sas.ac.uk
Website: www.sas.ac.uk

TERM DATES

INDUCTION WEEK
26 – 30 September 2016

AUTUMN TERM
3 October – 16 December 2016

SPRING TERM
9 January – 24 March 2017

SUMMER TERM
24 April – 30 June 2017

NB: The teaching day during the autumn and spring terms is Wednesday.

AN INTRODUCTION TO BOOK HISTORY

Book History is much broader in scope than its title suggests. 'Book' in 'Book History' means any form of text that is made public or distributed in any way. Book History therefore covers the study of texts on clay tablets from Sumeria and Babylonia, shards of pottery with writing on them from Greece, papyrus rolls from Egypt and Rome, manuscript books written on parchment as well as books printed on paper, and texts available electronically. Book History is interested in all sorts of text, so as well as studying the First Folio of Shakespeare, it can involve the study of legal documents from Babylon, voting decisions from fifth-century Athens, tax returns from Roman Egypt, graffiti from Pompeii, recipes from medieval Europe, and advertising posters from Victorian Britain.

Book History is concerned with the means by which authors communicate to their readers, and the ways in which they relate to publishers, booksellers and librarians. It concerns itself with the way in which books are put together physically, the way they are multiplied, and then distributed. Distribution, through wholesalers, booksellers, second-hand and antiquarian book dealers, is of great interest to the Book Historian. The whole history of libraries — national, university, subscription, public, or private — is within the purlieu of Book History.

Most important of all in Book History is what happens to the text when it finally reaches the reader: what does he or she do with it? How is it read? And how does the reading of certain texts affect the writing of the next generation of texts? The history of reading thus constitutes yet another area of study within Book History.

Above all else, Book History is a study of material objects: in almost all the forms it takes, the 'book' is a manufactured object requiring raw materials, a manufacturing process, a distribution system, and a set of consumers. Book History cannot be studied in the abstract: students need to be able physically to hold and explore books. They need to understand how a medieval scribe and an illuminator worked; how type was cast, set, made ready, inked, and printed; how paper was made and how books were bound. To know these things in the abstract is not enough, however: if at all possible, students need to try out these processes for themselves so that their knowledge is firmly grounded in the real world of intractable materials, complicated processes, and the rhythms of physical labour.

There is no better place in the world to study the History of the Book than in London, and no better institution within London in which to study than the University of London. In the British Library (BL) London has one of the greatest libraries in the world, and our students receive a formal introduction to working in the BL and will be expected to use it during their studies. Our MA students also have access throughout the Senate House Libraries, including Senate House Library, one of the largest university libraries in the country. Situated in Senate House, the administrative centre of the University, it has huge resources in all disciplines (it has about 2 million items and takes about 5,500 current periodical titles). It also houses a number of special collections: the Goldsmiths' Library of Economics Literature (60,000 volumes); the United States Library (30,000 volumes); the Harry Price Collection (12,000 volumes); the Porteus Library (9,000 volumes); the Grote Collection (7,500 volumes); the Sterling Library (6,000 volumes);

and the Durning Lawrence Library (6,000 volumes). Senate House also houses the Institute of Historical Research whose scholarly facilities are available to History of the Book MA students. These include its considerable library and common room. Senate House is within 15 minutes walk of the British Library.

Furthermore, apart from the extensive range of smaller general libraries available to our students, there is a remarkable selection of specialist libraries ranging from the Wellcome Institute, with its huge collection on the history of medicine and science, to the Warburg Institute and the National Art Library, with their art historical collections, to libraries and museums that have a specific relevance to Book History, such as the Type Museum and the Science Museum.

Many of the great museums of London also have collections that are of direct use to the Book Historian; these include the British Museum, the Victoria and Albert Museum, and the Imperial War Museum. In the British Museum, for instance, the Book Historian can see the earliest surviving texts in the form of Babylonian clay tablets and Egyptian papyri. For Book History the archival resources of London are unrivalled: the British Library, the National Archives at Kew, the Guildhall Library and many other institutions offer a rich range of archival material for research. Much of this material is still unexplored territory as far as Book History is concerned, so there are many opportunities for MA students to do worthwhile original research during their time with us.

London has always been the centre for publishing and bookselling in Britain. It is the home of the Society of Authors, the Publishers' Association and the Booksellers' Association, as well as being the centre for literary agents. The programme is therefore able to draw on the expertise of many practitioners actively engaged in the creation, manufacture and marketing of books, newspapers and magazines. London is also a great centre for developing technologies in such areas as the digitization of texts and their distribution. Whatever aspect of the history of text production and consumption appeals to you most, you will almost certainly be able to find what you are looking for in London.

Within forty minutes travelling time of London there are, moreover, the great collections of eighteenth- to twentieth-century publishers' archives at the University of Reading. Within similar travelling time students have access to two of the country's other great legal deposit libraries: the Bodleian Library in Oxford, and Cambridge University Library. Moreover, the college libraries of Oxford and Cambridge contain remarkable collections of medieval manuscripts and early printed books.

Students can study some of the earliest manuscripts of the Bible (in the British Library), or Anglo-Saxon manuscripts (in the British Library and Lambeth Palace Library). They can work on high medieval manuscripts at the British Library or the National Art Library. Many of our students spend time working on early printed books, collections of which abound in London and in libraries within easy travelling distance of London. If the resources are copious for periods before the nineteenth century, there is almost an embarrassment of riches for those wishing to study nineteenth- or twentieth-century texts. Setting aside books for a moment, the British Library's dedicated 'Newsroom' holds its collections of newspapers, magazines and ephemera in digital or microfilm form. The British Library's National Newspaper Building in Boston Spa, West Yorkshire, holds the physical collections themselves.

Quite apart from the rich array of resources, the MA in the History of the Book calls upon the talents of a wide range of distinguished scholars in the fields of Palaeography, Bibliography and Book History from London, Reading, Oxford and Cambridge, and farther afield, as lecturers and supervisors. But more than this: as London has been the centre of book publishing and printing since the 1470s (and was a centre for manuscript book production long before that), the MA in the History of the Book also calls upon practitioners in printing, binding, publishing, literary agency and book conservation to provide additional teaching.

SUGGESTED TEXTS

There are six published works that you will find useful throughout your studies:

The Cambridge History of the Book in Britain, 6 vols (Cambridge: Cambridge University Press, 1999-2011)

An important and comprehensive series on Book History.

Chambers, Ellie and Andy Northedge, *Arts Good Study Guide*, 2nd ed. (Milton Keynes: OUP Worldwide, 2008)

A very useful handbook which provides basic, sensible advice on such matters as note-taking, the construction of clear arguments, and the writing of well-structured essays.

Correa, Delia da Sousa and W.R. Owens (eds.), *A Handbook to Literary Research* (London: Routledge, 2010).

Although specifically targeted at students studying literature at postgraduate level, this has chapters on research techniques that are generally applicable to all humanities subjects, on the use of the Internet as a research tool, on bibliography and on the History of the Book. It also has a section on preparing a research proposal and writing a dissertation that you should find useful, particularly during the latter half of your MA studies.

Eliot, Simon and Jonathan Rose (eds.), *The Blackwell Companion to the History of the Book* (Oxford: Blackwell, 2007).

This is a broad, accessible introduction to the subject which provides a series of chapters written by specialists that covers the history of the book from clay tablets to the internet, provides introductions to various methodologies of the discipline, as well as tackling related subjects such as the history of literacy, the importance of ephemera, and the nature of copyright.

MHRA Style Guide, 3rd ed. (London: MHRA, 2013).

This standard work gives all the advice (and illustrates it with numerous examples) that you will need to ensure that the references and bibliographies in your essays and dissertation are clear, consistent, and scholarly. You can download the Style Guide without charge as an Adobe Acrobat PDF file from: http://www.mhra.org.uk/Publications/Books/StyleGuide/

Suarez, Michael and Henry Woudhuysen, *The Oxford Companion to the Book* (Oxford, OUP, 2010).

This is an impressive two-volume work useful for reference, but it is neither portable nor cheap.

PRELIMINARY READING

*To the extent you have the time to read them before the course begins, the following texts provide a broad introduction to topics in Book History. The * items are foundational texts.*

*Altick, R.D., *The English Common Reader* (Columbus: Ohio State University Press, 1998).

Barker, Nicolas (ed.), *A Potencie of Life: Books in Society. The Clark Lectures 1986–1987* (London: British Library, 1993).

Carter, John, *ABC for Book Collectors* (London: British Library, 2004); first published in 1952, the eighth edition is also available on-line at: <http://www.ilab–lila.com/images/abcforbookcollectors.pdf>

Eliot, Simon and Jonathan Rose (eds.), *The Blackwell Companion to the History of the Book* (Oxford: Blackwell, 2007).

*Eisenstein, E.L., *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe* (Cambridge & New York: Cambridge University Press, 1979).

*Febvre, L. and H.J. Martin, *The Coming of the Book: the Impact of Printing 1450–1800* (London: N.L.B., 1976 [reprinted 1990]).

Norrie, Ian, *Mumby's Publishing and Bookselling in the Twentieth-Century* (London: Bell & Hyman, 1982).

Reynolds, L.D. and N.G. Wilson*, Scribes and Scholars: A Guide to the Transmission of Greek and Latin Literature*, 3rd edn. (Oxford: Clarendon Press, 1991).

*Steinberg, S.H., *Five Hundred Years of Printing*, rev. by J. Trevitt (London: British Library, 1996).

Finally, to brush up on the historical context:

Briggs, A., *A Social History of England* (London: Penguin, 1991).

DEGREE STRUCTURE

For the MA, each student must complete successfully a brief diagnostic essay, two core taught courses (The Medieval Book and The Printed Text in Britain), four option courses, a research methodology short course, and a dissertation of 15,000 words.

For the MRes, each student must complete three courses — which must be selected in consultation with the course tutor — plus the research methodology short course, the diagnostic essay, and a dissertation of 30,000 words. Once these three courses have been completed successfully, the student can undertake work on the dissertation. MRes students will be expected to pass the three taught courses with an average mark of 64.5 or above. If that is not achieved, the student will be strongly advised to follow an alternative MA route by taking more taught courses (either through the MA or LRBS programmes) and then submitting a 15,000 word dissertation.

Each course will consist of ten teaching sessions (each lasting no fewer than 90 and no more than 120 minutes) with one piece of written coursework (5,000 words).

Courses are to be selected, in consultation with the course tutor, from a list offered in the following pattern:

2016-2017
Autumn:	Digital Publishing
	The Book in the Ancient World
Spring:	Provenance in Books
	Hand-Press Printing: A Practical Course
Summer:	Book Trade Internship (optional)

2017-2018 (provisional)
Autumn:	The Historical Reader
	An Introduction to Bibliography
Spring:	Western Book Structures
	The Printed Book in the East: China, India and Japan
Summer:	Book Trade Internship (optional)

Students may also take, with the approval of the course tutor, a London Rare Books School course instead of one of the scheduled courses (this is subject to a small additional charge to cover catering during the five days).

Students may also substitute one of the option courses for a summer internship at a London bookselling firm.

Full-time and Part-time Study

The MA and MRes can be taken one-year full-time, to be completed within 12 months, or two-years part-time, to be completed within 24 months. Part-time MA students normally complete the two core courses and two further courses in the first year, the third and fourth courses and the dissertation being taken in the second year. However, it is assumed that some preliminary work on the dissertation will be undertaken during the first year.

In order to accommodate part-time study for students on day-release we arrange for courses to be taught on one day in the week (Wednesday).

MA full-time study (one year)	MA part-time study (two years)	MRes full-time study (one year)	MRes part-time study (two years)
YEAR 1			
TERM 1			
Research methodology Core course 1 Course 1 Course 2	Research methodology Core course 1 Course 1 —	Research methodology Course 1 Course 2 Course 3	Research methodology Course 1 or Course 1 and Course 2
TERM 2			
Core course 2 Course 3 Course 4	Core course 2 Course 2 —	Dissertation	Course 2 and Course 3 or Course 3
SUMMER TERM			
Book Trade Internship (optional) + Dissertation	Book Trade Internship (optional) + Preliminary work on dissertation	Dissertation	Preliminary work on the dissertation
YEAR 2			
TERM 1			
	Course 3		Dissertation
TERM 2			
	Course 4		Dissertation
SUMMER TERM			
	Dissertation		Dissertation

INDUCTION WEEK

For incoming students, Induction Week provides an introduction to Book History methodology as well as the resources available to London-based Book Historians.

If you do not already have one, you will be able to apply for a **British Library reader's card** during the British Library induction day. You will need to bring personal identification and proof of address. The BL requires two original identification documents, one showing your signature and one showing proof of your home address (utility bills and bank statements must be less than three months old).

HISTORY OF THE BOOK TIMETABLE 2016-17

AUTUMN TERM: 3 October September - 16 December 2016   **SPRING TERM:** 9 January – 24 March 2017

If you are unable for any reason to attend please inform Christopher Adams (e: Christopher.adams@sas.ac.uk, t: 020 7862 8679).

Induction Week: 26 - 30 September 2016

Date	Time	Activity	Location
26 September		**Senate House**	**Location**
	11:00-13:00	**Introduction and Book History 3000 BC to 400 AD** (Simon Eliot)	Room 243
	14:00-16:00	**Book History, AD 400 to 1900** (Simon Eliot & Cynthia Johnston)	Room 243
27 September		**Introduction to Senate House Library**	
	09:30-10:45	**Introduction to SHL to include Book Historical reference tools: printed & digital** (Tansy Barton)	Seng Tee Lee, Senate House Library
	11:15-12:15	Special Collections, and the handling of books (Karen Attar)	
	12:15-14:00	Break for lunch (on own) & opportunity to explore SHL resources	
	14:00-15:00	Tour of the IHR Library (Matthew Shaw)	
28 September		**Introduction to the British Library [Please acquire a reading room pass *before* the day]**	
	10:00-11:30	**Introduction to the British Library and Overview of Collections** (Christian Algar)	British Library
	11:30-12:00	A look at printed heritage items	
	12:00-13:00	Lunch/Reading Room exercise	
	13:00-14:00	Concluding session – summaries; questions, concerns	
	15:30-17:30	**British Library: The Bible 2nd–12th Century** (Scot McKendrick, Peter Toth)	
29 September			
	11:00-13:00	**Workshop: Archives** (Simon Eliot, Cynthia Johnston)	DLL, Senate House
	14:00-16:00	**Workshop: Literacy** (Simon Eliot, Cynthia Johnston)**	DLL, Senate House
	16:00-17:30	**Social Gathering**	DLL, Senate House
30 September			
	9:00-9:30	**School of Advanced Study registration and enrolment**	Chancellor's Hall, Senate House
		St Bride Library	
	11:00-13:00	**Technology of Type** (Richard Lawrence)	St Bride Library
	14:00-16:00	**Technology of Printing** (Richard Lawrence)	St Bride Library
	16:00-16:30	**Review of the week** (Simon Eliot)	St Bride Library

RESEARCH METHODOLOGY TRAINING DAY

All students, whether full- or part-time, will be expected to attend a methods and resources study day – usually a Saturday class held in the autumn.

These are led by teachers in the University and cover topics of research methodology required by the British Academy, such as the use of libraries and other resources available in London, and the presentation of material at postgraduate level.

No assessed coursework will be required for the research methodology element(s); although, it is very important that you attend these classes as it will assist you with written assessed coursework that is required for other modules on the programme. Work that does not show a thorough grasp of the scholarly skills taught in these sessions will be marked down.

For 2016-2017, the methods and resources study day will take place on **Saturday 3 December 2016**. The session will cover:

> *Going to the Sources: Heuristic Methods and Bibliographical Resources*
>
> *Workshop on Palaeography & Codicology*
>
> *Mastering the Dissertation*

If you are unable to attend you must inform the course tutor or course administrator.

EXCURSIONS & GATHERINGS

Start of Year 'Social'
Date: 29 September 2016, 4.00pm+

New and continuing students, in addition to IES staff and fellows, are invited to an informal get-together in the surroundings of the Durning-Lawrence Library in Senate House. Booze and soft drinks will be provided (in abundance).

Trip to Oxford College Libraries
Date: 12 December 2016, 11.00am+

This day trip will focus on thirteenth-century book production. We will tour the location of the centre of the trade around the Church of St Mary and visit Merton and All Souls College Libraries. Students are expected to make their own travel arrangements.

Trip to Christie's (London)
Date: November/December (TBC)

This trip to Christie's is in advance of their major rare books sale in December.

Winter Party at Maggs Bros.
Date: 15 December 2016, c. 6.30pm+

The London bookselling firm Maggs Bros. Ltd. hosts a (smashing) winter party in their new (and possibly still under renovation) premises on Bedford Square.

DIAGNOSTIC ESSAY

Below are four prompts for the diagnostic or 'range-finding' essay. Choose one and write an essay of around 1,500 words on it. You will not be penalised for concision, but essays seriously over-length will run that risk.

Please use the MHRA Style Guide for your references and for your bibliography. Footnotes, rather than endnotes, are required.

If you are worried about how to structure an essay, take a look at Ellie Chambers and Andy Northedge, *Arts Good Study Guide,* 2nd ed. (Milton Keynes: OUP Worldwide, 2008).

Please submit your essay in electronic form to the course administrator (email: iesMA@sas.ac.uk) by **Wednesday 26 October 2016**. It will be returned to you by Wednesday 2 November. The diagnostic essay will be discussed with each student in this term's tutorial with the course tutor. Where a grade is given it is indicative only and will not count towards the assessment of the programme.

Please respond to one prompt:

> Write a review essay of a major work of Book History (e.g. Altick's *The English Common Reader*; Eisenstein's *The Printing Press as an Agent of Change*; Febvre and Martin's *The Coming of the Book*; McKenzie's *Bibliography and the Sociology of Texts*, Reynolds and Wilson, *Scribes and Scholars*).

> Discuss the significance of the Library at Alexandria in terms of Book History.

> What contribution did the Humanist movement make to the survival of classical texts?

> The portable bible was the most significant book form to emerge from Western Europe in the thirteenth century. What were the sociocultural conditions that led to its success?

COURSEWORK SUBMISSION DEADLINES

Students must submit **two** copies of each piece of coursework and **four** copies of the dissertation, along with the coversheet (an electronic copy is available from the course administrator). Student names should *not* appear anywhere on the essay or coversheet (essays are double-blind marked). Instead, students should write their student ID on the coversheet.

All work, including re-submissions, must be delivered to the IES office (Room 260), Senate House, by **17.00** on the day of the deadline. In addition, students must also submit an electronic copy (Microsoft word or PDF) of each essay and the dissertation to the administrator (**iesMA@sas.ac.uk**).

Please note that the deadlines below are fixed deadlines. Only in cases of illness (with a doctor's note) or extreme personal circumstances will these deadlines be adjusted. Late coursework will incur a 10 percent (one week overdue) or 20 percent (two or more weeks overdue) reduction in mark.

Wednesday 26 October 2016	Diagnostic essay *Full-time & Year 1 Part-time*
Wednesday 18 January 2017	Course essay 1 *Part-time* Course essay 1 & 2 *Full-time*
Wednesday 8 February 2017	Core course 1 (Medieval Book) essay *Full-time & Year 1 Part-time*
Wednesday 23 March 2017	Dissertation proposals *Full-time & Year 2 Part-time*
Wednesday 26 April 2017	Core course 2 (Printed Text) essay *Full-time & Year 1 Part-time*
Wednesday 17 May 2017	Course essay 2 *Part-time* Course essays 3 & 4 *Full-time*
Friday 15 September 2017	Dissertation *Full-time & Year 2 part-time*

BOOK TRADE INTERNSHIP

The MA/MRes programme in the History of the Book has had a long and fruitful relationship with the London book trade. Several of our graduates have gone on to careers in the trade – either starting their own business or working for a bookseller or auction house. From summer 2015, we have instituted a formal internship structure into the programme, giving students the opportunity to experience life alongside a London bookselling firm.

Objectives
The aim of the course is to provide students with a practical and general (although obviously not comprehensive) understanding of the rare book trade. The students should come away from the experience with a broad understanding of the general nature of the material dealt in, with perhaps a more specific grounding in one particular area. The student should also have developed a good understanding of the basic tasks and routines: the acquisition of material; the physical examination and collation of material; the use of stock and customer records; the rudiments and purposes of cataloguing; the use of reference books and other research resources; the analysis of condition; questions of provenance; the physical handling, storage, shelving and display of stock; the care of books; the packing and despatch of books; questions of repair and restoration; the different ways in which books are sold; the uses of advertising and social media; the major fields and differing styles of collecting; the common courtesies extended to customers and fellow dealers; the relationship between trade, libraries, museums and other cultural institutions; the overall economics of the book trade and the relative importance of the internet, book fairs, catalogues, etc., and the professional and social networks, trade associations, etc., which hold the trade together.

Structure
The internship will last for 200 working hours. The internship will be supplemented by three formal seminars given by booksellers or MA tutors to all the current interns collectively. These will be run in Senate House on the first Wednesday of the course, and will act as an induction day for the course. This day will consist of a seminar on bibliography, a second on collation and cataloguing, and a third on 'The Ways of the Trade'.

A briefing letter will be sent to all potential bookseller-tutors and students. Each party will get a copy of both letters so that there would be no ambiguity. We will also ask any participating bookseller to write a brief (one-page) job description to which both bookseller and student can refer.

As experienced-based learning is at the core of this course, it is very important that this is carefully monitored. For this reason we require that the student be supplied with a 'report card and register' which will record the amount of time he or she has worked with the bookseller-tutor. Each period of time (specified in actual hours worked – not including breaks – and usually in units of a day or half-day) must be entered in the report card and register and both the student and the bookseller-tutor must sign each entry in the place indicated. There will be a place on the Register for comments from each party, particularly on ground covered

and progress made. It is very important for the success of this course as a whole that both student and bookseller-tutor feel that the internship had been useful for both parties. The register must be submitted by the student along with the essay.

The course is run in the summer term, normally between late April and late June, although it can be extended into July if necessary.

After 50 hours, and after 150 hours, both the student and the bookseller-tutor should report to the Course Tutor to ensure that the course is satisfactory to both parties. On these occasions the student should have a face-to-face meeting with the Course Tutor at which the observations on the report card and register are discussed. At the 150-hours contact point, the student and bookseller-tutor should propose an agreed essay topic to the Course Tutor for approval.

If either the student or the bookseller-tutor detects any sort of problem that might prevent the successful completion of the course, this problem must immediately be reported to the Course Tutor, who will then take appropriate action.

Assessment

For students taking the internship for credit, the course will be examined by one 5000-word essay on a topic to be agreed with the tutor and Course Tutor, and/or a project or projects amounting to an equivalent scale.

Students may take the internship in substitution of one of the optional modules (assessed, for credit), or may elect to take the internship in addition to their normal studies (unassessed).

Participating Firms

MA/MRes students have interned at the following London firms:

Ash Rare Books

Jarndyce Booksellers

Maggs Brothers Ltd.

Robert Frew Ltd.

Tindley & Everett

AUTUMN

COURSES

THE MEDIEVAL BOOK

Autumn term: Wednesdays, 14:00–16:00 (unless otherwise indicated).
Tutors: Professor Michelle Brown, Dr Cynthia Johnston, Professor Jane Roberts, Pamela Robinson, Dr Jenny Stratford, Dr Rowan Watson.

Objectives
This course aims to introduce students to the history of the manuscript book to 1500, and to provide them with some practical experience of working with medieval manuscripts.

The form that the early printed book assumes is due to developments in the format and presentation of text that took place in the design of its medieval predecessor, the manuscript. Students will study such developments in the physical appearance of the book within the context of its function and role in medieval society. From books produced in early monastic scriptoria to the later emergence of an urban book trade producing books in the vernacular for the enjoyment of the laity, manuscripts will be used to exemplify how content and purpose have influenced the book's appearance. By studying the medieval manuscript book as a physical object in relation to function students will gain an understanding of the cultural, social, economic and intellectual circumstances which conditioned the transmission and survival of classical and medieval texts.

Although script is as important as codicology or art history to an understanding of the processes of manuscript production and distribution, the study of medieval handwriting forms only a small part of this course. Those students who wish to acquire fuller palaeographical skills may be able to attend palaeography classes available elsewhere, in their own time (for details, see the course tutor).

The overall aims are:
·   To gain an overview of the principal historical phases, styles and contexts for manuscript production during Late Antiquity, the Middle Ages and the Renaissance;
·   To gain a grounding or refresher in terminology and methodology for the description and cataloguing of manuscripts;
·   To gain an overview of palaeographical and codicological developments;
·   To examine some of the contributions of those who made and commissioned these works and the varying project circumstances;
·   To have an opportunity to consult original manuscripts under the guidance of leading authorities in their fields.

Structure
The course will occupy 20 hours (10 sessions) of formal classes held in the autumn term.

Assessment
The course will be examined by one 5000-word essay on a topic to be agreed with the tutor.

COURSE OUTLINE

Week 1 (05/10/2016)
Introduction to the Medieval Book: materials, makers and readers
(Michelle Brown)

Week 2 (12/10/2016)
The Book Before 1200: overview, design, palaeography, codicology
(Michelle Brown)

Week 3 (19/10/2016)
Early English Vernacular Manuscripts
(Jane Roberts)

Brown, M.P., *Manuscripts from the Anglo-Saxon Age* (London, 2007).

Ker, N.R., *Catalogue of Manuscripts containing Anglo-Saxon* (Oxford, 1957; re-issued with suppl. 1990).

Owen-Crocker, G.R. (ed.), *Working With Anglo-Saxon Manuscripts* (Exeter, 2009).

Roberts, J., *A Guide to Scripts used in English Writings up to 1500* (London, 2005).

Week 4 (26/10/2016)
The Book before 1200: viewing of manuscripts
(Jane Roberts)
Viewing of manuscripts at the British Library.

Week 5 (2/11/2016)
The Urban Book: overview, design and codicology
(Cynthia Johnston)

Binski, P., *Becket's Crown: Art and Imagination in Gothic England 1170–1300* (New Haven: Yale University Press, 2004).

Brownrigg, L.L. (ed.), *Medieval Book Production: Assessing the Evidence* (Los Altos Hills, California: Anderson-Lovelace, 1990).

Carruthers, M., *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1900).

——, *The Craft of Thought,* (Cambridge: Cambridge University Press, 1998).

Delaissé, L.M.J., 'Towards a History of the Medieval Book', *Miscellanea André Combes*, ed. Antonio Piolanti, V, (Rome: Libreria ed. della Pontifica, 1967–8) II, pp. 27–39.

Destrez, J., *La pecia dans les manuscripts universitaires du XIIIe et du XIVe siècle* (Paris: Editions Jacqui Vautrains, 1935).

De Hamel, C., *The Book: A History of the Bible* (London: Phaidon, 2001).

——, *History of Illuminated Manuscripts* (London: Phaidon, 1994).

——, *Glossed Book of the Bible and the History of the Paris Book Trade* (Woodbridge: D.S. Brewer, 1984).

Donovan, C*., The de Brailes Hours: Shaping the Book of Hours in Thirteenth-Century Oxford*

(London: British Library, 1990).

Friedman, J., *Northern Books, Owners and their Makers in the Late Middle Ages* (New York: Syracuse University Press, 1995).

Michael, M., 'Urban Production of Manuscript Books and the Role of University Towns', *The Cambridge History of the Book in Britain*, eds. Nigel J. Morgan and Rodney M. Thomson, VI (Cambridge: Cambridge University Press,1999–2011) II (2008), pp. 168–196.

Morgan, N.J., *Early Gothic manuscripts 1190–1250: A Survey of Manuscripts Illuminated in the British Isles,* IV (pt.1) (London: Harvey Miller,1982).

——, *Early Gothic Manuscripts 1250–1285: A Survey of Manuscripts produced in the British Isles,* IV (pt. 2), (London: Harvey Miller, 1988).

——, 'The Decorative Ornament of the Text and Page in Thirteenth-Century England: Initials, Border Extensions and Line-Fillers', *English Manuscript Studies*, 10 (2002), pp. 1–33.

Ormrod, W.M. (ed.), *England in the Thirteenth Century: Proceedings of the 1984 Harlaxton Symposium* (Woodbridge: Boydell, 1986).

Parkes, M., 'The Provision of Books', *The History of the University of Oxford, II: Late Medieval Oxford,* eds. J.I. Catto and Ralph Evans (Oxford: Oxford University Press, 1992).

Rouse, R.H. and M.A. Rouse, *Manuscripts and their Makers: Commercial Book Production in Medieval Paris 1200–1500* (London: Harvey Miller, 2000).

Villalobos-Hennessey, M. (ed.), *Tributes to Kathleen Scott, English Medieval Manuscripts: Readers, Makers and Illuminators* (London: Harvey Miller, 2009).

READING WEEK: 7 – 11 NOVEMBER 2016

Week 6 (16/11/2016)
Later Medieval Cernacular Manuscripts
(Pamela Robinson)

Christianson, C.P., 'A community of book artisans in Chaucer's London', *Viator*, 20 (1989), pp. 207–18.

Doyle, A.I., and M.B. Parkes, 'The production of copies of the *Canterbury Tales* and the *Confessio Amantis* in the early fifteenth century', in *Medieval Scribes, Manuscripts and Libraries: Essays presented to N.R. Ker*, ed. M.B. Parkes and A.G. Watson (London, 1978), pp. 163–210.

Pantin, W.A., 'Instructions for a Devout and Literate Layman', in *Medieval and Literature: Essays presented to Richard William Hunt*, ed. J.J.G. Alexander and M.T. Gibson (Oxford, 1976; repr.), pp. 398–422.

Parkes, M.B., 'The Literacy of the Laity', in *Literature and Western Civilization*, vol II, ed. D. Daiches and A.K. Thorlby (London, 1973; repr.), pp. 555–77.

Scase, W., 'Reginald Pecock, John Carpenter and John Colop's "Common Profit" books', *Medium Ævum*, 61 (1992), pp. 261–74.

Week 7 (23/11/2016)
Viewing of manuscripts in Lambeth Palace Library
(Pamela Robinson)

Week 8 (30/11/2016)
The Urban Book: Viewing of Manuscripts at Lambeth Palace Library
(Cynthia Johnston)

Week 9 (7/12/2016)
Libraries, Patrons and Provenance
(Jenny Stratford)

NB: The easiest things for the students to obtain and read ahead of class are the discussions of the English Royal Library between the Middle Ages and the reign of Henry VIII, sections 11, 12 and 13 by Jenny Stratford, Janet Backhouse and James Carley under 'Collections and Ownership', in *The Cambridge History of the Book, 3, 1400-1557*, ed. Lotte Hellinga and J.B. Trapp.

For an overview
de Hamel, C., *A history of illuminated manuscripts*, 2nd edition (London, 1994), chapters 2, 5, 8.

Heraldry
Pastoureau, M., 'L'héraldique au service de la codicologie', *Codicologica*, 4, ed. J. Gruys and
    J.P. Gumbert (Leiden, 1978), pp. 75–88.

Some approaches to patronage:

Charles V and the Valois dukes
Exh. cat., Bibliothèque Nationale: *La librairie de Charles V*, ed. F. Avril and J. Lafaurie
    (Paris, 1968).
Exh. cat., Grand palais: *Les fastes du Gothique: le siècle de Charles V* , ed. F. Baron (Paris,
    1981).
Exh. cat., Louvre, *Paris 1400. Les arts sous Charles VI*, ed. E. Tabouret-Delahaye (Paris,
    2004).
Avril, F., *Manuscript painting at the court of France: the fourteenth century, 1310–1380* (New
    York, 1978).
Meiss, M., *French painting in the time of Jean de Berry*, 3 vols in 5 (London 1967–74).
'Les collections princières et privées du XIIe au XV siècle', part 3 in *Histoire des bibliothèques*
    françaises. 1. *Les bibliothèques mediévales du VIe siècle à 1530*, ed. A. Vernet (Paris,
    1989).
de Winter, P.M., *La bibliothèque de Philippe le Hardi, duc de Bourgogne (1364–1404)* (Paris,
    1985).

The English Royal Library
McKendrick, S., '*La Grande Histoire Cesar* and the manuscripts of Edward IV', *English*
    manuscript studies, 1100–1700, 2 (1990), pp. 109–38.
Stratford, J., 'The early royal collections and the Royal Library to 1461'; J. Backhouse, 'The
    Royal Library from Edward IV to Henry VII'; J.P. Carley, 'The Royal Library under
    Henry VIII', all in *The Cambridge history of the book in Britain*. 3. *1400–1557*, ed. L.
    Hellinga and J.B. Trapp (Cambridge, 1999).
Stratford, J., and T. Webber, 'Bishops and kings: private book collections in medieval
    England', in *The Cambridge history of libraries in Britain and Ireland*, i, ed. E.
    Leedham-Green and T. Webber (Cambridge, 2006).

Week 10 (14/12/2016)
From Manuscript to Print: Books of Hours (Senate House Library)
(Cynthia Johnston)

Bell, S.G., 'Medieval women book owners: arbiters of lay piety and ambassadors of culture', *Signs*, vol.7, no.4 (1982), reprinted in *Sisters and workers in the Middle Ages*, ed. Judith M. Bennett *et al.*, (University of Chicago Press, 1989).

Bowen, K.L., *Christopher Plantin's Books of Hours: illustration and production* (Nieuwkoop: De Graaf, 1997).

Calkins, R., 'Stages of execution: procedures of illumination as revealed in an unfinished Book of Hours', *Gesta* XVII, 1 (1978).

de Hamel, C., *A history of illuminated manuscripts* (London: Phaidon, 1986; 2nd edn 1994), chapter VI, 'Books for everybody'.

Dondi, C., 'Books of Hours: the development of texts in printed form', *Incunabula and their readers. Printing, selling and using books in the fifteenth century*, ed. Kristian Jensen (British Library, 2003).

Donovan, C., *The de Brailes Hours: shaping the Book of Hours in thirteenth-century Oxford* (British Library, 1991).

Driver, M.W., 'Pictures in print: late fifteenth- and early 16th-century English religious books for lay readers', *De cella in seculum* (Woodbridge, 1989).

Duffy, E., *The stripping of the altars: traditional religion in England, 1400–1580* (New Haven & London, 1992) [pp. 210–265 on Books and Hours and Primers].

Duffy, E., *Marking the Hours. English people and their prayers, 1240–1570* (London and New Haven: Yale University Press, 2006).

Eisenstein, E., *The printing Press as an agent of change* (Cambridge University Press, 1979).

Erler, M.C., 'Devotional literature', *The Cambridge History of the Book in Britain,* vol.III, *1400–1557*, ed. Lotte Hellinga and J.B. Trapp (Cambridge University Press, 1999).

Grafton, A., 'The importance of being printed', *Journal of interdisciplinary history*, XI no.2 (Autumn 1980) [Lengthy review article of Eisenstein, 1979).

Grafton, A., Eisenstein, Elizabeth L., and Johns, Adrian, 'AHR Forum: How revolutionary was the Print Revolution?', *American Historical Review*, vol.107, no.1 (Feb. 2002), pp. 84–128.

Le Goff, J., *The birth of Purgatory*, transl. A. Goldhammer (London, 1984) (see review by R.W. Southern, 'Between heaven and Hell', *Times Literary Supplement*, 18 June 1982, 651–652).

Manzari, F., 'Les livres d'heures en Italie. Réception et diffusion d'un livre d'origine septentrionale', *Gazette du livre médiéval*, no.45 (Autumn 2004).

Saenger, P., 'Books of Hours and the reading habits of the later middle ages', *The culture of print. Power and the uses of print in early modern Europe*, ed. Roger Chartier (Polity Press, 1989).

White, H.C., *Tudor books of private devotion* (Madison, Wisconsin, 1951).

Wieck, R.S., *Time sanctified. The Book of Hours in medieval art and life* (Braziller & Walters Art Gallery, 1988). With ''Use' and 'Beyond Use'' by John Plummer, and a section by Roger Wieck giving texts and prayers for Books of Hours.

Wieck, R.S., *Painted Prayers. The Book of Hours in Medieval and Renaissance Art* (New York: George Braziller & Pierpont Morgan Library, 1997).

Winn, M.B., *Anthoine Vérard: Parisian publisher, 1485–1512* (Geneva: Droz, 1997).

GENERAL BIBLIOGRAPHY

Medieval books in general

Brown, M.P., *Understanding Illuminated Manuscripts: A Guide to Technical Terms* (Malibu and London: J. Paul Getty Museum and British Library, 1994).

de Hamel, C., *A History of Illuminated Manuscripts*, 2nd edn (London: Thames and Hudson, 1994).

Hellinga, L., and J.B. Trapp (eds.), *The Cambridge History of the Book*, III, *1400–1557* (Cambridge: Cambridge University Press, 1999) and vol II.

Ker, N.R., *Books, Collectors and Libraries: Studies in the Medieval Heritage*, ed. A.G. Watson (London and Ronceverte: Hambledon Press, 1985).

Parkes, M.B., *Scribes, Scripts and Readers: Studies in the Communication, Presentation and Dissemination of Medieval Texts* (London and Rio Grande: Hambledon, 1991).

——, with A.G. Watson (eds.), *Medieval Scribes, Manuscripts and Libraries: Essays presented to N.R. Ker* (London: Scolar Press, 1978).

Roberts, J., and P. Robinson (eds.), *The History of the Book in the West 400–1455 A Library of Critical Essays: Volume 1* (Farnham, Surrey: Ashgate, 2010).

Literacy and Learning

Carruthers, M., *The Book of Memory, a Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990).

Clanchy, M.T., *From Memory to Written Record: England, 1066–1307*, 2nd edn (Oxford: Blackwell, 1993).

McKitterick, R., *The Uses of Literacy in Early Medieval Europe* (Cambridge: Cambridge University Press, 1990).

Reynolds, L.D., and N.G. Wilson, *Scribes and Scholars: a Guide to the Transmission of Greek and Latin Literature*, 3rd edn (Oxford: Clarendon Press, 1991).

Making Medieval Manuscripts

Alexander, J.J.G., *Medieval Illuminators and Their Methods of Work* (New Haven: Yale, 1992).

Avrin, L., *Scribes, Script and Books* (London & Chicago: British Library & Chicago University Press, 1991).

Brown, M.P., *The British Library Guide to Writing and Scripts* (London & Toronto: British Library & Toronto University Press, 1998).

de Hamel, C., *Scribes and Illuminators* (London: British Museum, 1992).

Needham, P., *Twelve Centuries of Bookbinding, 400–1600* (New York & Oxford: Pierpont Morgan Library & Oxford University Press, 1979).

Parkes, M.B., *Their Hands before our Eyes: A Closer Look at Scribes* (Ashgate, 2008) [Has an excellent discussion of 'Scribes in their Environment'.]

Script

Bischoff, B., *Latin Palaeography: Antiquity and the Middle Ages*, trans. D. Ó Cróinín and D. Ganz (Cambridge: Cambridge University Press, 1990).

Bately, J., M.P. Brown and J. Roberts (eds.), *A Palaeographer's View: Selected Papers of Julian Brown* (London: Harvey Miller, 1993).

Brown, M.P., *Guide to Western Historical Scripts from Antiquity to 1600* (London: British Library, 1990).

Lowe, E.A., *Handwriting: our Medieval Legacy* (Rome: Edizione di Storia e Letteratura, 1969).

Parkes, M.B., *Pause and Effect: An Introduction to the History of Punctuation in the West* (Aldershot: Scolar Press, 1992).

Parkes, M.B., *English Cursive Book Hands 1250–1500* (Ashgate, repr. 1979).

Roberts, J., *Guide to Scripts Used in English Writing up to 1500* (London and Toronto: British Library and Toronto University Press, 2005).

The Book Before 1200

Badawry, A., *Coptic Art and Archaeology* (Cambridge, Mass.: MIT Press, 1978).

Brown, M.P., *Anglo-Saxon Manuscripts* (London, British Library, 1989).

——,*The Lindisfarne Gospels: Society, Spirituality and the Scribe* (Luzern, London & Toronto: Faksimile Verlag, British Library & Toronto University Press, 2003).

—— (ed.), *In the Beginning: Bibles Before the Year I000* (Washington DC: Smithsonian Inst., 2006).

Déroche, F., and F. Richard, *Scribes et manuscrits du Moyen-Orient* (Paris: Bibl. Nat. de France, 1997).

Diebold, W., *Word and Image*: *A History of Early Medieval Art* (Boulder: Westview, 2000).

Gameson, R.G., *The Manuscripts of Early Norman England, c.1066–1130* (Oxford: Oxford University Press, 1999).

Ganz, D., *Corbie in the Carolingian Renaissance* (Sigmaringen: Thorbecke, 1990).

Henderson, G., *From Durrow to Kells, the Insular Gospel-books 650–800* (London: Thames & Hudson, 1987).

Ker, N, *English Manuscripts in the Century after the Norman Conquest* (Oxford: Clarendon Press, 1960).

Kessler, H., *The Illustrated Bibles from Tours (*Princeton: Princeton University Press, 1977).

Lapidge, M., and H. Gneuss (eds.), *Learning and Literature in Anglo-Saxon England: Studies Presented to Peter Clemoes* (Cambridge: Cambridge University Press, 1985).

Lowden, J., *Early Christian and Byzantine Art (*London: Phaidon, 1997).

Mayr-Harting, H., *Ottonian Book Illumination: An Historical Study*, 2 vols (London: Harvey Miller, 1991).

McKitterick, R., *The Carolingians and the Written Word* (Cambridge: Cambridge University Press, 1989).

Nersessian, V., *Treasures from the Ark, 1700 Years of Armenian Christian Art* (London: British Library, 2001).

Nordenfalk, C., *Early Medieval Book Illumination* (New York: Rizzoli, 1988).

Palazzo, É., trans. by M. Beaumont, *A History of Liturgical Books: from the Beginning to the Thirteenth-Century* (Collegeville, Minn.: Liturgical Press, 1998).

Safran, L. (ed.), *Heaven on Earth: Art and the Church in Byzantium* (University Park, Pa.: Pennsylvania State University Press, 1998).

Turner, D.H., J.M. Backhouse & L.Webster (eds.), *The Golden Age of Anglo-Saxon Art, 966–1066* (London: British Museum, 1984).

Webster, L., and J.M. Backhouse (eds.), *The Making of England: Anglo-Saxon Art and Culture AD 600–900* (London: British Museum, 1991).

Weitzmann, K., *Late Antique and Early Christian Book Illumination* (London: Chatto & Windus, 1977).

Zarnecki, G., J. Holt and T. Holland (eds.), *English Romanesque Art 1066–1200* (London: Arts Council of Great Britain, 1984).

Urban Book Production

Griffiths, J., and D. Pearsall (eds.), *Book Production and Publishing in Britain, 1375–1475* (Cambridge: Cambridge University Press, 1989).

L'Engle, S., and R. Gibbs (eds.), *Illuminating the Law: Illuminated Legal Manuscripts in Cambridge Collections* (London: Harvey Miller Publishers, 2001).

Parkes, M.B., 'The Provision of Books' in *The History of the University of Oxford*, II, ed. J. Catto and R. Evans (Oxford: Clarendon Press, 1992) pp. 407–83.

Piltz, A., *The World of Medieval Learning*, rev. edn., trans. D. Jones (Oxford: Blackwell, 1981).

Rothwell, W., 'The Trilingual England of Geoffrey Chaucer', *Studies in the Age of Chaucer*, 16 (1994), pp. 45–67.

Bataillon, L.J., *et al.(eds.), La production du livre universitaire au moyen âge.* (Paris: Éditions CNRS, 1988).

Rouse, R., and M. *Cartolai, Illuminators and Printers in 15th Century Italy* (Los Angeles, 1988).

——, *Manuscripts and their Makers. Commercial Book Producers in Medieval Paris 1200–1500*, 2 vols. (London, 2000).

Illumination

Alexander, J.J.G, *The Decorated Letter* (London: Chatto and Windus, 1978).

Alexander, J.J.G., and Binski, P. (eds.), *Age of Chivalry: Art in Plantagenet England, 1200–1400* (London: Royal Academy, 1987).

Avril, F., *Manuscript Painting at the Court of France, The Fourteenth Century, 1310–1380* (London: Chatto and Windus, 1978).

——, *Dix siècles d'enluminure italienne (VI–XVI siècles)* (Paris: Bibliothèque nationale, 1984).

——, and N. Reynaud, *Les manuscrits à peinture en France, 1440–1520* (Paris: Bibliothèque nationale, 1993).

Backhouse, J., *Books of Hours* (London: The British Library, 1985).

Brown, M.P., *The Luttrell Psalter: a Facsimile* (London: Folio Society and British Library, 2006).

Camille, M., *Image on the Edge: the margins of medieval art* (London: Reaktion Books, 1992).

Marrow, J., *et al* (eds.), *Golden Age of Dutch Manuscript Painting* (Stuttgart: Belser Verlag, 1989).

Kren, T. and McKendrick, S., *Illuminating the Renaissance. The Triumph of Flemish Painting in Europe* (Los Angeles: Getty Trust, 2003).

Marks, R., and P. Williamson (eds.), *Gothic: Art for England, 1400–1547* (London: Victoria & Albert Museum, 2003).

Pächt, O., *Book Illumination in the Middle Ages: an Introduction* (London: Harvey Miller, 1986).

Plummer, J., *The Last Flowering: French Painting in Manuscripts, 1420–1530* (New York: Pierpont Morgan Library, 1982).

Survey of Manuscripts Illuminated in the British Isles, ed., J.J.G. Alexander (individual vols by J.J.G. Alexander, E. Temple, C.M. Kauffmann, N.J. Morgan, L.F. Sandler, K.L. Scott) (London: Harvey Miller Publishers, 1976–1996).

Watson, R., *Illuminated Manuscripts and their Makers* (London: Victoria & Albert Museum, 2003).

DIGITAL PUBLISHING & BOOK STUDIES

Wednesdays, 11:00–13:00 (unless otherwise indicated)

Tutors: Dr Melanie Ramdarshan Bold, Dr Daniel Boswell, Dr Jenny Bunn, Nick Canty, Dr Simon Rowberry, Dr Daniela Simone, Dr Shaf Towheed, Professor Alexis Weedon, Anne Welsh

Objectives

This course aims to introduce students to digital publishing from the perspective of the book historian. Topics include: an overview of technologies, processes and standards commonly used within the publishing industry today; issues relating to the creation and ownership of digital works; preservation and security of resources for future historians; bringing content to consumers in the digital age; and evaluation of digitization projects relevant to the study of manuscripts and printed books. While it explores technology within publishing, its approach is designed for historians and students of publishing; it is not about learning to code.

The overall aims are to:
- identify common themes that connect digital publishing history to the broader discipline of the history of the book;
- promote understanding of the issues around authorship, ownership, reading and preservation of digital works relevant the history of the book;
- familiarize students with digital technologies that have shaped the publishing industry relevant to the history of the book;
- promote the critical analysis and evaluation of digital resources relevant to the history of the book

Scheme of Classes

The course will occupy 20 hours (10 sessions) over one term. Students will be expected to undertake essential reading, which is designated, and are encouraged to read around the discussion topics in advance of each class. The course is planned so as to make students reflect upon and analyse digital resources, the questions behind their creation and use, the range of available technologies from the book historian's perspective. The introductory session gives an overview of the reasons for which the book scholar's awareness of the complexities of the digital environment is crucial.

Reading Log

As students will be both studying and using print and digital resources they will be expected to keep an analytical record of their reading activity from a practical perspective (discoverability, format, usability, interactivity, interlinking). The objective being to shift from passive to active awareness of textual interaction. Students may wish to use bibliographical software such as Zotero to aide them with this task.

Assessment

The course will be examined by one 5000-word essay on a topic to be agreed with the tutor, and/or a project or projects amounting to an equivalent scale. These will be discussed in the first and third week, and decided upon by the fifth week of the course.

Outline

Introduction and Historical Background
Copyright & Intellectual Property
Authority of the Book
Generations of the Ebook
Reading & Readership
Innovation, Reinvention and Digitization
Libraries & Digitization
Digital Preservation
Marketing & Distribution
The Future of Print & Digital Publishing

Examples of Digital Publishing Essay Titles

The Impact of the Electronic Age on Ownership

The Establishment of Mass Digitization Projects

Issues of Preservation and Security of Digital Text

COURSE OUTLINE

Week 1 (05/10/2016)
Introduction & Historical Background
(Dr Melanie Ramdarshan Bold)

This session will introduce the course, the assessment, and give an overview of the aims and objectives. Students will be given the opportunity to share their expectations of the course and identify areas of particular interest to their research. The seminar will provide an overview of the history of digital publishing with a focus on the book industry, but it will also look at the journal, magazine, and newspaper industries.

Discussion: *What has been the impact of technology throughout the history of publishing?*

      Introduce the assignment

Essential Reading

Chadwyke-Healey, Charles, "The New Textual Technologies" in Eliot, Simon and Rose, Jonathan (eds.), *The Blackwell Companion to the History of the Book* 33 (Oxford: Blackwell, 2007) 451–463.

Hockey, Susan, "The History of Humanities Computing." in Schreibman, Siemens, Unsworth (eds.), *A Companion to Digital Humanities. Blackwell Companions to Literature and Culture* (Oxford: Blackwell, 2004) 3–19

Kovac, Miha, "The end of codex and disintegration of the communication circuit of the book" *LOGOS: The Journal of the World Book* Community, 22 (2011) 12–24 <doi:10.1163/095796511X562608>

<http://www.digitalhumanities.org/companion/>

Meyer, Robinson, "How to Write a History of Writing Software", *The Atlantic Monthly,* available at < http://www.theatlantic.com/technology/archive/2016/06/how-to-write-a-history-of-writing-software/489173/>

Shillingsburg, Peter L., "Manuscript, Book, and Text in the 21st Century". In *From Gutenberg to Google: Electronic representations of literary texts* 1 (Cambridge, UK: Cambridge University Press, 2006) 1–24.

Further Reading

Bush, Vannevar, "As We May Think" *The Atlantic Monthly* (July 1945) archived version available at <http://www.theatlantic.com/doc/194507/bush>
Waldman, Simon, Creative Disruption (Harlow: Financial Times Prentice Hall, 2010).

Kovac, Miha, *Never Mind the Web: Here Comes the Book: The Printed Book Is Alive and Kicking* (Chandos Publishing, 2008)

Weedon, A., Miller, D., Pires, C., Moorhead, D., and Pearce, S., 2014. 'Crossing Media Boundaries: Adaptations and new media forms of the book', *Convergence*, 20 (108), pp. 108–123

Week 2 (12/10/2016)
Copyright & Intellectual Property
(Dr Daniela Simone)

This session will explore the way the book has been redefined in terms of copyright and ownership by digital publishing and the internet. The seminar will provide an overview of copyright and explore the protections / restrictions it provides to author, publisher and audience. It will consider open access and creative commons movements and their role in widening access to scholarly publications. The key discussion will be: What is the purpose of copyright in the digital age?

Discussion: *What is the purpose of copyright in the digital age?*

Essential Reading

Feather, John, "Copyright and the Creation of Literary Property" in Eliot, Simon, and Jonathan Rose (eds.), *A Companion to the History of the Book* 38 (Oxford: Blackwell, 2007) 520-530.

Fernández-Molina, J. Carlos., 'Contractual and Technological Approaches for Protecting Digital Works: Their Relationship with Copyright Limitations', *Online Information Review*, 28 (2004), 148–157 <doi:10.1108/14684520410531646>

Dusollier, Severine, 'The Master's Tools v The Master's House: Creative Commons v Copyright' (2006) 29(3) Columbia Journal of Law and the Arts 271, available at SSRN: <http://ssrn.com/abstract=2186187>

Bodo, Balazs, 'Pirates in the Library – An Inquiry into the Guerilla Open Access Movement' (Paper prepared for the 8th Annual Workshop of the International Society for the History and Theory of Intellectual Property, CREATe, University of Glasgow, UK, July 6-8, 2016), available at SSRN: <http://ssrn.com/abstract=2816925>

Further Reading

Merges, R, 'The Concept of Property in the Digital Era' (5 January 2009), available at SSRN: <http://ssrn.com/abstract=1323424>

Litman, J, 'Real Copyright Reform' (2010) 96(1) Ioawa Law Review 1, available at SSRN: <http://ssrn.com/abstract=1474929>

Hargreaves, Ian, *Digital Opportunity: A review of intellectual property and growth*, (May 2011) <www.ipo.gov.uk/ipreview-finalreport.pdf>

Finch, Janet, *Accessibility, sustainability, excellence: how to expand access to research publications* (Finch Group, 2012). Online version <http://www.researchinfonet.org/wp-content/uploads/2012/06/Finch-Group-report-FINAL-VERSION.pdf >

Week 3 (19/10/2016)
Authority of the Book
(Dr Melanie Ramdarshan Bold)

This session considers the authority of digital media versus print, and what this means for authors, publishers, and readers. The seminar will explore how the removal of technological barriers has resulted in a proliferation of self-publishing, collaborative editing, and mass sharing of content. It will also consider the the definition of an author in the digital age.

Discussion: *Who are the gatekeepers and guardians of textual culture?*

Essential Reading

Attwood, Margaret, "Margaret Atwood: why Wattpad works", *The Guardian*, available at < https://www.theguardian.com/books/2012/jul/06/margaret-atwood-wattpad-online-writing>

Dunn, Kevin ; Farnsworth, May Summer ,'We ARE the Revolution': Riot Grrrl Press, Girl Empowerment, and DIY Self-Publishing, *Women's Studies*, 2012, Vol.41(2), p.136-157

Fitzpatrick, Kathleen, "Peer-to-Peer Review and the Future of Scholarly Authority**"** *Cinema Journal,* 48 (2009) 124-129.

Thomlison, Adam ; Bélanger, Pierre, 'Authors' Views of e-Book Self-Publishing: The Role of Symbolic Capital Risk', *Publishing Research Quarterly*, 2015, Vol.31(4), pp.306-316

Further Reading

Donatich, John, 'Why Books Still Matter', *Journal of Scholarly Publishing*, 40 (2009), 329–342 <doi:10.3138/jsp.40.4.329>

Martens, Marianne, *Publishers, Readers, and Digital Engagement* (Palgrave Macmillan, 2016)

Perakakis, Pandelis ; Taylor, Michael, 'Academic self-publishing: a not-so-distant future', *Prometheus*, 2013, Vol.31(3), p.257-263

Ramdarshan Bold, Melanie, 'The return of the social author Negotiating authority and influence on Wattpad', *Convergence* <doi: 10.1177/1354856516654459>

Week 4 (26/10/2016)
Generations of the Ebook
(Dr Simon Rowberry)

Amazon's launch of the Kindle in 2007 introduced many readers to the ebook, but there had been many previous attempts to encourage customers to read books on screen. This session will outline this long historical gestation period of the ebook from Bob Brown's 'Readies' in the early twentieth-century through to the promise of hypertext books in the 1990s and the Kindle's launch.

Discussion: *How have changing concepts of 'screens' influenced readers' perceptions of ebooks?*

Essential Reading

Barnet, Belinda. "Machine Enhanced (Re)minding: The Development of Storyspace." *Digital Humanities Quarterly* 6.2 (2012). <http://www.digitalhumanities.org/dhq/vol/6/2/000128/000128.html>

Galey, Alan. "The Enkindling Reciter: E-Books in the Bibliographical Imagination." Book History 15 (2012): 210–47. <doi: 10.1353/bh.2012.0008>

Maxwell, John W. "E-Book Logic: We Can Do Better." *Papers of The Bibliographical Society of Canada* 51, no. 1 (2013). <http://jps.library.utoronto.ca/index.php/bsc/article/view/20761/16996>

Pressman, Jessica. "Machine Poetics and Reading Machines: William Poundstone's Electronic Literature and Bob Brown's Readies." *American Literary History* 23.4 (2011): 767–94. <doi:10.1093/alh/ajr036>

Further Reading

Rowberry, Simon, Commonplacing the public domain: Reading the classics socially on the Kindle, *Language and Literature,* August 2016; vol. 25, 3: pp. 211-225.

Rowberry, Simon, 'Ebookness', *Convergence* <doi:10.1177/1354856515592509>

Week 5 (2/11/2016)
Reading & Readership
(Dr Shaf Towheed)

This session considers how digital publishing impacts the way readers access and interact with content. The seminar will explore issues surrounding literacy, access to information and reading habits in the context of Book History.

Discussion: *Of what importance is 'the reader' to the study of books?*

Essential Reading

Chown, Marcus, 'Tweeting the Universe" posted by Missingham, Sam, *The FutureBook* (Blog, 9 February 2011) <http://futurebook.net/content/tweeting-universe> [accessed 27 August 2012]

Crain, Patricia, "New Histories of Literacy" in Eliot, Simon, and Jonathan Rose (eds.), *A Companion to the History of the Book* 34 (Oxford: Blackwell, 2007) 467-479.

Iser, Wolfgang, "Interaction Between Text and Reader" in Finkelstein, David, and Alistair McCleery (eds.), *The Book History Reader,* 30 (Abingdon: Routledge, 2006) 391-396.

van der Waal, Adriaan, "Our Textual Future", *LOGOS: The Journal of the World Book Community,* 23 (2011) 44-53 <doi:10.1163/095796511X604683>

Further Reading

Wolf, Maryanne, and Catherine J. Stoodley, *Proust and the Squid: the story and science of the reading brain* (Thriplow: Icon, 2008).

READING WEEK 7 – 11 NOVEMBER

Week 6 (16/11/2016)
Innovation, Reinvention and Digitization
(Dr Daniel Boswell)

The seminar will review case studies of publishing technology and innovation. Students will be asked to reflect upon their reading logs and evaluate their own experience of digitization projects and use of digital resources from the book scholar's perspective.

Discussion: *What parallels can be drawn between publishing innovation today and in the past?*

Essential Reading

Benoit, G., and Lisa Hussey, 'Repurposing Digital Objects: Case Studies Across the Publishing Industry', *Journal of the American Society for Information Science and Technology*, 62 (2011), 363–374 <doi:10.1002/asi.21465>

Mroczek, Eva, 'Thinking Digitally About the Dead Sea Scrolls: Book History Before and Beyond the Book', *Book History*, 14 (2011), 241–269 <doi:10.1353/bh.2011.0006>

Rukavina, Alison A., "Victorian Amazon.com: Edward Petherick and His Colonial Booksellers' Agency" *Book History*, 13 (2010) 104-121 <doi:10.1353/bh.2010.0017>

Williford, Christa, Charles Henry, Amy Friedlander, and Council on Library and Information Resources, *One culture: computationally intensive research in the humanities and social sciences: a report on the experiences of first respondents to the digging into data challenge* (Washington, D.C. : Council on Library and Information Resources, 2012) Online version <http://www.clir.org/pubs/reports/pub151>

Week 7 (23/11/2016)
Libraries & Digitization
(Anne Welsh)

Libraries have been a driving force in the mass digitization of texts in recent history. This session will explore the changing role of libraries as curators and gatekeepers of scholarly publications. The seminar will consider the social and economic forces acting on academic libraries and the resulting impact on their print and digital collections. It will review digital initiatives undertaken by librarians. Students will be asked to reflect upon their reading logs and evaluate their own experience of using libraries to access information.

Discussion: *What is lost and what is gained by digitization?*

Essential Reading

Rausing, Lisbet, 'Do Libraries Dream of Electric Sheep?', *LOGOS: The Journal of the World Book Community*, 21 (2010), 20–30 <doi:10.1163/095796511X559918>

SCONUL, *Academic Libraries of the Future: Final Report* (2011) online version <http://www.sconul.ac.uk/topics_issues/LoF> [accessed 27 August 2012]

Wiegand, Wayne A., "Libraries and the Invention of Information" in Eliot, Simon, and Jonathan Rose (eds.), *A Companion to the History of the Book* 39 (Oxford: Blackwell, 2007) 351-544.

Further Reading

Besser, Howard, "The Past Present and Future of Digital Libraries" In Schreibman, Siemens, Unsworth (eds.), *A Companion to Digital Humanities. Blackwell Companions to Literature and Culture* 36 (Oxford: Blackwell, 2004) <http://www.digitalhumanities.org/companion/>

Week 8 (30/11/2016)
Digital Preservation
(Dr Jenny Bunn)

This session will explore the challenges faced by those concerned with 'preservation' in the age of digital technology. Questions to be discussed include:

- What is 'it' exactly that book historians are interested in preserving (presumably so that they can study it)?
- Do others, such as librarians and archivists traditionally associated with the preservation function, share a common understanding with book historians of what that is?
- Can this whatever it is actually be preserved in the digital age? If so, how?

Essential Reading

Currie, Morgan, 'Preserving the Dynamic Text Research Libraries and Mass Digitization', *LOGOS: The Journal of the World Book Community*, 21 (2010), 74–85 <doi:10.1163/095796511X559963>

Kirchoff, Amy and Shelia Morrissey, *Preserving eBooks: DPC Technology Watch Report 16-01* (Digital Preservation Coalition, 2014). <DOI: http://dx.doi.org/10.7207/twr14-01>

Tillett, Barbara, *What is FRBR? A Conceptual Model for the Bibliographic Universe* (Library of Congress Cataloguing Distribution Service, 2003). https://www.loc.gov/cds/downloads/FRBR.PDF

Further Reading

Fitzpatrick, Kathleen, *Planned obsolescence: publishing, technology, and the future of the academy* (New York: New York University Press, 2011).

Blouin, Francis and William Rosenberg, *Processing the Past: Changing Authorities in History and the Archives* (Oxford: Oxford University Press, 2011).

Week 9 (7/12/2016)
Marketing & Distribution
(Nick Canty)

While scholarly and academic publishers have been digitizing content for decades, most trade publishers have only recently moved towards mainstream ebook production and retailing. The seminar will examine the marketing activities surrounding books and their contributing to the publishing process.

Discussion: *To what extent does demand dictate supply of content in digital form?*

Essential Reading

Bhaskar, Michael, 'Towards Paracontent', *LOGOS: The Journal of the World Book Community*, 22 (2011), 25–36 <doi:10.1163/095796511X562617>

Schiffrin, André, 'Market Censorship' in *The business of books: how international conglomerates took over publishing and changed the way we read* (London: Verso, 2001) 103-128

Squires, Claire, "The Global Market 1970-2000: Consumers", Eliot, Simon, and Jonathan Rose (eds.), *A Companion to the History of the Book* 30 (Oxford: Blackwell, 2007) 406-418.

Further Reading

Goody, A., *Technology, Literature and Culture* (Cambridge: Polity Press, 2011).

Thompson, John, *Merchants of culture: the publishing business in the twenty-first century* (Cambridge: Polity Press, 2012).

Week 10 (14/12/2016)
The Future of Print & Digital Publishing
(Professor Alexis Weedon)

This session will summarise the themes and topics encountered throughout the course and look to the cutting edge of technology for insight into the future of the book and book history.

Discussion: *The book is dead. Long live the book!*

Essential Reading

Darnton, Robert, *The Case for Books: Past, present, and future* (New York: Public Affairs, 2009).

Duguid, Paul, "Material Matters: The past and futurology of the book" in Finkelstein, David, and Alistair McCleery (eds.), *The Book History Reader* 39 (Abingdon: Routledge, 2006).

Phillips, Angus, "Does the Book Have a Future?" In Eliot, Simon, and Jonathan Rose (eds.) *A Companion to the History of the Book* 40 (Oxford: Blackwell, 2007) 547-559.

Further Reading

Davidson, Cathy N., and David Theo Goldberg, *The future of learning institutions in a digital age* (Cambridge: MIT Press, 2009).

Staats, Bradley R., David James Brunner, and David M. Upton, 'Lean Principles, Learning, and Knowledge Work: Evidence from a Software Services Provider', *Journal of Operations Management*, 29 (2011), 376–390 <doi:10.1016/j.jom.2010.11.005>

THE BOOK IN THE ANCIENT WORLD

Wednesdays, 17:00–19:00 (unless otherwise indicated)
Tutors: Alan Cole, Matthew Nicholls, Marigold Norbye, Kathryn Piquette, Selena Wisnom

Objectives

The course is an intensive survey of the origins of, and the changes in, textual culture that took place between c. 3000 BC and 400 AD. It will set these changes into their related historical contexts and place considerable emphasis on the material nature of writing and book construction. This will involve extensive use of materials from the Museum of Writing (Curator: Mr Alan Cole) currently housed in the Senate House Library. In addition to handling and using original artefacts, students will have the opportunity to experiment with writing on clay tablets, on papyrus, and on wax tablets using modern reconstructions under the guidance of Alan Cole who will provide practical sessions during some of the seminars (these are asterisked). The course will end by looking at the ways in which the modern book form (the codex) emerged at the end of the period, and how some of the ancient texts studied in the course survived through the post-classical manuscript periods to the age of printing.

The overall aims are to:
- An appreciation of the economic, social and cultural context of the ancient societies in which various writing systems and book forms developed;
- An understanding of various writing systems and technologies employed indifferent cultures and the effect these had on the production, distribution and consumption of texts in those cultures;
- An appreciation of the primacy and importance of commercial and religious texts in ancient cultures;
- An appreciation of the importance of archives and libraries in the ancient world;
- An appreciation of the problems of establishing the significance and extent of 'literacy' in various textual cultures of the ancient world;
- An understanding of the problems of limited and partial survival of textual material from the ancient past and the effect this might have had on current accounts of that past.

Scheme of Classes

The course will occupy 20 hours (10 sessions) of formal classes.

Assessment

The course will be examined by one essay (of 5000 words) and/or a project of a similar scale.

Examples of Book in the Ancient World Essay Titles
- Roman Public Libraries During the Reign of Augustus (27BC-AD 14)
- The Role of the Written Text in the Histories: A Study of the Sources
- Magical Texts in the Ancient World
- The Social Role of the Ancient Scribe

COURSE OUTLINE

Week 1 (5/10/2016)
Text in Egypt, c.3000 - c.1550 BC
(Kathryn Piquette)

NB: Items below may be relevant to Week 5, if not other sessions.

Collier, M., and W. Manley, *How to Read Egyptian Hieroglyphs* (London: British Museum Press, 2003 [1998]). Chapter 1 for the basic principles of orientation and the cultural context of the script.

Davies, W.V., *Egyptian Hieroglyphs* (London: British Museum Press, 1987).

Depauw, M., *A Companion to Demotic Studies* (Bruxelles: Fondation Egyptologique Reine Elisabeth, 1997).

Gardiner, A., *Egyptian Grammar* (4th edn., London: Griffith Institute, Ashmolean Museum 1960, often reprinted) still an essential reference-work for its extensive sign-list explaining the forms of signs with reference to early examples.

Parkinson, R.B., *Voices from Ancient Egypt: An anthology of Middle Kingdom Writing* (London: British Museum Press, 1991), provides a wider range of text types in different material forms.

Pinarello, M.S. *An Archaeological Discussion of Writing Practice: Deconstruction of the ancient Egyptian scribe.* (London: Golden House Press, 2016).

Piquette, K.E., 'Re-materialising Script and Image', in V. Gashe and J. Finch (eds), *Current Research in Egyptology IX: Proceedings of the ninth annual symposium, which took place at the KHN Centre for Biomedical Egyptology, University of Manchester, January 2008*: 89–107 (Bolton: Rutherford Press Limited, 2008), for a case study of some of the earliest writing and writing materials from ancient Egypt.

Quirke, S., *Egyptian Literature 1800 BC: Questions and readings* (London: Golden House Publications, 2004).

Tait, J., and B. Leach, 'Papyrus' in P. Nicholson and I. Shaw (eds.), *Ancient Egyptian Materials and Technology* (Cambridge: CUP, 2000).

Week 2 (12/10/2016)
Materials and Instruments
(Alan Cole)

Week 3 (19/10/2016)*
The Clay Tablet in Babylonia and Assyria
(Selena Wisnom)

*NB This class will start at 17:30 for this session only. An extensive bibliography will be distributed in class.

Week 4 (26/10/2016)
The Emergence of Writing and the Clay Tablet Book in Sumerian Culture
(Selena Wisnom)

Week 5 (2/11/2016)
Text in Egypt c.1550- c.300 BC
(Kathryn Piquette)

Assmann, J., *Death and Salvation in Ancient Egypt* (London: Cornell University Press, 2001), especially pp.247-252 on the Middle Kingdom Coffin Texts and the New Kingdom and later Books of the Dead.

Bloom, J., *Paper Before Print. The History and Impact of Paper in the Islamic World* (New Haven: Yale University Press, 2001).

Faulkner, R.O., *The Ancient Egyptian Book of the Dead,* (revised edn C.A.R. Andrews) (London: The British Museum Press, 1985).

Janssen, J.J., 'On Style in Egyptian Handwriting', *Journal of Egyptian Archaeology,* 73 (1987), 161–167, an excellent case-study of handwriting in 12th–11th centuries BC.

Kidd, S., 'Written Greek But Drawn Egyptian: Script changes in a bilingual dream papyrus', in K.E. Piquette and R.D. Whitehouse (eds.), *Writing as Material Practice: Substance, surface and medium* (London: Ubiquity Press, 2013), pp. 239-252. DOI: <http://dx.doi.org/10.5334/bai.1>

Möller, G., *Hieratische Palaeographie* (Leipzig, 1909; and reprint of 2nd 1927 edn, Osnabrück, 1965), the core reference work on Hieratic. http://ancientworldonline.blogspot.co.uk/2014/02/mollers-hieratische-palaographie-online.html

Skeat, C., 'The Length of the Standard Papyrus Roll and the Cost-Advantage of the Codex', *Zeitschrift für Papyrologie und Epigraphik,* 45 (1982), 169-175. Stable URL: <http://www.jstor.org/stable/20186225>

Wente, E.F., *Letters from Ancient Egypt* (Atlanta: Scholars Press, 1990).

Williams, R.J., 'Scribal Training in Ancient Egypt', *Journal of the American Oriental Society* 92(2) (1972), 214-221. Stable URL: <http://www.jstor.org/stable/600648>

READING WEEK 7 – 11 NOVEMBER

Background reading for sessions 6-9

NB: items below may be relevant to more than one session (in particular the reading lists for the two Greek sessions, and the two Roman ones, might be taken together). For those without a background in Classics (and indeed for those with!), the tutor strongly recommends using the *Oxford Classical Dictionary* or a similar reference work to look up unfamiliar people, places, and concepts.

Casson L., *Libraries in the ancient world* (Yale, 2001).

Small, J.P., *Wax Tablets of the Mind. Cognitive Studies of Memory and Literacy in Classical Antiquity* (London, 1997).

Harris, W., *Ancient Literacy* (Cambridge 1989).

Callmer, C., *Antike bibliotheken*, Skrifter utgivna av Svenska institutet i Rom 10 (Opuscula archeologica 3), 1944, 145-193.

Blank, H., *Das Buch in Der antike* (Munich, 1992) — a classic, but use with caution now.

Johnson, L.L., *The Hellenistic and Roman Library: studies pertaining to their Architectural Form*, Ph.D. dissertation, Brown University, 1984.

Week 6 (23/11/2016)* NB: Note date.
The Book and Writing in the Greek World, c.700 - c.300 BC
(Matthew Nicholls)

Casson, L, *Libraries in the ancient world* (Yale, 2001). ch. 2.

Lewis, N., *Papyrus in Classical Antiquity: A Supplement* (Papyrologica Bruxellensia 23, Brussels 1989).

Lowe, N., 'Aristophanes' Books', *Annals of Scholarship* 10 (1993) 62–73.

Pfeiffer, R., *History of Classical Scholarship from the Beginnings to the Hellenistic Age* (Oxford, 1968).

Thomas, R., *Oral tradition and written record in Classical Athens* (Cambridge, 1989).

Turner, E., *Athenian books in the fifth and fourth centuries BC* (London, 1952).

Week 7 (24/11/2016)** NB: Note date.
The Greek Book in the Hellenistic World
(Matthew Nicholls)

Casson, L, *Libraries in the ancient world* (Yale, 2001). ch.3–4.

Platthy, J., *Sources on the earliest Greek libraries with the Testimonia.* (Amsterdam, 1968).

Alexandria
Canfora, L., *The Vanished Library* (California, 1991).

Davison, J.A., "Literature and Literacy in Ancient Greece: Caging the Muses,"*Phoenix* 16 (1962) 219–233.

Fraser, P., *Ptolemaic Alexandria* (Oxford, 1972).

MacLeod, R. (ed.), *The Library of Alexandria: Centre of Learning in the Ancient World* (London and New York, 2004).

Pfeiffer (as above).

Pergamum

Hoepfner, W., *On Greek Libraries and Bookcases* (Berlin and New York, 1996).

Mackowiecka, Elizbeta. "The Origin and Evolution of Architectural Form of Roman Library" *Studia antiqua* (1978) 14–19. (use with caution).

Pfeiffer 235, Fraser (as above) 465.

Week 8 (30/11/2016)
The Roman Book, c.300 BC - Early Empire
(Matthew Nicholls)

Casson, ch. 5.

Fantham, E., *Roman Literary Culture from Cicero to Apuleius* (Johns Hopkins, 1999).

Marshall, A.J., "Library Resources and Creative Writing at Rome," *Phoenix* 30 (1976) 352–64.

Sider, D., *The Library Of The Villa Dei Papiri At Herculaneum* (2005).

Winsbury, R., *The Roman Book* (Duckworth, 2009) — a good general modern account.

Woolf, G., 'The City of Letters' in id. and C. Edwards, ed., *Rome the Cosmopolis* (Cambridge, 2003), Ch. 10, 203–221.

Week 9 (7/12/2016)
The Roman Book in the Empire, and the Rise of the Codex
(Matthew Nicholls)

Boyd, C., *Public Libraries and Literary Culture in Ancient Rome* (Chicago, 1915)

Casson ch. 6-7.

Dix, T.K., '"Public libraries" in Ancient Rome: Ideology and Reality' *Libraries and culture* Vol. 29 No. 3 (Summer 1994), 282–296.

Horsfall, N., 'Empty shelves on the Palatine' *G&R* 40 (1993), 58–67.

Houston, G.W., 'The Slave and Freedman Personnel of Public Libraries in Ancient Rome', *TAPhA* Vol. 132, Nos. 1-2 (2002), 139-176.

Jones, C.P., 'Books and libraries in a newly-discovered treatise of Galen' *JRA* 22 (2008) 390 -397.

Nicholls, M.C., 'Parchment codices in a new text of Galen', *Greece and Rome*, 57 (2) *(*2010), 378–386. <doi: 10.1017/S0017383510000082>

Packer, J., 'The West Library in the Forum of Trajan: the architectural problem and some solutions' in R.T. and A. Scott, ed., *Eius virtutis studiosi: Classical and postclassical studies in memory of Frank Edward Brown* (Hanover NH, 1993), 421–446.

Tucci, P.L., 'Antium, the Palatium, and the Domus Tiberiana again' *JRA* 22 (2008) 398–401.

Winsbury (as above).

Codex
Casson ch.8.

Roberts, C.H., and T.C. Skeat, *The Birth of the Codex* (Oxford, 1987).

Week 10 (14/12/2016)
Partial Survival: The Ancient Book, 400 - 1500 AD
(Marigold Norbye)

Bischoff, Bernhard, *Manuscripts and libraries in the Age of Charlemagne*; translated and edited by Michael Gorman (Cambridge: Cambridge University Press, 1994).

Bolgar, R.R. (ed.), *Classical influences on European culture A.D. 500–1500: proceedings of an international conference held at King's College, Cambridge, April 1969* (Cambridge: Cambridge University Press, 1971).

In particular:
L. Bieler, 'The classics in Celtic Ireland', 45-9.

R.W. Hunt, 'The deposit of Latin classics in the twelfth-century renaissance', 51-5.

Chavannes-Mazel, Claudine A., and Margaret M. Smith (eds.), *Medieval manuscripts of the Latin classics: production and use* (London; Los Altos Hills, CA: Anderson-Lovelace, Red Gull Press, 1996).

Reynolds, L.D., *The medieval tradition of Seneca's 'Letters'* (London: Oxford University Press, 1965).

Geanakoplos, Deno John, *Greek scholars in Venice: studies in the dissemination of Greek learning from Byzantium to Western Europe* (Cambridge, Mass.: Harvard University Press, 1962).

Photius, *The Bibliotheca*; a selection translated with notes by N.G. Wilson (London: Duckworth, 1994).

Reynolds, L.D. (ed.), *Texts and transmission: a survey of the Latin classics* (Oxford: Clarendon Press, c.1983).

Rouse, Mary A., and Richard H.Rouse, *Authentic witnesses: approaches to medieval texts and manuscripts* (Notre Dame, Ind: University of Notre Dame Press, c.1991).

In particular:
The medieval circulation of Cicero's "Posterior academics" and the *De finibus bonorum et malorum;* The *Florilegium angelicum*: its origin, content, and influence; Florilegia and the Latin classical authors in twelfth- and thirteenth-century Orléans.

Stadter, P.A., 'Niccolò Niccoli: winning back the knowledge of the ancients', in Rino Avesani *et al.* (eds.), *Vestigia: studia in onore di Giuseppe Billanovich*. 2 vols. (Roma: Edizioni di storia e letteratura, 1984).

Wilson, N.G., 'The Libraries of the Byzantine World', in *Greek, Roman and Byzantine studies*, 8 (1967), 53-80.

SPRING

COURSES

PRINTED TEXT IN BRITAIN & ELSEWHERE

Wednesdays, 17:00–19:00 (unless otherwise indicated)

Objectives
This course will explore the origins, spread, and impact of printed materials in Europe from Gutenberg to the point at which they appear to be facing their greatest challenge in five hundred and fifty years. The course will concern itself not only with processes and products, but with the problems of distribution raised by the mass-manufacture of printed materials, and by the changing nature of the ways in which these materials were read and stored. Most importantly of all, the material nature of the book will be emphasised, and its changing impact on the culture of Europe — and beyond — will be explained in terms of this materiality.

The overall aims are to:
*   To give the student a broad understanding of the history of printed books and other texts in post-medieval Europe.
*   To present an overview of the social, economic, political and religious contexts in which the European book developed.
*   To introduce the student to the changing technologies of book production over the period.
*   To provide the student with the opportunity to examine contemporary books and other historical artefacts that constitute the evidence on which the arguments of the course rest.
*   To offer the student a number of case studies which will effectively illustrate the arguments of the course.

Structure
The course will occupy 20 hours (10 sessions) over one term.

Assessment
The course will be examined by one 5000-word essay on a topic to be agreed with the tutor, and/or a project or projects amounting to an equivalent scale.

Examples of Printed Text essay titles
*   Darton's communications circuit; publishers, writers, and mass market demand.
*   Russian satirical journals, 1905–1906.
*   Government and the Radical Press in the Late Eighteenth and Early Nineteenth Centuries.
*   Fraternal communications: the rise of the English Masonic periodical.

Week 1 (11/01/2017)
Printing in Europe and Britain to the 1550s
(John Goldfinch)

Gutenberg and the technology of hand printing; spread of printing in Europe; Caxton, Wynkyn de Worde, de Machlinia, King's Printers; privilege and patronage; the reader in the Reformation.

A full bibliography will be provided.

Week 2 (18/01/2017)
Printing and selling Books in Britain 1550s–1690s
(Giles Mandelbrote)

Printing and the state; the Stationers' Company and the English stock; cheap printing and chapbooks; 'Newsbooks and fast sermons' — reading 1630–1660; authors, booksellers and the right to copy.

Barnard, J. and D.F. McKenzie (eds.), *The Cambridge History of the Book in Britain, Volume 4: 1557–1695* (Cambridge: Cambridge University Press, 2002), chapters 26–8.

Blagden, C., *The Stationers' Company. A history 1403–1959* (London: George Allen & Unwin, 1960), chapters 1–8.

Carter, H., *A History of the Oxford University Press. Vol. I. To the year 1780* (Oxford: Oxford University Press, 1975).

Dunton, J., *The life and errors of John Dunton*, ed. J.B. Nichols (2 vols., 1818; first published 1705).

Feather, J., *Publishing, Piracy and Politics: an historical study of copyright in Britain* (London: Mansell, 1994).

Greg, W.W., *Some Aspects and Problems of London Publishing between 1550 and 1650* (Oxford: Clarendon Press, 1956).

McKitterick, D., *A History of Cambridge University Press. Volume I. Printing and the book trade in Cambridge 1534–1698* (Cambridge: Cambridge University Press, 1993).

Myers, R., *The Stationers' Company Archive. An account of the records 1554–1984* (Winchester: St Paul's Bibliographies, 1990).

Raven, J., *The Business of Books: Booksellers and the English Book Trade 1450–1850* (New Haven & London: Yale University Press, 2007), chapters 2 and 3.

Week 3 (25/01/2017)
Case Study: Shakespeare's quartos and folios
(Brian Vickers)

* = Recommended reading; ® = Reference Only

* Foakes, R.A., 'Shakespeare Editing and Textual Theory: A Rough Guide,' *Huntington Library Quarterly*, 60 (1998), pp. 425–42.

® Blayney, P.W.M., *The Texts of 'King Lear' and Their Origins. Vol. 1 Nicholas Okes and the First Quarto* (Cambridge, 1982; rev. edn., 2007).

* Blayney, P., 'The Publication of Playbooks', in J.D. Cox and D.S. Kastan (eds.), *A New History of the Early English Drama* (New York, 1997), pp. 383–422.
* Blayney, P., *The First Folio of Shakespeare* (Washington DC, 1991).
® Gaskell, P., *A New Introduction to Bibliography* (Oxford, 1972; rev.edn., 1974).
® Greg, W.W., *The Shakespeare First Folio: Its Bibliographic and Textual History* (Oxford, 1955).
® Hinman, C., *The Printing and Proof-reading of the First Folio of Shakespeare*, 2 vols. (Oxford, 1963).
* Knowles, R., 'The Evolution of the Texts of *Lear*', in J. Kahan (ed.) *King Lear: New Critical Essays* (London, 2008), 124–54.
® McKerrow, R.B., *An Introduction to Bibliography for Literary Students* (Oxford, 1927).
® Moore, J.K., *Primary Materials Relating to Copy and Print in English Books of the Sixteenth and Seventeenth Centuries* (Oxford, 1992).
® Warren, M. (ed.), *The Parallel King Lear 1608–1623* (Berkeley, CA, 1989).
* Weis, R. (ed.), *King Lear: A Parallel Text Edition* (London, 1993; 2nd rev. edn., London, 2009).
* Williams, G.W., *The Craft of Printing and the Publication of Shakespeare's Works* (London, 1985).
* Williams, W.P. and C.S. Abbott, *An Introduction to Bibliographical and Textual Studies*, 4th edn (New York: MLA, 2009).

Week 4 (1/02/2017)
Making and selling books and periodicals 1690s–1790s
(Simon Eliot)

1710 Copyright Act and its legal consequences; congers; provincial printing and publishing; 'Authors making money' — Pope and Johnson; novels and newspapers; the emergence of publishers and new booksellers (Lackington).

Bell, M. and J. Hinks, 'The English Provincial Book Trade', in *The Cambridge History of the Book in Britain*, Vol 5, M.F. Suarez and M.L. Turner (eds.), (Cambridge: CUP, 2009) pp. 335–51.
Bonnell, T.F., 'The Reprint Trade', in Suarez and Turner, Vol. 5, pp. 699–710.
Feather, J., 'The Publishers and the Pirates: British Copyright Law in Theory and Practice, 1710–1755', *Publishing History,* 22 (1987), pp. 5–32.
——, *Publishing, Piracy, and Politics,* 1994.
Ferdinand, C.Y., 'Newspapers and the Sale of Books in the Provinces', in Suarez and Turner, Vol. 5, pp. 434–47.
Griffin, D., 'The Rise of the Professional Author?', in Suarez and Turner, Vol 5, pp. 132–45.
Grundy, I., 'Women an Print: Readers, Writers and the Market', in Suarez and Turner, Vol. 5, pp. 146–59.
Harris, M., 'London Newspapers', in Suarez and Turner, Vol 5, pp. 413–433.
Law, G., *Serialising Fiction in the Victorian Press (*Houndmills and New York: Palgrave, 2000).
Maidment, B., 'Periodicals and Serial Publications, 1780–1830', in Suarez and Turner, Vol 5, pp. 498–512.
Mayo, R., *The English Novel in the Magazine (*Evanston: Northwestern UP, 1962).
Murray, A., 'The History of the Book in Britain, c. 1475–1800', in M.F. Suarez and H.W. Woudhuysen (eds.), *The Oxford Companion to the Book.* 2 vols. (Oxford: OUP, 2010, I:172–9). See especially section 6 on Copyright and control.
Rose, M., 'Copyright, Authors and Censorship', in Suarez and Turner, Vol. 5, pp. 118–31.
Suarez, M.T., 'Publishing contemporary English literature, 1695–1774' in Suarez and Turner,

pp. 649–66.

Suarez, M.F., and M.L. Turner, *The Cambridge History of the Book in Britain,* Volume 5, 1695–1830 (Cambridge: CUP, 2009). [Abbrev. Suarez and Turner.]

Suarez, M., and H.W. Woudhuysen (eds.), *The Oxford Companion to the Book.* 2 vols. Oxford: OUP, 2010. [See entries on Conger and Copyright in I;634 and pp. 641–3 respectively.]

Twyman, M., 'Printed Ephemera' in Suarez and Turner, Vol 5, pp. 66–82.

Tierney, J., 'Periodicals and the Trade, 1695–1780', in Suarez and Turner, Vol. 5, pp. 479–97.

Wiles, R.M., *Serial Publication in England before 1750 (*Cambridge: CUP, 1957).

Week 5 (8/02/2017)
The first industrial revolution in printing 1800s–1860s
(Simon Eliot)

Changes in printing and paper-making technology (steam power, stereo and electrotype, lithography and steel and wood engraving, case binding); part-publication and the rise of serials and periodicals; copyright and legal deposit; circulating libraries; 'Going downmarket' — gothic novels for the middle and working class readers.

* Altick, R.D., *The English Common Reader* (Chicago and London: University of Chicago Press, 1957). [Particularly chapters 10–15]

Eliot, S., *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994).

*——, 'The Business of Victorian Publishing', in *The Cambridge Companion to the Victorian Novel*, ed. Deirdre A. David (Cambridge: CUP, 2000) 37–60.

Hughes, L.K. and M. Lund (eds.), *The Victorian Serial* (Charlottesville and London: University Press of Virginia, 1991).

* James, L., *Fiction for the Working Man* (Oxford: OUP, 1963) [Particularly chapters 3–5].

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Patten, R.L., *Charles Dickens & His Publishers* (Oxford: OUP, 1978).

Seville, C., *Literary Copyright Reform in Early Victorian England* (Cambridge:, 1999).

Shillingsburg, P.L., *Pegasus in Harness: Victorian Publishing and W.M. Thackeray* (Charlottesville and London: University Press of Virginia, 1992).

* Sutherland, J.A., *Victorian Novelists and Publishers* (London: Athlone Press, 1976).

——, *Victorian Fiction: Writers, Publishers, Readers* (Basingstoke: Macmillan, 1995).

READING WEEK 13 – 17 FEBRUARY

15 February 2017, 14.00–16.00

Optional 'field trip' session at Senate House Library
to look at examples of books discussed in Weeks 1–5.

Week 6 (22/02/2017)
Case Study: W.H. Smith 1790s–1900s
(Simon Eliot)

Griest, G.L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington and London: David and Charles, 1970).

Hoare, P. (ed.), *The Cambridge History of Libraries in Britain and Ireland,* Volume III, 1850–2000 (Cambridge: CUP, 2006).

The House of Menzies (Edinburgh: John Menzies & Co, 1958).

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Pocklington, G.R., F.E.K. Foat, *et al*, *The Story od W.H. Smith & Son* (London: privately printed, 1949).

Wilson, C., *First with the News* (London: Jonathan Cape, 1985).

Week 7 (1/03/2017)
The second industrial revolution in print 1860s–1910s
(Simon Eliot)

Rotary printing, flong, type-casting machines, hot metal composition, half-tones; educational publishing; national and international copyright; rise of literary agents; SoA, PA, and BA; new journalism and the mass readership newspaper.

* Altick, R.D., *The English Common Reader* (Chicago and London: University of Chicago Press, 1957). [Particularly chapters 10–15.]

Cross, N., *The Common Writer* (Cambridge: CUP, 1985).

Dooley, A.C., *Author and Printer in Victorian England* (Charlottesville and London: University Press of Virginia, 1992).

Eliot, S., *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994).

*——,'The Business of Victorian Publishing', in *The Cambridge Companion to the Victorian Novel*, ed. Deirdre A. David (Cambridge: CUP, 2000) 37–60.

Hughes, L.K., and M. Lund (eds.), *The Victorian Serial* (Charlottesville and London: University Press of Virginia, 1991).

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Sutherland, J.A., *Victorian Novelists and Publishers* (London: Athlone Press, 1976).

——, *Victorian Fiction: Writers, Publishers, Readers* (Basingstoke: Macmillan, 1995).

Week 8 (8/03/2017)
Global markets and global conflicts 1910s–1960s
(Daniel Boswell)

Web-offset printing and microform publishing; dustwrappers; the American and European markets for British publishing; the Empire market and beyond; farming literary property; printing, publishing and reading in wartime; 'Penguin and others' — the rise of the paperback; cold war publishing.

Week 9 (15/03/2017)
Case study: OUP 1860–2010
(Simon Eliot)

Bodleian Library, *Printing and publishing at Oxford: the growth of a learned press, 1478–1978* (Oxford, 1978).

Briggs, A., *A History of Longmans and their books, 1724–1990, Longevity in publishing* (London and New Castle, Delaware, 2008). [See especially chapters 6–9.]

Brock, M.G., and M.C. Curthoys (eds.), *The History of the University of Oxford: Volume VII: Nineteenth-Century Oxford, Part 2* (Oxford, 2000). [See especially chapter 26: 'The Oxford University Press' by Peter Sutcliffe, pp. 645–60.]

Epstein, J., *Book Business: Publishing past, present and future* (New York and London, 2001).

Harrison, Brian (ed.), *The History of the University of Oxford: Volume VIII: The Twentieth Century* (Oxford, 2000). [See especially chapter 15: 'Literary Culture' by Valentine Cunningham, pages 413–450; chapter 16: 'Publishing and Bookselling' by R.A. Denniston, pages 451–470; and chapter 17: 'Libraries' by Giles Barber, pages 471–484.]

Horowitz, I.L., *Communicating Ideas: The politics of scholarly publishing* (Oxford: Oxford University Press, 1986; New Brunswick, New Jersey: Transaction Publishers, 1991, rev. edn.). [Also available on Google Books.]

James, E. (ed.), *Macmillan: A Publishing Tradition* (London, 2002).

McAleer, J., *Popular Reading and Publishing in Britain 1914–1950* (Oxford, 1992).

McKitterick, D., *A History of Cambridge University Press, Volume 3: New Worlds for Learning, 1873–1972* (Cambridge: CUP, 2004).

McKitterick, D. (ed.), *The Cambridge history of the book in Britain. Volume 6, 1830–1914* (Cambridge: CUP, 2009).

Week 10 (22/03/2017)
All change 1970s–2000s
(Daniel Boswell)

Photocomposition, the application of computer systems to book production, digitisation, the Internet, and print-on-demand; intellectual property; development of multimedia and multinational publishing companies; the growth of educational and STEM publishing; hegemony of English modified by local markets — acculturation and transediting; 'A new beginning or the same old story?' — the digital book.

Baines, P., *Penguin by Design: A Cover Story 1935–2005* (London: Penguin, 2005).

* Baldick, C., 'The Modern Literary Market', in *The Oxford Modern Movement (The Oxford English Literary History, vol. 10. 1910–1940)* (Oxford University Press, 2004).

* Bradbury, M., 'Foreword', and Lloyd Jones, L., 'Fifty Years of Penguin Books', in *Fifty Penguin Years* (Harmondsworth: Penguin, 1995).

* Bonn, T.L., 'The Paperback: Image and Object', in *International Book Publishing: An Encyclopaedia*, eds. P.G. Altbach and E.S. Hoshino (London: Fitzroy Dearborn, 1995), pp. 262–70, esp. pp. 267–70.

Davies, K.C., *Two-Bit Culture: The Paperbacking of America* (Boston: Houghton Mifflin, 1984).

De Bellaigue, E., *British Book Publishing* (London: British Library, 2004).

* Hare, S. (ed.), *Penguin Portrait: Allen Lane and the Penguin Editors 1935–1970* (London: Penguin, 1955), pp. 356–7.

* Joicey, N., 'A Paperback Guide to Progress: Penguin Books 1935–c.1951', in *Twentieth Century British History*, vol 4, no. 1 (Oxford: Oxford University Press, 1993).

Le Mahieu, D.L., *A Culture for Democracy: Mass Communication and the Cultivated Mind in*

Britain between the Wars (Oxford: Clarendon, 1988).

* Lewis, J., *Penguin Special: the Life and Times of Allen Lane* (London: Viking, 2005).

Schmoller, H., 'The Paperback Revolution', in *Essays in the History of Publishing: in Celebration of the 250th Anniversary of the House of Longman*, ed., A. Briggs (London: Longman, 1974).

* Stevenson, R., 'A Golden Age? Readers, Authors, and the Book Trade', in *The Last of England? (The Oxford English Literary History, vol. 12. 1960–2000)* (Oxford University Press, 2004).

Willison, I.R., 'Massmediatisation: Export of the American Model?', in *Les mutations du livre et de l'édition dans le monde du XVIIIe siècle á l'an 2000*, ed. by J. Michon and J.Y. Mollier (Montreal: Presses de l'Université Laval, 2001).

* Willison, I.R., 'Centre and Creative Periphery in the Histories of the Book in the English-speaking World and Global English Studies', in *Publishing History, no.49* (Pro Quest, 2006).

GENERAL BIBLIOGRAPHY

General

Altick, R.D., *The English Common Reader* (Chicago: University of Chicago Press, 1957)

Eisenstein, E.L., *The Printing Press as an Agent of* Change (Cambridge: CUP, 1979).

Febvre, L. and H-J. Martin, *The Coming of the Book* (London: Verso Edition, 1984).

Greetham, D.C., *Textual Scholarship* (New York and London: Garland Publishing, 1994).

Howsam, L., *Old Books & New Histories* (Toronto: University of Toronto Press, 2006).

Johns, A., *The Nature of the Book* (Chicago and London: University of Chicago Press: 1998).

More detailed studies can be found in the various national histories of the book that have been published or are being published. Foremost for readers of English are:

A History of the Book in America (Chapel Hill: University of North Carolina Press, 2000– present); planned for five volumes.

A History of the Book in Australia (St. Lucia: University of Queensland Press, 2001–present).

The History of the Book in Britain (Cambridge: CUP, 1999–present); planned in seven volumes, most of which should be published by 2011.

History of the Book in Canada (Toronto: University of Toronto Press, 2004–2007); all three volumes published.

Oxford History of the Irish Book (Oxford: OUP, 2006–present).

The Edinburgh History of the Book in Scotland (Edinburgh: Edinburgh University Press, 2007– present); planned for four volumes.

History of Authorship

Cross, N., *The Common Writer* (Cambridge: CUP, 1985).

Feather, J., *Publishing, Piracy and Politics* (London: Mansell, 1994).

Kernan, A., *Samuel Johnson & the Impact of Print* (Princeton, New Jersey: Princeton University Press, 1989).

Patten, R.L., *Charles Dickens & His Publishers* (Oxford: OUP, 1978).

Seville, C., *Literary Copyright Reform in Early Victorian England* (Cambridge: CUP, 1999).

Shillingsburg, P.L., *Pegasus in Harness: Victorian Publishing and W.M. Thackeray* (Charlottesville and London: University Press of Virginia, 1992).

Sutherland, J. ,*Victorian Novelists and Publishers* (London: The Athlone Press, 1976).

Hemmungs Wirtén, E., *No Trespassing* (Toronto: University of Toronto Press, 2004).

History of Publishing

Briggs, A., *History of Longman* (London: British Library, 2008) or

Feather, J., *A History of British Publishing* (Beckenham, Kent: Croom Helm, 1988).

James, E. (ed.), *Macmillan: A Publishing Tradition* (London: Palgrave Macmillan, 2002).

McKitterick, D., *A History of Cambridge University Press* (Cambridge: CUP, 1992–2004).

Norrie, I., *Mumby's Publishing and Bookselling in the Twentieth Century*, sixth edition (London: Bell & Hyman, 1984).

Tebbel's, J., four-volume *A History of Book Publishing in the United Sates* (New York and London: R.R. Bowker, 1972–81).

Winship, M., *American Literary Publishing in the Mid-Nineteenth Century: The Business of Ticknor and Fields* (Cambridge: CUP, 1995).

Zachs, W., *The First John Murray and the Late Eighteenth-century London Book Trade* (Oxford: OUP, 1998).

History of Book Production

Clair, C., *A Chronology of Printing* (London: Cassell, 1969).

Eliot, S., *Some Patterns and Trends in British Publishing 1800–1919* (London: The Bibliographical Society, 1994).

Gaskell, P., *A New Introduction to Bibliography* (Oxford: OUP, 1972).

Hills, R.L., *Papermaking in Britain 1488–1988* (London: The Athlone Press, 1988).

Steinberg, S.H., *Five Hundred Years of Printing* (Harmondsworth: Penguin Books, 1955) [a new edition of this was published by the British Library in 1996].

Twyman, M., *Printing 1770–1970* (London: British Library, 1998). [This is particularly good at reminding us of the importance of ephemeral printing (advertisements, programmes, tickets, labels, etc.).]

Weedon, A., *Victorian Publishing 1836–1916* (Aldershot: Ashgate, 2003).

History of Distribution

Feather, J., *The Provincial Book Trade in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1985).

Miller, L.J., *Reluctant Capitalists* (Chicago and London: University of Chicago Press, 2007).

Raven, J., *London Booksellers and American Customers* (Columbia, S.C.: University of South Carolina Press, 2002).

Wilson, C., *First with the News* (London: Jonathan Cape, 1985).

History of Reading

Cipola, C.M., *Literacy and Development in the West* (Harmondsworth: Penguin, 1969) [A useful introduction to the subject — short and very accessible.]

Colclough, S., *Consuming Texts: Readers and Reading Communities, 1695–1870* (London: Palgrave Macmillan, 2007).

Cressy, D., *Literacy and the Social Order* (Cambridge: CUP, 1980).

Darnton, R., *The Forbidden Best-Sellers of Pre-Revolutionary France* (London: Harper Collins, 1996).

Graff, H.J. (ed.), *Literacy and Social Development in the West* (Cambridge University Press, 1981).

Jackson, H., *Marginalia: Readers Writing in Books* (New Haven: Yale University Press, 2001).

Manguel, A., *A History of Reading* (London: Harper Collins, 1996).

McAleer, J., *Popular Reading and Publishing in Britain 1914–1950* (Oxford: Oxford University Press, 1992).

St Clair, W., *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004).

Vincent, D., *Literacy and Popular Culture: England 1750–1914* (Cambridge: Cambridge University Press, 1989).

History of Libraries and Archives

Black, A., *The Public Library in Britain 1914–2000* (London: British Library, 2000).

Harris, P.R., *A History of the British Museum Library* (London: The British Library, 1998).

Hoare, P. (ed.), *The Cambridge History of Libraries in Britain and Ireland* (Cambridge: CUP, 2006).

Griest, G.L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington and London: David and Charles, 1970).

Kaufman, P., *Libraries and their Users* (London: Library Association, 1969).

Kelly, T., *A History of Public Libraries in Great Britain 1845–1975*, 2nd edition (London: Library Association, 1977).

Raven, J., *Lost Libraries* (London: Palgrave Macmillan, 2004).

PROVENANCE IN BOOKS

Wednesdays, 14.00–16.00 (unless otherwise indicated)
Tutor: David Pearson

Objectives

Book history can be defined in terms of exploring the social impact of books – the ways in which books have influenced ideas and actions throughout human history. We want to know not just what books were produced and when, but how (if at all) those books were read, absorbed, distributed, valued and reacted with. In that context, the physical traces which owners have left behind create an essential window into developing that evidence-based understanding. We need to be able to recognise, date and identify provenance markings of all kinds, look at the histories, sizes and contents of private libraries, and place it all within a contemporary context. This is all part of our growing appreciation of the material culture of books, of looking at books as complete artefacts (not merely as texts).

This course will develop the theoretical framework behind that thinking but also provide a personal toolkit to enable students to identify and interpret the various kinds of provenance evidence found in books before 1900. Sessions will be devoted to considering different manifestations of ownership history – inscriptions, bookplates, stamps, armorials, bookbindings – with instruction on essential skills like palaeography and heraldry. All the various kinds of evidence will be illustrated using examples from the Senate House collections, and there will be case study work based on books there. By the end of the course, students should have acquired a good grounding in a set of skills which are essential for any kind of ongoing work with historic books, academic or commercial, while also expanding their horizons conceptually on the history of the book.

Structure

The course will occupy 20 hours (10 sessions) over one term, with an expectation of some exercises or preparation to be done between classes.

Assessment

The course will be examined by one 5000-word essay on a relevant topic to be agreed with the tutor, and/or a project or projects amounting to an equivalent scale.

PRE-COURSE READING

It will be assumed that students are familiar with the essentials of historical bibliography/book history and with handling early printed books – that there is no need to include Philip Gaskell's *New Introduction to Bibliography*, or David Finkelstein's *Introduction to Book History* here. Detailed bibliographies will be distributed during the course, dealing with the various areas to be covered, but it would be helpful for students to prepare by reading, or at least being familiar with, the following:

D. Pearson: *Provenance research in book history: a handbook.* London and New Castle (British Library/Oak Knoll), 1994, reprinted, with a new introduction, 1998.

D. Pearson: *Books as history.* Revised Edition. London (British Library/Oak Knoll), 2013.

Joseph A. Dane: *What is a book? The study of early printed books.* Notre Dame (University of Notre Dame Press), 2012.

S. A. Baron: *The reader revealed.* Seattle and London (University of Washington Press), 2001.

W. Sherman: *Used books.* Philadelphia (University of Pennsylvania Press), 2008.

S. Orgel: *The reader in the book: a study of spaces and traces.* Oxford (Oxford University Press), 2015.

COURSE OUTLINE

Week 1 (11/01/2017)
Introduction; the importance of provenance evidence within the book historical landscape. The forms of provenance evidence; frustrations and challenges of provenance research
(David Pearson)

Week 2 (18/01/2017)
The history and motives of book ownership, and private libraries: questions of size, contents, storage and rationale behind book ownership from the earliest times to the present day
(David Pearson)

Week 3 (25/01/2017)
Inscriptions, annotations, and things written in books
(David Pearson)

Week 4 (1/2/2017)
Palaeography for book historians
(David Pearson)

Week 5 (8/2/2017)
Bookplates and book labels
(David Pearson)

READING WEEK 13 – 17 FEBRUARY

Week 6 (22/2/2017)
Bookbindings as provenance evidence
(David Pearson)

Week 7 (1/3/2017)
Heraldry for book historians
(David Pearson)

Week 8 (8/3/2017)
Tracing and identifying owners: printed and online resources; sale catalogues and private library catalogues
(David Pearson)

Week 9 (15/3/2017)
Case studies in provenance: looking at books and assessing the evidence
(David Pearson)

Week 10 (22/3/2017)
Case studies in provenance: looking at books and assessing the evidence
(David Pearson)

HAND-PRESS PRINTING: A PRACTICAL COURSE

Wednesdays, 14.00–16.00 (unless otherwise indicated)
Tutor: Richard Lawrence

Objectives

A historical and practical course which will explain the various processes involved in the production of the printed page, from making punches, creating matrices and casting type, through typesetting and imposition, to inking and printing. The course will be a mixture of history-based and practical seminars; all students will be given the opportunity to work on iron hand presses of the nineteenth century. They will also work on a number of different printing projects including jointly producing a small booklet. The course will be taught in the printing workshop of St Bride Institute (Fleet Street). The lectures will be delivered in parts during the practical sessions as the practical sessions progress. By the end of the course the students will have:

1. An understanding of the development of the printing press from its inception in the 1450s to early printing machines of the 1830s.
2. An understanding of the development of punch and matrix making and typecasting between the 1450s and 1830s.
3. Experienced hand type setting of text with both justified and unjustified setting.
4. Experienced preparing paper for printing and hand inking.
5. Printed on at least two different printing presses.
6. An understanding of basic imposition of pages for bookwork.

Structure

The course will occupy 20 hours (10 sessions) over one term.

Assessment

The course will be examined by one essay of 5,000 words.

COURSE OUTLINE

Week 1 (11/01/2017)
Lecture: Type and its History to 1830
Practical: An Introduction to the Printing Workshop. An Introduction to Typesetting.
(Richard Lawrence)

Week 2 (18/01/2017)
Lecture: The Printing Press and its History to 1830
Practical: Printing a joint poster, proofing and correcting, printing on the hand press
(Richard Lawrence)

Week 3 (25/01/2017)
Practical: Typesetting and printing a small card on a platen press
(Richard Lawrence)

Week 4 (1/2/2017)
Practical: Planning a joint booklet, including linocut illustrations
(Richard Lawrence)

Week 5 (8/2/2017)
Practical: Composition of text
(Richard Lawrence)

READING WEEK 13 – 17 FEBRUARY

Week 6 (22/2/2017)
Practical: Composition of text, and proofing, and dampening paper for printing
(Richard Lawrence)

Week 7 (1/3/2017)
Correcting text and imposition of pages on hand press
(Richard Lawrence)

Week 8 (8/3/2017)
Practical: Make ready on press and printing pages of booklet
(Richard Lawrence)

Week 9 (15/3/2017)
Practical: Printing pages of booklet
(Richard Lawrence)

Week 10 (22/3/2017)
Pratical: Collating pages, distribution of set type
(Richard Lawrence)

Reading List

Allen, Lewis, *Printing with the handpress* (New York: Van Nostrand Reinhold, 1969)

Carter, H., *A view of early typography up to about 1600* (Oxford: Clarendon Press, 1969)

Clair, Colin, *The chronology of printing* (London: Cassell, 1969)

Febvre, L. & Martin, H-J., *The coming of the book; the impact of printing* (London: New Left Books, 1976)

Gaskell, Philip, *A new introduction to bibliography* (Oxford: Oxford University Press, 1972)

Hunter, Dard, *Papermaking: the history and technique of an ancient craft* (1943, repr. New York: Dover, 1978)

London College of Printing, *Practical printing and binding,* 3rd ed. (London: Odhams, 1965) *of the Printing Historical Society*, new series 11 (2008) pp. 65-81

Moran, James, *Printing Presses* (London: Faber, 1973)

Moxon, Joseph, *Mechanick exercises on the whole art of printing*, H. Davis and H. Carter, eds. (London: 1683-84; Oxford: Oxford University Press, 1958; repr. New York: Dover, 1978)

Steinberg, S. H., *Five hundred years of printing,* new ed., revised John Trevitt (London: British Library and New Castle: Oak Knoll, 1996)

Smeijers, Fred, *Counterpunch. Making type in the sixteenth century, designing typefaces now* (London: Hyphen, 1996)

Turner Berry, W., Johnson, A. F., Jaspert, W. P., *The encyclopedia of typefaces*, new edn, revised and enlarged (London: Blandford, 1953)

Updike, D. B., *Printing types, their history, forms and use*, 2nd ed. (London: Oxford University Press, 1937)

ACADEMIC

GUIDELINES

COURSE ESSAYS

Guidelines:

The standard length of an MA/MRes course essay is 5,000 words. The word limit includes footnotes but does not include bibliographies and appendices.

In all pieces of written work students are expected to provide the appropriate reference for any and all external material used. Similarly, students are expected to provide a properly arranged bibliography to be attached to each piece of work.

To ensure consistency and clarity in references and bibliographies, all students should use the MHRA scholarly conventions. These are summarised in the MHRA Style Guide (London: Modern Humanities Research Association, 2002). References should be included on the relevant page as footnotes, not as endnotes.

Students are advised to show up to two drafts of each piece of coursework to an appropriate tutor, and two drafts of their dissertation to their supervisor, before finally submitting their work.

Students must submit **two** copies of each piece of coursework and **four** copies of the dissertation, along with the coversheet (an electronic copy is available from the course administrator). Student names should *not* appear anywhere on the essay or coversheet (essays are double-blind marked). Instead, students should write their student ID on the coversheet.

Essays should be thoroughly proof-read. Essays should be written in British spelling.

All work, including re-submissions, must be delivered to the IES office (Room 260), Senate House, by **17.00** on the day of the deadline. In addition, students must also submit an electronic copy (Microsoft word or PDF) of each essay and the dissertation to the administrator (**iesMA@sas.ac.uk**).

Students experiencing medical problems and/or other exceptional circumstances which affect their ability to perform adequately must notify the course tutor as soon as possible, and must produce valid certificates from their doctor or other written evidence concerning the difficulties in question no later than the date by which coursework and/or the dissertation is to be submitted. This includes candidates suffering from dyslexia.

Only in very exceptional circumstances (usually medical, and this will require a doctor's certificate) will deferrals of deadlines be granted at the discretion of the course tutor. If you need deferral please discuss this with the course director and course tutor. All discussions must take place well before the deadline.

Work for assessment, including the dissertation, handed in after the deadline without acceptable excuse will be subject to a penalty deduction of 10 percent for the assessment for up to one week late, and 20 percent for between one and two weeks late. When work is more

than two weeks late, any additional penalty to be applied is at the discretion of the Institute. The Institute reserves the right not to accept work submitted more than two weeks late; in such case the mark recorded will be zero.

Up to 20 percent of marks will be deducted from each piece of coursework for each of the following: poor presentation and style; poor English; poorly compiled bibliographies; infringement of word limits. Please note that such a deduction could make the difference between passing and failing the degree.

Any essay that is more than 10 percent over the designated word limit will have its mark reduced by five percentage points, subject to a minimum pass.

Course Tutor:

Essays topics must be approved by the specific tutor for each course, but review of the essay after marking may be conducted with the Course Tutor if desired. The Course Tutor may also read one draft of course essays before submission.

Students are required to meet with the Course Tutor once a term, and it is hoped more often than that, to discuss progress, problems or any other general inquiries. The Course Tutor is available on Wednesdays during term time for meetings during office hours, and may be contacted throughout the working week by email (see contact details on p. 4).

Advice:

For advice on structuring essays, see:

> Ellie Chambers and Andy Northedge, *Arts Good Study Guide,* 2nd ed. (Milton Keynes: OUP Worldwide, 2008).

A good MA essay should have the following qualities:

> It should sustain a clear, logically consistent argument. It is not enough to accumulate a lot of interesting data; the student must be able to explain what the data signifies and why therefore the data is important.

> All arguments should be placed, as and when necessary, in a thoroughly understood historical context.

When using secondary works the student should display a proper scholarly scepticism. It is important to be aware of possible bias or of the misuse of evidence by the writer.

Although it is very welcome, there is no need to use primary materials when preparing essays. An extensive, effective and critical use of secondary work will be perfectly acceptable.

ESSAY MARKING & ASSESSMENT

The pass mark is 50 percent — this applies to each assessed component of the degree and to the degree overall. Merit (where included in the assessment regime for the programme) may be awarded for a mark of 65–69 overall, including not less than 65 in the dissertation. Distinction may be awarded for a mark of at least 70 overall, including not less than 70 in the dissertation. A student has to achieve a pass in the dissertation in order to pass overall. (Note: 50 percent is the pass mark for each course or other unit of assessment, as well as for the programme overall.)

All essays are double-marked by a first and second marker.

All marking is done anonymously; that is, numbers are substituted for names on all work seen by both internal and external examiners.

The three borderline marks are 49, 64 and 69. All essays that are awarded these marks are considered at the Institute's MA Exam Board and are reviewed by an external and intercollegiate examiner.

The following pieces of coursework, together with the cover sheets, are sent to the external examiners:

- at least two pieces from each course;
- any coursework judged to fail;
- any coursework judged to be of distinction standard;
- any coursework where the internal examiners are in disagreement concerning the
- class;
- any flagged essays on appeal;
- four pieces for any new option.

In cases where a student is awarded more than one agreed borderline mark by the internal examiners that entire student's coursework is submitted to the external examiners.

The Exam Board is chaired by the course tutor. The function of the intercollegiate and external examiners is to moderate. The external and intercollegiate examiner(s) does/do not have the power of veto. The Board of Examiners, in reaching a decision which is at variance with the view of the external and intercollegiate examiner(s), must be confident of the grounds for its decision and its minutes must provide a reasoned explanation for such decision. If an external or intercollegiate examiner is not able to endorse the Board's decisions the chair of the board and the external/intercollegiate examiner shall make written statements to the Vice-Chancellor, who will assess and resolve the issue.

Cover sheets are provided for each piece of written work providing space for student ID number, course title, word count, and markers' comments. When agreement on a mark has been

arrived at, it is noted in the box provided. Known problems (e.g. dyslexia) must not be considered when marking coursework; the Board of Examiners take medical and exceptional circumstances into separate account before agreeing a final mark.

Any students failing the essay may try again. However, the re-submitted essay must be on a different topic from the essay that was failed. This second topic must be agreed between the student, the tutor, and the course director. A new timetable for resubmission will be agreed at the same time.

Notification of Results

Feedback on each essay will take the form of the completed coversheet / general comments on performance. Students will also be informed of the grade provisionally awarded to the essay. Students will be sent the first marker's copy of the graded essay if returned with teaching comments provided on the script.

The Institute will return return coursework essay provisional marks and comments within 28 days of the submission deadline. Marked essays can be collected from the IES office.

Students will usually receive notification of their dissertation mark following the MA Exam Board. This usually takes place in late October.

If a student feels that the grade given for an essay is not fair, he or she must contact the course tutor within 7 days of receiving the mark. The course tutor will then arrange a meeting with the student to discuss the matter. If, after that, the student still wishes to appeal, then that essay is flagged. Any flagged essay is sent to the external examiners prior to the Examination Board meeting for assessment.

Notifying students of their provisional results does not limit the duty of the External Examiners and the Examination Board to review a student's full profile of marks at the final Examination Board Meeting, nor does it limit the discretion of the Board.

Coursework is retained in the IES for two years.

Minimum mark %	Maximum mark %	Grade	Mark	Description
85	100	Distinction	A+	Outstanding performance above a distinction level. Work is of exceptional quailty. The highest level of knowledge and understanding is demonstrated by independence and originality in conception, the highest level of critical skill, synthesis and analysis. The work contains analysis of sufficient originality and importance to change the conventional way of approaching the subject, and its presentation is of the highest standard. The work will be well-argued, well-organised and impeccably documented, and be of publishable or near-publishable quality.
75	84	Distinction	A to A+	Excellent work, demonstrating a consistently very high level of knowledge and understanding. It shows clear evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Propositions are analysed with sufficient originality to challenge received ideas, and in a clear, sustained, relevant and focussed manner. Presentation standards will be excellent.
70	74	Distinction	A- to A	Very good to excellent work. demonstrating a very good level of knowledge and understanding. Work shows strong evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Arguments are well-organised and lucid. Presentation standards are very good, with very good documentation.
65	69	Merit	B+	Good to very good work, showing a good level of knowledge and understanding, demonstrated by evidence of orginality of in conception, a good level of critical skill, synthesis and analysis. It demonstrates use of a wide range of relevant material. Work will be well-organised, clearly argued, coherent, and well- and appropriately referenced. Presentation will be of a high standard.
60	64	Pass	B	The work is of satisfactory to good standard, showing clear knowledge and understanding of relevant material, and signs of independence and originality of conception. The work exhibits sound synthesis and analysis skills, is well-structured and coherent. Presentation will be to a good standard and well-referenced.
50	59	Pass	C	The work is of an acceptable standard, demonstrating an adequate level of knowledge and understanding, some evidence of competence in synthesis and analysis, and adequate levels of presentation.
47	49	Fail	D+	Unsatisfactory work, showing a basic but incomplete level of knowledge and understanding. Important elements may be lacking, and the argument may be persistently obscure, and lacking in coherence and focus.
35	46	Fail	D	Poor or very poor work, below or well below the standard required at the current stage. Work that is very or seriously flawed, displaying a lack of research and a lack of engagement with the question; incoherence or a grave misunderstanding of the topic; no signs of independence and originality in conception, little or no critical skill or ability to synthesise and analyse; very poor standards of presentation including inadequate or extremely poor referencing; short work.
25	34	Fail	E	Extremely poor work, demonstrating all the flaws outlined above.
0	24	Fail	F	Unacceptable or not submitted.

ESSAY WRITING ASSISTANCE

In the 2016 - 2017 academic year, the School benefits from the presence of a Royal Literary Fund Fellow. The Fellow will be available two days each week to assist students in course essay or dissertation writing, from structuring an essay to forming an argument or analysing evidence.

The RLF Fellow for 2016 - 2017 is Jane Rogoyska.

Appointments must be booked in advance, and are offered on a first-come, first-served basis. To book an appointment, please go to:

http://signupschedule.com/rlffellow

A series of writing skills seminars is scheduled for autumn and spring term. The seminars are open to all SAS students. To register for the seminar, please send an email to: iesevents@sas.ac.uk.

Tuesday 11 October 2016
16.30 - 18.30 (Room 234)
Topic: Writing an essay (for essays up to 5000 words); planning; integrating writing into reading and research; drafting and revision; references and citations

Tuesday 15 November 2016
17.30 - 19.30 (Room 246)
Topic: 'Improving Your Writing: EFL Students'; assessing strengths and weaknesses in your own writing; improving style and accuracy; avoiding plagiarism. The seminar will be focused toward EFL (English as a foreign language) students, but native speakers may find much of the material useful as well.

Tuesday 13 December 2016
16.30 - 18.30 (Room 243)
Topic: 'Writing Dissertations: Strategies for Managing Longer Writing Projects'

Additionally, there will be a 'writing day' in the autumn term, during which students from across SAS will have a quiet, focused environment in which to work on course essays or other assignments.

Friday 28 October 2016
10.00 - 17.00 (Room G34)

MA/MRES DISSERTATION PROPOSAL

The research proposal must be presented in continuous prose, although unlike in an essay, you will not be required to reach a definite conclusion: the point is to suggest a promising line of research and indicate how you hope it will develop.

An MA and MRes dissertation proposal should usually be between 1000–1500 words, certainly no longer. It should contain:

> The proposed title (don't worry too much about this, it can be modified or even changed later in consultation with your supervisor).

> A paragraph or two summarising the subject and the argument(s) or the approach(es) that will be used to explore it.

> A paragraph or two outlining the main materials (both primary and secondary) to be used and indicating what has already been done in your proposed area of study. Much of this could take the form, if you wished, of an annotated bibliography (remember to use a standard set of scholarly conventions — the MHRA — when compiling bibliographies).

> A proposed chapter structure of the dissertation with rough word allocations for each chapter or section (no-one will hold you exactly to this, but it is important that you indicate that you have thought about how you are to use your allocated words).

> A rough timetable to indicate how you will distribute your time between the various parts of the work.

Once the Course Tutor and the External Examiners have approved the proposal you will be allocated to a supervisor and can start work.

MA/MRES DISSERTATION GUIDELINES

Length: The standard length of an MA dissertation in the History of the Book is 15,000 words. The standard length for the MRes dissertation is 30,000 words.

Any dissertation will have an introduction, middle and a conclusion. Obviously an introduction is important: you need to tell the reader what you are intending to do, and why. A conclusion is equally important: it should briefly summarise what you have done, explain its significance and, if appropriate, suggest how the subject might be extended. In between the introduction and the conclusion comes the body of the work where you assemble the evidence, analyse it and put forward your argument or case based on that analysis.

With a 15,000-word dissertation you may wish to allocate about 2,000 words for the introduction and a similar number for the conclusion; in that case you would have just 11,000 words for your evidence and the argument based on it. That is little more than two long essays strung together. You may want to divide the main body into sections; if you do, beware of creating too many sections. It is unlikely that you would be able to tackle any important aspect of your subject convincingly in under 2,000–3,000 words, so do not devise a subject that requires many separate sections: at most you will be able to incorporate three or four. Whatever subject you choose has to be dealt with adequately within these tight limits.

With a 30,000-word dissertation, you will be expected to have a longer introduction and conclusion. You will also need to have an expanded, more deeply analytical argument.

Format: Dissertations should be spiral bound, with or without a plastic cover. A title page should contain the dissertation's title, the date of submission, the word count, the supervisor name, and your student number. As with course essays, your name should **not** appear anywhere on the dissertation. A dissertation coversheet should be paperclipped to the title page or front cover (but should not be bound in to the dissertation itself).

Submission: Four copies of the dissertation should be submitted to the IES office by 17.00 on the day of the deadline. An electronic copy should be sent to iesMA@sas.ac.uk.

SAMPLE DISSERTATION TITLES

A complete list of past dissertations, plus examples on file, are available from the Course Tutor.

Sample titles:

'A Study of British Library Manuscript Add. 15712: A German Passion of 1459'

"For the apparel oft proclaims the man": The Bindings of the Brian Twyne Bequest, Corpus Christi College, Oxford'.

'Friends Hold All Things in Common? The Conflict of Friendship and the Business of Printing in Erasmus' Life and Works'.

'German Émigré Antiquarian Booksellers in England after 1933: A Biographical Study'.

'Insects in Manuscripts'.

'Lady Margaret Beaufort: Patron and Bibliophile'.

'Matthew, Mark, Luke, John, James, Joyce: Continuities in can(n)onisation'.

'Publishing During War-Time: A Case Study of the Macmillan Publishing Company during the Second World War'.

'Recreating the Past: Late Eighteenth- and Early Nineteenth-Century Costume Books'.

'Spain at War: publishing the Spanish Civil War in Britain, 1936–1939'.

'State Papers as a Resource for Book History with special reference to the Public Record Office'.

'The Amicable Society for Reading: A Provincial Book Club, Northampton 1779–1830'.

'The Formation of the Library of A. Chester Beatty, 1910–1933'.

'The First Printed Bible and the Manuscript Tradition'.

'The Middleman: The Role of the Literary Agent as a Business Manager with particular reference to A.P.Watt & Co. and Macmillan & Co.'

'The Revival of the Broadside Ballad in Nineteenth Century England and the Role of James Catnach'.

COURSE ATTENDANCE

Students are expected to attend all classes. The MA and MRes in the History of the Book are demanding courses and students who miss classes are in danger of falling behind in their studies. It is important to keep the Institute informed if you are having difficulty in keeping up with the course. Students who have missed classes due to sickness may ask permission to retake the course the following year.

Class tutors will keep attendance registers and will notify the administrator of absences of more than one class.

A student who is unable to attend the class should inform the tutor (via the administrator or directly).

Prolonged absence due to sickness must be reported to the administrator and medical evidence must be provided.

If a student is absent from a course without permission for more than two consecutive weeks the Institute will enquire into the circumstances.

Any student who fails to attend classes may be regarded as not having completed the course. Their coursework may not be marked and consequently they may be regarded as having failed that course and may be refused permission to proceed to the dissertation.

If the student continues to be absent from class the Institute may recommend to the Board of Examiners that their registration at the Institute be terminated.

PLAGIARISM

The School is committed to ensuring the quality and status of the degrees it awards through the University of London. Plagiarism is a threat to that quality and is a serious academic offence, and cases are dealt with under the University of London's Regulations for Proceedings in Respect of Examination Offences (Paragraph 12, Ordinance 15).

What constitutes plagiarism?

Plagiarism is the taking of another person's thoughts, ideas, words, results, judgements, results, images etc and presenting them as your own. If you submit any piece of work for assessment that contains work that is not your own, without indicating this to the marker (acknowledging your sources) you are committing 'plagiarism'.

The following are examples of plagiarism. These are not exhaustive:

> Direct quotations from the published or unpublished work of others without being identified as such
> Copying the work of another student with or without their permission
> Using text downloaded from the internet
> Borrowing statistics or assembled facts from another person or source
> Buying/borrowing an essay/report and presenting it as your own
> Copying graphs, images, charts etc without proper citation
> Paraphrasing — putting another person's ideas and judgements into your own words without acknowledgement of the origin
> Submitting the same piece of your own assessed work (or a significant part thereof) more than once (credit can only be given once)

Students should feel free to discuss these issues with their personal tutors or other members of staff at any time, but they should also recognise that they must take personal responsibility for the integrity of their academic writing, which includes learning what is expected of them by those responsible for marking their work.

If it is found that you have plagiarised, this may result in:

> Expulsion from the School
> A mark of zero
> A record on your student file
> Becoming the subject of an investigation
> Cancellation of your examinations
> Not being allowed to re-enter an examination
> Loss of reputation

When plagiarised material is included in your assignments tutors are likely to notice the shift in style and are more than likely to recognise the source.

Referencing
There are a number of different referencing style guides. You should check with your Institute if it requires a specific style to be adopted. These will be explained in your Student Handbook and at induction.

Paraphrasing
That is, where you restate information/ideas in your own words. However, just changing a few words here and there does not make them your own and you must still cite your source. Always check your paraphrasing against the original text to ensure that you haven't copied the same phrases.

Web sources
Treat information found on the web in exactly the same as printed material but also make sure that you write the complete URL address and date accessed.

Agencies
Students should note that the use of, or contribution to, online essay banks, ghost-writing agencies, or agencies who offer to edit essays in order to improve grades is strictly forbidden.

What to do if you are suspected of plagiarism

Cooperate fully with the investigation. It is your interests to be open and honest.

Get some help. Registry staff can direct those accused of plagiarism to sources of advice.

Web advice
How not to plagiarise: http://www.utoronto.ca/writing/plagsep.html

School responsibilities
The School recognises its responsibility for managing plagiarism and will undertake to:

Ensure that all its students are provided with information about plagiarism in the Handbooks and at induction. This will include what constitutes plagiarism, how to avoid it, and an idea of the penalties associated with it.

Ensure that students are given information on the correct referencing methods for the discipline.